Form 1259-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 1, 1929.

NIGHT LETTER

Mr. James E. Smith,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif

Canadian prints delayed in customs You will get them eventually stop Sold Miami fortyfour five eights Sorry couldnt do better Your approximate profit four hundred dollars Kindest regards

R. A. Kluns

April 2, 1919.

R. K. O Export Corporation,
1560 Broadway,
New York, N. Y.

Attention of Miss L. Judith.

Gentlemen:

In reply to your letter of March 22nd, we wish to advise that upon looking up our records we find that Mr. Griffith's productions "HEARTS OF THE WORLD" and "THE BIRTH OF A NATION" will not be available for re-issue in Belgium until 1921.

Very truly yours,

D. W. Griffith, Inc.

ecjk

"Romance"

Minnie Elizabeth Webster
[illegible] West [illegible] Street
New York
Telephone [illegible]
Cable address: [illegible]

April 1, 1920.

Mr. Albert E. T. Sanford,
1330 West 42nd Street,
New York City.

My dear Mr. Sanford:

Apropos to our conversation concerning Mr. Griffith Miss Bennette Guilford and Romance as a Set Up for a Talking Picture.

Miss Guilford who is the youngest star of the Metropolitan Opera House Company, a heavenly singer, a great beauty, besides being a splendid actress, has always wanted to do Romance with interpolations from an opera for instance Manon by Massenet or Madame Butterfly, both favorite roles of hers.

Knowing that Mr. Griffith own Romance it seemed to me an ideal arrangement all around to bring a lovely new artist to Mr. Griffith.

Concerning the possibility of doing Romance first as an opera Miss Guilford thinks Romance would make a better Talking Picture and would also give us less red tape and labor to cope with as the composers are exceedingly skillful about getting together moving picture scores quickly while the score of an opera is a very slow process.

Romance should be done with an opera singer or a great portion of its value will be lost. Miss Guilford just twenty-three and beautiful with soft dark eyes is the logical artist to do it. She will be free for work in pictures from April until November each year. I understand Mr. Griffith will be engaged with the Cradle of the Deep until August but would be be interested to do Romance immediately after that which would give ample time to get the score ready.

If Massenets Manon is used for interpolations no royalities are required but if Butterfly is chosen the royalities are an item of expense.

MINNIE ELIZABETH WEBSTER
67 WEST FORTY-FOURTH STREET
NEW YORK
TELEPHONE, VANDERBILT 4339
CABLE ADDRESS, MINWEB

Miss Guilford thought of Fryml as the composer for the score but he is now in China. Mr. Max Rosen, the great violinist is also a charming composer and would be interested to be engaged to do a score if Mr. Griffith would like to have him. It would be a fresh combination all around. At the Metropolitan Opera House Miss Guilford is considered by Mr. Gatti to be one of the three great Sopranos in the world.

Most Truly yours,

Minnie Elizabeth Webster

Charge to the account of D. W. Griffith, Inc. Form 1205A

$

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If none of these classes of service is desired, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 2, 1929.

Mr. John F. Camp,
c/o Texas and New York Northern Corporation,
San Antonio, Texas.

Leaving today American six five Pennsylvania arriving Thursday evening eight fortyfive Sunshine Special Kindest regards

D. W. Griffith

April 3,1929

Miss Mary Rusk
United Artists Corp.,
729 7th Avenue
New York City, N.Y.

Dear Miss Rusk:

Mr. Klune has asked me to send you three copies of the trailer dialogue.

On checking up, I find that there is no copy of the trailer here and that there is none at the Exchange. Therefore, the only copy there is, is in New York.

At the time the trailer was taken the dialogue was all ad.lib. and each take was different. When it was sent East, I did not make a copy of the dialogue as I was told it would not be needed.

I am sorry that I have no copy of the dialogue. However, I have a rough draft of the dialogue and I am sending this on to you. You can run the trailer there and make the necessary corrections. This rough draft I am sure contains practically all the of the dialogue.

I hope that this will be of assistance to you and that you will have no difficulty in correcting it.

I am sending a copy of this letter to Mr. Klune.

Yours very truly,

AF/

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
April 3,1929

Mr. Raymond A. Klune
729 7th Avenue
New York City, N.Y.

Dear Mr. Klune:

I thought by now you would all be back.

I am enclosing herewith a copy of a letter I wrote to Miss Rusk, which is self-explanatory. I think she will be able to get the information she wanted out of the rough draft of the dialogue I sent her.

Mr. Denison seems to be having a great deal of difficulty in the censorship cuts for Pittsburg. Jimmy can't figure it out. He is sending Pittsburg additional cuts tonight, which makes about the third or fourth time he has sent them. He has followed instructions and cannot understand what the difficulty is unless the censorship cuts were incorrect. He thinks it is the Exchange in Pittsburg.

Things are very, very quiet around here. Mr. Levee and Mr. West left for New York Monday night. Mr. West has a hit in his picture, "ALIBI". It is very good. I saw it at a preview at the Chinese. This is news: T. Freeland has been made a director. He is going to direct "THREE LIVE GHOSTS". He did some very good work with Mr. West, hence the reward and promotion.

Mr. Miles has not returned to the office as yet. Mr. Dent called me in yesterday and wanted to know about Miles as he is going over the payroll with Levee - now with Considine - and he wanted to know if Miles had permission,etc. I told him yes. Mr. Miles will be back in the office tomorrow, so I guess everything will be all right. He is much better. Jimmy and I went up to see him the other day and he was actually eating a big dish of carrots and for dessert he was having Jello. He is eating every hour like that, so I guess he is fixed up now for good. I guess the tenth time was charm.

I guess your son is quite a man now. He will be grown up if you don't get back here soon.

I had a very nice trip up North. I guess they are getting anxious at my leisure here, as Mr. Dent was going to send me up to Harry

Wilson's office. However, I don't think I shall be sent up there as they have to get a girl anyway and as you are expected back any day.

I have a little letter here, which I am enclosing, for Miss Joan Lowell. Is she the next Griffith star? I have been reading in the papers about Mr. Griffith buying "THE CRADLE OF THE DEEP" and also that he is going to star her in it. Is this so? Also read of his attempt to buy "STREET SCENES".

I received the checks from Miss Conway today, and have distributed them.

A lumber company called me up yesterday and wanted their bill paid. It was for lumber sent out to the ranch. I called Mr. Sternlov and he told me they were dunning him. He also said he had paid out about $700.00 of his own money. However, I told him you would be coming back very shortly. Also, told the same thing to the lumber company.

I am holding some of your mail here as I have been expecting you any day. I am not going to forward it now, as you may be leaving. If not, let me know and I'll send it on to you immediately. Also, have a lot of mail here for Mr. Lloyd.

This just about covers everything.

Give my best wishes to all.

Sincerely,

Anne Ferrero

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

TELEGRAMS TO ALL AMERICA — CABLEGRAMS TO ALL THE WORLD

CLASS OF SERVICE DESIRED	
Fast Telegram	
Day Letter	
Night Telegram	X
Night Letter	

The sender must mark an X opposite the class of service desired; otherwise the telegram will be transmitted as a fast telegram.

Receiver's Number

Check

Time Filed

STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

Form 2

APRIL 4 1929

DENNIS F OBRIEN
CARE UNITED ARTISTS STUDIO
HOLLYWOOD CALIFORNIA

DEAR CAP ON JS LEAVING I GAVE HIM COPY OF CRADLE OF THE DEEP TO READ FOR MY CLIENTS NEXT PRODUCTION WITH REQUEST THAT HE WIRE ME HIS OPINION THEREOF STOP IT IS EXTREMELY IMPORTANT THAT CLIENT GO TO WORK OTHERWISE HE AND CLIENT CORPORATION WILL BE GREATLY EMBARRASSED WHICH MIGHT REFLECT ON PROPOSED MERGERS WONT YOU PLEASE ASK JS TO PASS FAVORABLY ON THIS STORY IF HE THINKS ANYTHING OF IT AND SEND FOR CLIENT TO COME TO THE COAST AT ONCE TO GET INTO PRODUCTION CLIENT AT PRESENT IN TEXAS AND KNOWS NOTHING OF THIS WIRE BUT FOR HIS AND ALL CONCERNEDS GOOD HE SHOULD GET BACK TO WORK I CANNOT IMPRESS YOU TOO STRONGLY AS TO ITS IMPORTANCE PLEASE KEEP THIS CONFIDENTIAL EXCEPT AS TO JS PLEASE ADVISE REGARDS

BANZHAF

charge Banzhaf & Richter 130 W 42 Street

128 West 73rd Street,
New York City,
April 4, 1929.

Mr. David Wark Griffith,
Hollywood, Calif.

Dear Sir:

Would you be interested in writing an article on the Moving Pictures for a symposium to be called America 1930? This book is to envisage expressive contemporary America. The book will so mirror the life of modern America in its most distinctive phases that our own as well as the foreign reader may see America in sharp definition as delineated by the moving spirits of our country.

To this end we are asking the outstanding figures in about fourteen fields to record in short essays the significant features of these activities which to them are peculiarly American. To record the contributions and tendencies they observe in their special fields of endeavor, or interest, that are the very pulse of American life. We feel that your experience and reflection in the field of the Moving Picture would warrant no more authoratative voice, nor one more competent to perceive the relationship between America's life and its expression through the Moving Picture. Among others with whom we are negotiating in their respective fields are George Gershwin, Robert Benchley, Rockwell Kent, Alexander Bakshy, Norman Bel Geddes and John Mason Brown.

A word about the editors - Mr. Aronson has published and had published about him a number of books abroad. He is an advanced stage and costume designer whose work has made him internationally famous. I am editorially connected with the Arts Magazine, an authoratative monthly publication of the fine and decorative arts.

We should be greatly honored with a contribution from you. A reply informing us of your interest in the project directed to me at the above address would be deeply appreciated. I shall be glad to answer any questions concerning the book that may occur to you.

Respectfully,

C. Adolph Glassgold

CAG:KW

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1208

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 APR 5 AM 12 38

SE 129 73 NL=HOLLYWOOD CALIF 4

RAYMOND A KLUNE, D W GRIFFITH INC ROOM 501=
729 7 AVE NEWYORK Y=

DENT ADVISED WHEN LEVEE LEFT GAVE ORDERS FOR ALL GRIFFITH COMPANY HERE TO BE LAID OFF STOP THIS MEANS JIMMY MILES AND MYSELF DENT ADVISES WE WILL ALL BE LAID OFF ON THE THIRTEENTH STOP PLEASE ADVISE ME IMMEDIATELY WHAT TO DO STOP INFORMED DENT I WAS WIRING YOU AND HE WANTS YOU TO GET IN TOUCH WITH HIM IMMEDIATELY REASON FOR LAYOFF ON ACCOUNT OF NO DEFINITE DATE OF YOUR RETURN REGARDS=

A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

RECEIVED AT
150 WEST 42nd ST.
BRYANT 6560

STANDARD TIME
INDICATED ON THIS MESSAGE

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

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BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT TELEGRAM
LCO	DEFERRED
NLT	CABLE LETTER
WLT	WEEK END LETTER

Form 16 N.Y. Dist. 5918

NA255 19 855P

HY HOLLYWOOD CALIF APR 5 1929

A H T BANZHAF Esq

BUSH TERM BLDG 130 WEST 42 ST NEWYORK NY

I READ CRADLE OF THE DEEP IT IS A BIOGRAPHY AND IN MY OPINION NOT A BOXOFFICE SUBJECT REGARDS

JOE SCHENCK.

Chicago Blackstone
2406
Clay St.

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 5, 1929

Mr. D. W. Griffith
Plaza Hotel
San Antonio, Texas

Just received word from Coast the all Griffith Company to be laid off this week on account no definite date of your return to Coast stop Dent wants me wire him immediately stop In view your having no definite plans there is nothing I can say to him stop Lloyd leaving for Coast tonight Regards

R. A. Klune

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 5, 1929.

NIGHT LETTER

Mr. James E. Smith,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Suggest you prepare to live on your income or join rebels in attacking Agua Caliente Will advise you if things take turn Regards

R. A. Klune.

Form 1201-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 5, 1929.

Night Letter

Mr. John P. Miles
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

In view present situation would suggest you prepare to make change Lloyd arriving California Tuesday Regards

R. A. Kline

Form 1201-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 5, 1929.

NIGHT LETTER

Miss Anne Ferrero,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Regardless what happens you continue at office on salary from Newyork until you hear further from me stop Tell Dent Mr Griffith out of town I will wire Dent in day or two Kindest regards

R. A. Kline

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D.W. Griffith *says*

"In view of my many satisfactory experiences with Bell & Howell professional cinema cameras, I would prefer Bell & Howell personal movie equipment if I were an amateur movie maker"

MR. GRIFFITH, world's premier producer of spectacular productions, still speaking—

"In spending millions of dollars on 'Birth of a Nation,' 'Way Down East,' 'Broken Blossoms,' 'Intolerance,' and other pictures of my direction, I proceeded with the assurance that Bell & Howell cameras would safeguard these vast expenditures with their usual superb quality of cinema photography."

Here is a voice of authority—the approval of a man whose greatness in making theater motion pictures the world acclaims!

When you select a movie camera for personal use, there is but one way to assure getting pictures of the unrivalled beauty, screen brilliance and variety which characterize those produced for the past 20 years by D. W. Griffith. That is to select a Bell & Howell FILMO or EYEMO camera, made with the same watch-like precision and perfection of detail which distinguish Bell & Howell STANDARD professional studio cameras.

These unequaled personal movie cameras are light in weight, convenient in size, beautiful in appearance and moderate in cost. Their operation is simplicity itself.

For black and white pictures, Filmo cameras use Eastman Safety Film (16 mm.)—in the yellow box—both regular and panchromatic—obtainable at practically all dealers' handling cameras and supplies. Filmo cameras and Filmo Projectors are adaptable, under license from Eastman Kodak Company, for use of Eastman Kodacolor film for home movies in full color. Cost of film covers developing and return postpaid, within the country where processed, ready to show at home or anywhere with Filmo Projector. Eyemo camera, useful for commercializing your movies, uses professional standard (35 mm.) film.

See a nearby dealer for complete demonstration, or write for illustrated, fully descriptive movie booklet—"What You See, You Get."

A scene from D. W. Griffith's production "Lady of the Pavements" with William Boyd, Letta Goudal and Lupe Velez—a United Artists release.

Filmo 70

Shown below. The original and most highly perfected automatic personal movie camera obtainable. Operates with utmost ease. Price $180, with case. Optional models available for making slow-motion movies.

Filmo 75

Shown above. The pocket-size Filmo. Unequaled in lightness, convenience and beauty. Furnished in three rich colors: Walnut Brown, Ebony Black, or Silver Birch. Price is $120, including case.

BELL & HOWELL

Filmo

Joan Lowell Had Schooling, Agent Admits

Author of 'Cradle of Deep' Studied at Berkeley, Answer to Critics Declares

Differs With Her Friends

Her Book Is Not Autobiography, Bye Asserts

"The Cradle of the Deep," by Joan Lowell, is not an autobiography but "the story of a child's life at sea," it was admitted yesterday by George T. Bye, literary agent for Miss Lowell.

Miss Lowell did not pass sixteen continuous years at sea (with one brief interval of a few days) and then come ashore with no education except what she had learned from the Bible and Bowditch, but went to school from time to time at Berkeley, Calif., Mr. Bye admitted further.

Phrase Used in "Liberal Sense"

After talking by telephone with Miss Lowell and with the publishers, Simon & Schuster, Mr. Bye last night gave the New York Herald Tribune a statement. While conflicting with reported interviews with Miss Lowell's acquaintances and school companions in Berkeley, it indicates that the publishers, in announcing the book as Miss Lowell's "own story," were using the phrase in a liberal sense. Mr. Bye's statement follows:

"There is one point quite evident in this 'Cradle of the Deep' situation, and that is that Miss Lowell should have consulted her father and mother before issuing her book to the public.

"It was all right to lay the whole story on the Minnie A. Caine without mentioning the four other ships on which she lived with her father. That was justifiable license. She was not writing an autobiography. As the story of a child's life at sea, it was unimportant from the standpoint of truth how many ships she lived on. Nor is it a weakness that she consolidated incidents.

"Though her parents maintain that she sailed more than 100,000 miles on windjammers, from the age of eleven months to seventeen years, they probably would have checked Joan's memory on some points where she seems to have gone astray—and they undoubtedly would have persuaded her to eliminate some possibly unconscious romancing, delightful though it is.

"I have just talked with Miss Lowell on the long distance telephone, and she confesses she is astounded at some of the revelations of the New York Herald Tribune. In some instances the revelations were news to her. Remember, she came ashore the last time when she was seventeen, and a great many recollections of hers are as assailable as any other child's.

Admits Coming Ashore

"It does not hurt the story's integrity if Miss Lowell did come ashore for brief periods before the last voyage. She admits she did. Any one who goes to sea for seventeen years necessarily spends a considerable time on land. I understand that Miss Lowell's arch-antagonist, Mr. Lincoln Colcord, spent the first fifteen years of his life on a sailing vessel. Was he out of sight of land the whole time?

"During Miss Lowell's short periods ashore she says her father put her in a grammar school in Berkeley, but never for a full term. She says she was such a primitive child and so very poorly dressed that most of the other children taunted her and made life miserable for her until her father put to sea again.

"Miss Lowell remembers the girls mentioned in the New York Herald Tribune and she remembers they called her 'Liar' on other occasions when as a child she told them of having just returned from a voyage to Australia.

"Miss Lowell has just received a letter from her father [illegible] even more Islands than she put in her book. Her father, according to the letter, says he recognized every man Miss Lowell mentioned as a member of one of his crews on different ships, the list of which was given to newspapers last week.

Awaiting Her Father

"Because Miss Lowell's father is so important a figure in the situation, we have concluded it would be unwise for Miss Lowell to submit to interviews until her father can be brought to New York. I am responsible for this advice, as I believe Miss Lowell might quite innocently become tied in a knot that even she, a sailor girl, could not untie—especially in view of the gravity and precision with which one newspaper is conducting an investigation.

"I may add I have never known a book before 'The Cradle of the Deep' to be subject to such word-by-word analysis by a newspaper. I have never heard of a book that gave off such electrical flashes every day or so. And I have never known a book that sold so fast."

Statements Conflict

Miss Lowell's statements, as given by Mr. Bye, conflict sharply with statements by her friends as reported from Berkeley last week. Mrs. Mary E. Irwin, wife of Professor Frank Irwin of the University of California, was quoted as saying that Miss Lowell was her next door neighbor from 1914 (when Miss Lowell was eleven years old) until 1923 and that she "was at home most of the time during that period," although "she made some trips with her father but was not gone for extended periods."

Statements of several former school friends and childhood companions, Kenneth Lutzi, Mrs. Inez Uren Alden and Mrs. Lucille Wood Cookson, supported Mrs. Irwin. They recall her as a member of the 1918 class at the Garfield Junior High School, and later as a student for two years at the Berkeley High School.

Form 1228A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 8, 1929.

NIGHT LETTER

Mr. James Dent,
United Artists Studio.
1041 N. Formosa Ave.,
Hollywood, Calif.

Mr Griffith in south Wont return until Thursday Griffith delay entirely due to Mr Schenecks negative decisions on stories which will unquestionably be settled in few days Meantime suppose nothing you can do except follow Loveos order Please wire me collect extent of such orders In any event Ferreros salary will be continued from Newyork Please dont disturb offices without advising me Letter follows Kindest wishes

R. A. Kline

Form 1228A

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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CHECK	
TIME FILED	

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April 8, 1929.

NIGHT LETTER

Mr. Thornton J. Freeland
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif.

Just heard good news If my best wishes for your continued success will help here they are

Ray Kline

Charge to the account of D. W. Griffith, Esq. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 8, 1929.

Mr. D. W. Griffith
Plaza Hotel,
San Antonio, Texas.

Mrs Griffiths sister died yesterday in Sanfransisco You can reach Mrs Griffith at Blackstone Hotel Chicago before seven oclock tonight After that at twentyfour hundred and six Clay Street Sanfransisco Regards

R. A. Klune.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 APR 8 AM 1 15

XD

CB7 48 NL=SANANTONIO TEX 7

RAYMOND KLUNE=

ROOM 501 729 SEVENTH AVE NEWYORK NY=

DONT KNOW BANZHAFFS ADDRESS BIG STUFF HELLO ABOUT JOAN LOWELL BROADCASTING OVER 30 STATIONS SO PLEASE SUGGEST TO BANZHAFF THAT HE SEE MISS LOWELL AND GENTLY SUGGEST THAT SHE MENTIONS HER TIE UP WITH US EXPECT TO LEAVE HERE TUESDAY NIGHT WILL TAKE UP MATTERS THEN REGARDS=

D W G.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Pickford, Beauty 20 yr.

Mary Pickford

Kiff. Requirements

Joan Sawyer

Lead-up

Finance

Boudoir

N.Y.D.3.

Mrs. Sawyer
Num. 5720

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1201-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

NO. CASH OR CHG.

CHECK

TIME FILED

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 8, 1920.

STRAIGHT MESSAGE

Mr. D. W. Griffith
Plaza Hotel,
San Antonio, Texas

Schenck does not like Lowell story at all Thinks it too biographical and other faults stop If you should do Texas proposition or otherwise abandon Lowell story we should immediately take advantage of disproving of biographical authenticity now ragings in newspapers to get our money back stop For this reason Barthat does not think good idea ask Lowell mention tieup over radio stop Will you return in time to make radio broadcast Thursday evening April eleventh stop Answer immediately Regards

E. A. Kluse

Captain Felix Riesenberg's statement on "CRADLE OF THE DEEP":

"I see no reason why I should back water on what I originally wrote about Joan Lowell's 'Cradle of the Deep'. It is a remarkable book, the rumpus it has started is proof enough of that. I never regarded it as a treatise on seamanship. The author might very easily have engaged experts to straighten her out, if she was trying to put over a fast one.

"The book has authentic color and the assumption on which the story is built, be it cold fact or torrid fiction, is at least novel. I have sent the book to friends because I felt it would interest them.

"In the Nautical Gazette of last Saturday I had some fun with the situation. I asked that a copy be sent you. Give my regards to Joan and tell her to reef the bilge or burn the gammoning, or what she will, so long as she writes a moving yarn, very few are capable doing this."

William McFee's statment, in part:

"I personally do not see that you have any reason for backtracking in the matter of Joan Lowell's book. The type of mentality which is raising a ruckus over the meticulous details of Joan's story is too footling to worry about. I have thought you have been too timorous in attacking them. I take my stand with Heywood Broun in the NATION of April tenth.

"If Joan Lowell had had any intention of fooling the public as to her actual goings-on wouldn't you think she would have changed the names of ships and men? Would she have courted disaster by naming the MINNIE CAINE if she had wanted to tell a lie? She could have easily looked up the name of a vessel lost long ago or a vessel unreported. This is the veriest nonsense. The chief crime of which she has been convicted is that she has written a most entertaining yarn, much truer than the majority of us could manage if we wrote our own lives. I stick to my original contention in my letter to you when you asked me to express an opinion on the manuscript."

New York's Best Seller for the Week

REPORTS from jobbers, book stores and department stores show that "Dodsworth," by Sinclair Lewis, is still leading the list of best sellers in fiction by a small margin over "Dark Hester," by Anne Douglas Sedgwick. "The Cradle of the Deep," by Joan Lowell, still holds first place in non-fiction; "The Art of Thinking," by Abbe Ernest Dimnet is second, with "Henry the VIII.," by Francis Hackett a close third. The lists follow:

FICTION

Abraham & Straus	Dark Hester	Dodsworth	The Buffer	Storm House	Strange Adventure
American News Co.	Dodsworth	Storm House	Dark Hester	Rhinestones	Dark Star
Baker & Taylor Co.	Cradle of the Deep	Just Three Men	Storm House	Dodsworth	Dark Hester
Brentano's	Round Up	Dodsworth	Dark Hester	Dark Star	Dish for the Gods
Doubleday, Doran Book Shops	Dark Hester	Dodsworth	Patient in Room 18	Bishop Murder Case	Pelican Coast
Gimbel's	Dark Star	Dodsworth	Dark Hester	Storm House	The Cluny Problem
Loeser's	Storm House	Dodsworth	Strange Adventure	Bishop Murder Case	Dark Hester
Macy's	Dodsworth	Dark Hester	Rhinestones	Swords and Roses	Skippy
Womrath's Stores	Storm House	Dark Star	Dodsworth	Duskin	Rhinestones

NON-FICTION

Abraham & Straus	Cradle of the Deep	Art of Thinking	Henry the VIII	Swords and Roses	Believe It Or Not
American News Co.	Cradle of the Deep	Art of Thinking	Henry the VIII	Believe It Or Not	Sex in Civilization
Baker & Taylor Co.	Henry the VIII	Art of Thinking	Swords and Roses	Cross Word Puzzle Book No. 12	Believe It Or Not
Brentano's	Swords and Roses	Cradle of the Deep	Henry the VIII	Art of Thinking	Journey's End
Doubleday, Doran Book Shops	Cradle of the Deep	Henry the VIII	Art of Thinking	Elizabeth and Essex	Sex in Civilization
Gimbel's	Cradle of the Deep	Henry the VIII	Sex in Civilization	Art of Thinking	Herman Melville
Loeser's	Cross Word Puzzle Book No. 12	Cradle of the Deep	Henry the VIII	Swords and Roses	Art of Thinking
Macy's	Henry the VIII	Sex in Civilization	Cradle of the Deep	Art of Thinking	Further Poems of Emily Dickinson
Womrath's Stores	Cradle of the Deep	Art of Thinking	Henry the VIII	Sex in Civilization	Believe It Or Not

New York World — April 20 —

from THE INNER SANCTUM of
SIMON and SCHUSTER
Publishers, 37 West 57th Street, New York

NOTED MEN OF THE SEA

AND MEN OF LETTERS

STAND BY

"THE CRADLE OF THE DEEP"

William McFee and Captain Felix Riesenberg, noted novelists and authorities on maritime matters, [redacted] today indicated that they would staunchly defend their original endorsement of "The Cradle of the Deep", Joan Lowell's story which has become the center of a spirited discussion throughout the country.

Both statements were issued in the form of letters to Simon and Schuster, publishers of the book.

Captain Felix Riesenberg's statement follows:

"I see no reason why I should back water on what I originally wrote about Joan Lowell's 'Cradle of the Deep'. It is a remarkable book, the rumpus it has started is proof enough of that. I never regarded it as a treatise on seamanship. The author might very easily have engaged experts to straighten her out, if she was trying to put over a fast one.

"The book has authentic color and the assumption on which the story is built, be it cold fact or torrid fiction, is at least novel. I have sent the book to friends because I felt it would interest them.

"In the Nautical Gazette of last Saturday I had some fun with the situation. I asked that a copy be sent you. Give my regards to Joan and tell her to reef the bilge or burn the gammoning, or what she will, so long as she writes a moving yarn, very few are capable doing this."

McFee's statement, in part, says:

"Your letter with the statement received.

"I personally do not see that you have any reason for backtracking in the matter of Joan Lowell's book. The type of mentality which is raising a ruckus over the meticulous details of Joan's story is too footling to worry about. I have thought you have been too timorous in attacking them. I take my stand with Heywood Broun in the NATION of April tenth.

"If Joan Lowell had had any intention of fooling the public as to her actual goings-on wouldn't you think she would have changed the names of ships and men? Would she have courted disaster by naming the MINNIE CAINE if she had wanted to tell a lie? She could have easily looked up the name of a vessel lost long ago or a vessel unreported. This is the veriest nonsense. The chief crime of which she has been convicted is that she has written a most entertaining yarn, much truer than the majority of us could manage if we wrote our own lives. I stick to my original contention in my letter to you when you asked me to express an opinion

from THE INNER SANCTUM of
SIMON and SCHUSTER
Publishers.37 West 57th Street.New York

NOTED MEN OF THE SEA
AND MEN OF LETTERS
STAND BY
"THE CRADLE OF THE DEEP"

In response to many inquiries stated,

on the manuscript."

In releasing these letters, Simon and Schuster also pointed out that the sales of "The Cradle of the Deep" have increased 100%, since the controversy reached its climax. In six weeks, the book has sold approximately 120,000copies, an achievement which the publishers say "lashes to the mast all recent best seller records".

SHUBERT THEATRE CORPORATION
225 West 44th Street
New York City

April 8, 1929

Gentlemen:

Phil Baker is under contract with us for a long number of years. His services are exclusive to us and he has no right to appear in any form of moving picture or talkie. We give you notice of this, so there may be no misunderstandings as to our position.

Should you, during the term of Mr. Baker is required to render services to us, engage him or cause any motion picture or talkie or other form of entertainment to be made in which his services are required, we shall stremously object thereto and shall be compelled to apply to the courts for such relief as we may be advised we are entitled to.

So that it may not be claimed that you had no notice hereof, we shall use this letter as proof of the fact that we had given you due and timely notice after we heard that he was attempting to negotiate for his appearance in breach of our written agreement.

We trust you will make note hereof and thus save unnecessary expense and costs.

Yours very truly,
SHUBERT THEATRE CORPORATION

United Artists Corp.
729 Seventh Avenue
New York City

P.S. ANY COMMUNICATION REGARDING HIS SERVICES MUST BE FORWARDED TO US.

MOTION PICTURE ARTS AND SCIENCES MUSEUM
MARGARET HERRICK LIBRARY

April 8, 1929.

Miss A. Ferrero,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Dear Miss Ferrero,

Our delay in leaving for the Coast is, as usual, due entirely to inability to select a story satisfactory to everybody.

I wired Dent today and have asked him to wire me an answer relative to Levee's orders. I also asked Dent to leave the offices undisturbed or if they should find it necessary to disturb them to communicate with me first.

From your wire I gathered that Levee's orders to lay off on the 13th only includes Jimmie, Miles and yourself, leaving Willard, Lloyd, myself and the Griffith Corporation checks undisturbed. Without saying anything to anyone concerning this the first Wednesday following the one upon which you receive your closing check, wire me immediately (if I am still in New York) whether or not you have received my check, the Corporation and Willard's checks. In other words, inasmuch as your wire mentioned only Jimmie, Miles and yourself I am assuming that the rest of us remain as are. Until this matter is straightened out, commencing with the week following that on which you receive your last check from Feature Productions you will receive your salary from the Griffith Corporation in New York, and in all respects your status shall remain unchanged and I want you to continue to be particularly careful about the mail, the contents of my desk and the filing cabinets.

I probably will be able to communicate to you in the course of a few days some definite information relative to our return to the Coast.

Give my kindest regards to Jimmie Smith, Miles and the rest, and with best wishes to you, I remain

Very truly yours,

RAK/CC

P. S. Please send to me any mail which you are holding which might seem important. If I should leave before it reaches here it can be returned to the Coast easy enough. Also please advise me the total of the checks which you have received from the Sierra Madre Lemonda Citrus Association. Also any communications relative to real estate which you may have received.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Room 503, 729 SEVENTH AVE., N. Y.

9N FLW 19

IG SANANTONIO TEX 929A APR 9 1929

RAYMOND KLUNE

RM 501 729 7 AVE

LEAVING TODAY SUNSHINE SPECIAL THEN PENNSYLVANIA TRAIN NUMBER THIRTY FROM STLOUIS ARRIVE THURSDAY AFTERNOON CANCEL RADIO ENGAGEMENT HOWEVER REGARDS

WILLARD GRIFFITH

1052A

9:45 Austin, Texas 11:55 Taylor

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228 A

Charge to the account of D. W.. G riffith, Inc. $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 9, 1929.

STRAIGHT MESSAGE

Mr. D. W. Griffith c/o "The Sunshine Special"
(enroute to St.Louis)
arriving at 11:50 at
Austin, Texas.

National Broadcasting Company have advertised extensively your appearance Thursday night They are extremely peeved and if you do not appear will never allow you to broadcast over their circuit again stop Speech already written only necessary for you to read stop This very important Kindly wire rush Regards

R. A. Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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Received at Room 503, 729 SEVENTH AVE., N. Y.

24N FZQ 19

AUSTIN TEX 1208P APR 9 1929

R A KLUN

729 7TH AVE

DID NOT KNOW MATTER WAS IMPORTANT HAVE CAUGHT EARLY TRAIN AND WILL BE THERE ABOUT FRIDAY ONE FIFTY PM

D W GRIFFITH

132P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

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Received at Room 503, 729 SEVENTH AVE., N. Y.

39N FLW 9 1 EXTRA RUSH

AUSTIN TEX 144P APR 9 1929

R A KLUNE

729 7 AVE

CORRECTION FIRST TELEGRAM MR GRIFFITH ARRIVES THURSDAY AFTERNOON

JOHN F CAMP

300P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

April Telegram
L 9, 1929

I Tried to Give Money's Worth, Says Joan Lowell

Joan Lowell returned from the country last night somewhat annoyed at the discussion raging over her book, "Cradle of the Deep."

"This book has become a part of me," she said, "and I cannot endure having it picked to pieces.

"I have been learning to navigate a horse," she explained. "But the most important thing I did in the country was to look around for a place for my father and mother."

Questioned regarding criticism of her book's authenticity, Miss Lowell said that she gathered that wholesome people preferred a colloquial style of narration with a little coloring here and a little spicing there.

"There probably never was a bozo who wrote a book about himself who did not work over the portrait until it made him a pretty nice looking fellow," she said.

"And while I was not vainly making my picture that of a swell female loaded with sex appeal, I will confess that I tried my honest best to give my readers their money's worth without cheating them with any bunk of the sea."

Meanwhile Simon & Schuster, publishers of Miss Lowell's book, had this to say in a published advertisement:—

"At the outset we recognized that Joan, like many persons who have had stirring experiences at sea, had a normal tendency to color the strict pattern of precise fact with occasional dramatic trimming, which in some cases was accentuated by her highly emotional temperament and the breathless quality of her recital.

"Much of her story, it must be recalled, was compounded of hearsay and memory as well as observation and experience. A literal, letter-perfect autobiography was never intended by the author, nor was it featured as such by the publishers.

"We now discover that there is a considerably larger element of romanticized fact interwoven with the underlying sequence of truthful narrative than we had at first realized, but after the most careful scrutiny we are still satisfied that the essential honesty of Joan's yarn remains unassailable."

Board to Test Veracity of "Cradle of the Deep."

An inquiry to establish the authenticity of "Cradle of the Deep" has been started by the editorial board of the Book-of-the-Month Club, and the results probably will be known in a few days, according to Robert Haas, president of the club.

It was revealed today that when the Book-of-the-Month Club had first considered selection of Miss Lowell's book, two of the judges, Dr. Henry Seidel Canby, chairman of the board, and Mrs. Dorothy Canfield Fisher, voted against it, later concurring in the choice of the other three judges.

Both thought the book did not measure up to the literary quality of other selections of the club. Dr. Canby said he did not believe it was an authentic autobiography.

BUILD AIR PULLMAN

Fokker to Have Berths for Sixteen Is Under Construction.

HASBROUCK HEIGHTS, N. J., April 9.—An aerial Pullman car, said to be the first American airplane with sleeping accommodations, is under construction at the Fokker plant at Teterboro Airport. Five such planes have been ordered by the Universal Aviation Corp.

The new plane, a monoplane, contains upper and lower Pullman berths for sixteen passengers and will carry thirty passengers and a crew of four when used as a day liner.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

Mr. D. W. Griffith

April 9, 1929

SYNOPSIS OF PROPOSED AGREEMENT between

TERRA FILM-VERLEIH G.m.b.H., TERRA FILM A.G.
and
UNITED ARTISTS FILM-VERLEIH,G.m.b.H

1. Agreement dated April 1929
Between UNITED ARTISTS FILM-VERLEIH,G.m.b.H,
TERRA FILM A.G., a German stock Company (the production Company and owners of part of the Kontingents) and
TERRA FILM-VERLEIH-G.m.b.H. (the distributing Company)

2. United Artists Film-Verleih-G.m.b.H. claim sole right to distribute in Germany the Motion Pictures of the United Artists Corporation, extend license to Terra Film Company for Germany and Free City of Dantzig, to distribute pictures (set forth in Schedules attached, A, B, C, D), heretofore released by United Artists Corporation of USA to United Artists Film-Verleih, or which may at any time hereafter during life of agreement be leased by U.A.C. to U.A.F.V.

3. Contract commences April 1, 1929, ends May 31, 1932.

4. U.A.F.V. agrees to deliver as many positive prints as may be required for proper distribution, cost to be shared by Producers and Terra Film in accordance with distribution charges.

5. Terra Film to take over posters and accessories to extent required, at cost plus 10%.

6. Title to all prints and portions of same shall be vested in Producer.

7. Terra Film cannot sell or pledge any of the prints nor create a lien thereon.

8. Terra pays transportation charges of negatives and prints from any point in Europe or Great Britain to Berlin, also custom duties, cost of translation of titles, Censorship fees and all advertising incidental to the distribution of pictures.

9. Terra Film and United A.F.V. shall pay own taxes. Terra Film shall collect from Exhibitors the taxes ordinarily collected by Distributors from Exhibitors and turn same over to German Government.

10. If any synchronized prints are used, Terra agrees to pay all royalties due from Germany that United A.F.V. might be compelled to pay, Terra having right to call upon Exhibitors to pay additional revenue to reimburse itself.

11. Terra Film agrees to supply at own expense advertising matter printed in the German language, lithographs,photographs, etc.,incidental to proper distribution of pictures. U.A.F.V. representative shall have right to approve all art work and copy.

12. United A.F.V. agrees not to exhibit or distribute in Germany such productions mentioned in Schedules, excepting through the Terra Film.

13. United A.F.V. grants Terra right to enjoin unauthorized showing of pictures. All costs of action on part of Terra Film in this respect is borne by Terra.

14. Terra agrees not to dupe prints, and to notify United Artists in the event of violation of Copyright.

15. Terra Film agrees to provide sufficient and properly equipped Exchanges to conduct business.

16. U.A.F.V. has right to appoint a representative to approve or reject contracts, as well as the power to determine the method or policy of distribution or exhibition. Representatives to receive salary of $300.per week, shared equally between Terra Film and U.A.F.V. U.A.F.V.has right to engage book-keeper to keep its books at a salary not to exceed 700 marks per month; salary to be shared equally between Terra Film and U.A.F.V.

17. U.A.F.V. shall have the right to appoint Guy Vroswell Smith as a Manager "Geschaftsfuhrer" of the Terra Film Company and to appoint his successor in the event he cannot serve. Services are given free. Terra agrees to make available for Mr.Smith, or his successor, all books, accounts, records, invoices,etc. Traveling expenses from Paris to Berlin, and vice-versa, shall be allowed Mr.Smith or his successor; same to be shared equally between Terra and U.A.F.V.

18. Terra Film agrees to release U.A. pictures separate and apart from other motion pictures distributed by Terra; to release them at the rate of two each month during the Winter season, unless otherwise mutually agreed upon. Terra agrees not to take for release any other motion pictures made in the United States of America,other than those of the United Artists Corporation.

19. Within seven days from date of Execution, Terra agrees to furnish U.A.F.V. with copies of contracts with Exhibitors.

20. Kontingent Provisions:

1st year Terra agrees to provide minimum of 6 permits from June 1, 1929 and ending May 31, 1930.

2nd year Terra agrees to provide minimum of 12 permits from June 1, 1930, and ending May 31, 1931. U.A.F.V. is bound to use 8 of the 12 permits during the 2nd year, but U.A.F.V. has the right to decline to use any less number providing U.A.F.V. notifies Terra Film by notice in writing not later than Jan. 1, 1930, the amount of pictures it intends to import.

3rd year Terra agrees to provide minimum of 12 permits from June 1, 1931 and ending May 31, 1932. Same conditions as 2nd year. Notification to be served January 1, 1931.

21. If U.A.F.V. elect to import less than 8 pictures the second year, such decision shall in no way affect its rights for the third year.

22. Terra agrees so far as permitted by law, to provide all kontingent permits called for under contract. If some other form or permit is required for distribution of United Artists Films during the life of this contract, Terra Film agrees to secure and provide such permits or forms so U. A. can continue distribution thru Terra.

23. Terra agrees to submit pictures to Censor within 30 days after arrival in Germany of prints.

24. TERMS:

50% to Producer, 50% to Terra on first 100,000 Marks gross. U.A.F.V. agrees to allow Terra following payment for kontingent of an amount equal to 10% of the gross; such 10% shall be deducted from the Terra share of Film Rentals, but such 10% shall not exceed 25,000 Marks on each picture.

U.A.F.V., or its producers, guarantee that such 10% shall not be less than 15,000 Marks.

(EXAMPLE: On 100,000 gross, Terra would receive 50,000 as its share and then would deduct 10% of gross from it, or 10,000 Marks, leaving 40,000 for distribution. The producer receives 50,000 Marks but has to return 5,000 to make up 15,000 minimum costs)

Producer to receive 55% over 100,000 Marks gross; 65% on all Film Rental after Terra has received 25,000 Marks, the maximum Kontingent cost on any one subject.

25. UNPLAYED CONTRACTS:

CLASS A - On all unplayed contracts turned over to Terra by U.A.F.V. as of May 1, 1929, on which there have been assigned or secured for said pictures a Kontingent by the U. A. F.V., the United Artists F.V.-shall

receive 90% of the film rentals on said contracts, the amount of unplayed contracts to be determined by United Artists Film Verleih's balance sheet as of May 1, 1929, and Terra is to receive the remaining 10% representing its cost and profit for the fulfillment of said unplayed contracts, subject, however, to the ordinary reductions and cancellations of contracts.

CLASS B - United Artists Film Verleih shall receive on all contracts taken by Terra on pictures mentioned in paragraph above marked "CLASS A", after May 1, 1929, 70% of the film rentals representing 50% for the Producer and 20% for the United Artists Corporation's valuation of the Kontingents which have been assigned to these pictures, plus its publicity charges in connection with the same. Terra shall receive the remaining 30%.

CLASS C - On all unplayed contracts turned over by the United Artists Film Verleih to Terra, as of May 1, 1929, for which a Kontingent has not been secured by the United Artists Film Verleih and for which the Terra is to supply said Kontingent, the United Artists Film Verleih shall receive 75% of the film rental on said contracts and Terra 25%.

From these proceeds the U.A.F.V. will pay to the Producer his share of the film rentals in accordance with each Producer's contract in existence with United Artists Corporation affecting distribution of Pictures in Germany, the U.A.F.V. retaining the balance to liquidate its indebtedness to Producers and trade creditors.

26. On Pictures to which have been assigned the 4 Kontingent permit recently issued by the German Government to U.A.F.V. free of charge, the U.A.F.V. shall receive 60% of the gross film rentals up to 100,000. and 65% thereafter.

27. Should the U.A.F.V. secure any additional Kontingent permits, then minimum of Kontingents under agreement is reduced by an amount so secured.

28. U.A.F.V. to turn over to Terra Film all used prints, free of costs, to be used to fulfill unplayed contracts. All new prints U.A.F.V. has on hand and additional new prints required from time to time shall be borne equally by U.A.F.V. and Terra.

29. Prints on short subjects shall be treated in same manner as features.

30. During the period of this agreement should no Kontingent or other kind of permit be necessary for distribution of pictures in Germany, then U.A.F.V. can cancel contract at the end of any one year in the 3 year period by written notice, registered mail, on the 1st of January in any such period.

31. Terra has the right at the termination of the agreement, to fulfill the remaining unplayed contracts with Exhibitors.

32. U.A.F.V. not liable for breach of any of the terms of this agreement occasioned by act of God, war, strikes, lockouts, delay in transportation, or by reason of any causes beyond its control.

33. Terra to keep proper records of accounts, etc. and give right to U.A.F.V. representative to full access to all books, accounts, etc.

34. Terra to furnish monthly statements of Film Rentals due and Box Office statements in duplicate, in such form required by U.A.F.V. Terra to pay rentals due when called upon to do so.

35. Terra agrees to place at U.A.F.V.'s disposal, free of rent, two rooms for such employees as the U.A.F.V. shall keep.

36. Terra agrees to use its best efforts to enforce the playing of all unplayed contracts turned over to them and to collect any and all outstandings due U.A.F.V. from Exhibitors.

37. U.A.F.V. can employ at its own expense, Price, Waterhouse & Co., or any other Certified Public Accountants to inspect and audit all accounts between Terra and U.A.F.V.

38. Terra agrees not to make any change in continuity of prints excepting those changes required by law. All changes whatsoever shall be called to the attention of U.A.F.V. representative before made.

39. Terra agrees to furnish affidavits on all prints destroyed and to turn over to U.A.F.V. at termination of agreement, all unused prints.

40. Terra agrees to disclose the whereabouts of all prints on demand.

41. Terra agrees that it is not the representative of the U.A.F.V. and agrees not to represent itself as such in any way, manner or form.

42. Terra agrees it shall cause to be shown the Trade Mark of U.A.F.V. at all exhibitions of U.A.pictures, and to accounce on the same screen that said productions are United Artists productions.
(Distributed by TERRA-UNITED ARTISTS)

43. U.A.F.V. has the right to assign this agreement to third parties. Terra waives its right to assign to third parties without the written consent of U.A.F.V.

44. Terra agrees, if a negative is delivered to it, that such negative will be insured by Terra; cost of same to be borne equally by Terra and U.A.F.V. The amount of insurance to be carried is to be decided upon by U.A.F.V. representative. Policies to be made out in name of U.A.F.V. and to be held by it.

45. Both parties agree that the law to be applied to any matter under this contract shall be the German law,and that a German translation of this agreement, to be annexed hereto for information and guidance only; the English text is to be signed.

46. All costs and expenses and stamp duties in connection with the drawing up of agreement shall be borne equally between Terra and U.A.F.V.

47. All alterations, if any, must be mutually agreed to and put in writing.

48. The Terra Film A.G. producing company guarantees the fulfillment of this contract.

The terms and conditions of the contract between the United Artists Film-Verleih-G.m.b.H., the Terra Film-Verleih-G.m.b.H. and the Terra Film A.G., of which the above is a synopsis, is hereby accepted and agreed to as it affects my or our producing Companies pictures now being released or to be released by the United Artists Film-Verleih-G.m.b.H.

Signed:

_____

EXHIBIT A.

1. THE Thief of Bagdad	- Der Dieb von Bagdad
2. Gold Rush	- Goldrausch
3. Little Annie Rooney	- Die Kleine Anniemarie
4. The Woman of Paris	- Die Faechte einer schoenen Frau
5. The Mark of Zorro	- Das Zeichen des Zorro
6. The Only Woman	- Die Einzige Frau
7. Robin Hood	- Robin Hood
8. The Eagle	- Der Adler
9. Don Q, Son of Zorro	- Der Mann mit der Peitsche
10. The Black Pirate	- Der Seeraeuber
11. Sparrows	- Sperlinge Gottes
12. The Son of the Sheik	- Der Sohn des Scheich
13. The Lady	- Das Gewissen der Maenner
14. The General	- Der General
15. Kiki	- Kiki
16. Stella Dallas	- Das Opfer der Stella Dallas
17. The Beloved Rogue	- Der Bettelpost
18. The Night of Love	- Nacht der Liebe
19. The Winning of Barbara Worth	- Entfesselte Elemente
20. The Bat	- Das Raetsel der Fledermaus
21. The Gaucho	- Der Gaucho
22. My Best Girl	- Das Ladenmaedel
23. Resurrection	- Auferstehung
24. The Magic Flame	- Koenig Harlekin
25. The Love of Sunya	- Sunyas Liebe
26. Circus	- Zirkus
27. Two Arabian Knights	- Schlachtenbummler
28. College	- Der Student
29. The Dove	- Sonne, Sueden, Leidenschaft
30. Sorrell & Son	- Hauptmann Sorrell und sein Sohn
31. Sadie Thompson	-.... aber das Fleisch ist schwach
32. The Garden of Eden	- Der Garten Eden
33. Drums of Love	- Fanfaren der Liebe
34. Tempest	- Wetterleuchten (Der rote Sturm)
35. Steamboat Bill Jr.	- Wasser hat Balken
36. Ramona	- Ramona
37. Three Musketeers	- Der Vierte Musketier
38. Two Lovers	- Verschwoerer
39. The Devil Dancer	- Die Teufelstaenzerin
40. The Battle of Sexes	- Komoedie Einer Liebe
41. Eternal Love	- Der Koenig der Bernina
42. The Woman Disputed	- Die Stunde der Entscheidung
43. The Iron Mask	- Die Eiserne Maske
44. The Awakening	- Die Fahrt ins Feuer

EXHIBIT B.

1. The Thief of Bagdad	- Der Dieb von Bagdad
2. Gold Rush	- Goldrausch
3. Little Annie Rooney	- Die Kleine Annemarie
4. A Woman of Paris	- Die Maechte einer schoenen Frau
5. The Mark of Zorro	- Das Zeichen des Zorro
6. The Only Woman	- Die Einzige Frau
7. Robin Hood	- Robin Hood
8. The Eagle	- Der Adler
9. Don Q, Son of Zorro	- Der Mann mit der Peitsche
10. The Black Pirate	- Der Seeraeuber
11. Sparrows	- Sperlinge Gottes
12. Son of the Sheik	- Der Sohn des Scheich
13. The Lady	- Das Gewissen der Maenner
14. The General	- Der General
15. Kiki	- Kiki
16. Stella Dallas	- Das Opfer der Stella Dallas
17. The Beloved Rogue	- Der Bettelpoet
18. Night of Love	- Nacht der Liebe
19. The Winning of Barbara Worth	- Entfesselte Elemente
20. The Bat	- Das Raetsel der Fledermaus
21. The Gaucho	- Der Gaucho
22. My Best Girl	- Das Ladenmaedel
23. Resurrection	- Auferstehung
24. The Magic Flame	- Koenig Harlekin
25. The Love of Sunya	- Sunyas Liebe
26. Circus	- Zirkus
27. Two Arabian Knights	- Schlachtenbummler
28. College	- Der Student
29. The Dove	- Sonne, Sueden, Leidenschaft
30. Sorrell & Son	- Hauptmann Sorrell und sein Sohn
31. Sadie Thompson	----....aber das Fleisch ist schwach
32. The Garden of Eden	- Der Garten von Eden
33. Drums of Love	- Fanfaren der Liebe
34. Tempest	- Wetterleuchten (Der Rote Sturm)
35. Steamboat Bill Jr.	- Wasser hat Balken
36. Ramona	- Ramona
37. The Three Musketeers	- Der Vierte Musketier
38. Two Lovers	- Verschwoerer
39. The Devil Dancer	- Die Teufelstaenzerin
40. The Battle of Sexes	- Komoedie einer Liebe
41. Eternal Love	- Der Koenig der Bernina
42. The Woman Disputed	- Die Stunde der Entscheidung
43. The Iron Mask	- Die Eiserne Maske
44. The Awakening	- Die Fahrt ins Feuer
45. From the Jungle to the Screen	- Vom Urwald zur Leinwand

EXHIBIT C.

1. Resuce - Rettung
2. Revenge - Zigeunerrache
3. Three Passions - Die Drei Leidenschaften
4. The Swamp - Sumpf
   (Queen Kelly)

EXHIBIT D.

1. Grandpa's Boy	-- Grosspapas Liebling
2. My Kid.	-- Teddy der Auskneifer
3. Funny Faces	-- Bubi der Lebensretter
4. Open Spaces	-- Bubis Wochenende
5. Bachelors Babies	-- Bubi im Club der Junggesellen
6. Sea Scamps	-- Bubis erste Seereise
7. Raisin Cane	-- Bubi darf sich austoben
8. Atta Baby	-- Bubi im Zirkus
9. Exess Engage	-- Bubi im Ost-West Express
10. Bear Cats	-- Bubis bester Freund
11. Baby be good	-- Bubi geht baden
12. Kid Trix	-- Bubi verheiratet seine Eltern

Naturefilms:

1. Koenigsberg als Vorposten
2. Am Memelstrom
3. Aus einer Reit-und Fahrschule
4. Auf einer Pommerschen Tierschau
5. Das Schaf als Nutztier
6. Am Koenigsberger Bernsteingestade
7. Der Kompass
8. Der Kleine Bergmann
9. Ein gefaehrliches Raubtier
10. Gezaehmte Waldtiere

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

April 10,1929

Mr. Raymond A. Klune
D.W.Griffith, Inc.
New York City, N.Y.

Dear Mr. Klune:

I received your wire the other and I shall stay on and hold down the fort. As explained in my wire the reason, Mr. Dent tells me, for the lay-off is that Mr.Griffith's return is so indefinite. Mr. Levee gave him instructions to lay us all off the night before Levee left for New York.

Jimmy is going up in the mountains and be a big game hunter instead of joining the Rebel army, as suggested. It is perhaps safer. I think he is going to Yosemite and attempt to regain his sylphlike figure.

I felt sorry for Mr. Miles as he has been so sick. His illness naturally would make him the more depressed, but he is getting along much better. He has nothing definite as yet, although he is not worrying about getting a job as much as he knows it will be difficult for him in his weakened condition.

Jimmy received the Canadian prints the other day. He thinks it is a big gyp to have all this work come in on his last week of pay.????? As soon as the prints are ready I shall wire Denison for instructions.

"Coquette" was a big hit here. They are playing to capacity crowds and are opening the theater at 9:00 in the morning every day to accommodate the crowds. I hear it didn't do so well in New York. It was unfortunate that the film had to break at the opening.

I have oodles of bills here for you. The Western Union sent a little notice that Mr.Griffith's account would be closed,and as I told you before Sternlov has been dunned a lot of times. Do you want me to send these bills on to you?

This letter may seem incoherent as far as Jimmy is concerned, but he keeps dashing in here every once in awhile and wants to add something.

He wants to remind you again about the "BATTLE OF SEXES" negative which is in the vault and which he can see no reason for keeping and wants to know what you want done. Also, in the cutting room is all the positive on "PAVEMENTS", test Mr. Griffith took in New York and Jimmy does not know what Mr. Griffith wants kept. There is also in the cutting room the cut out negative on "PAVEMENTS". Therefore, advise him what you want done before he leaves.

The Goldwyn Company has been using our Cutting Room for some time now, - for about six weeks. Also, Dr. Reisenfeldt has had the projection machine belonging to Mr. Griffith since Jan. 24th, so when you come back you can bill him for the use.

Now that I am on the D.W.Griffith, Inc. payroll I shall not do any work for Feature unless they give us credit for it. I have been busy working on first one and then the other. For instance I worked one whole day on Fitzmaurice's picture. Yesterday, I worked all day on Brennon's picture, etc. Is this correct?

Mr. Lloyd came in yesterday. He told us about your illness, and we are awfully sorry to learn of it and hope that it is not so serious and that you will be well soon.

Jimmy's back again. He says he will write you a <u>personal</u> letter just as soon as he has a few leisure moments from his social and otherwise obligations.

I appreciate your attitude in this lay-off business very much, and if anything should come up, I hope you will advise me in time so that I will not be left in the lurch, so to speak.

I have one more check for Hya.

With best wishes to Mrs. Klune, Donald and yourself, I am

Sincerely,

Anne Ferrero

P.S.:

The Security Bank has called me several times. They wanted to talk with you and of course I told them you were in New York, and would be back any day (?). I don't know what it is. I have suggested they get in touch with you in New York, but they said they would wait. However, next time the bank calls I'll tell them to get in touch with you.

PHONE GRanite 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

April 11,

1929

Dear Ray:

I was sorry to hear from Jack that you were not well and that you might have to undergo an operation shortly.

If you have some serious abdominal complaint I hope you'll see Doctor Moore out here. He's the man who operates on Hearst, Will Rogers, etc, and is really one of the best surgeons in this country.

I've had ten years of hell and he's cleared my complaint up.

The dismissal here came, of course, at a most inoportune moment -- such things generally work out that way. However, I'm extremely optimistic and I hope Raymond, that you'll let me know just as soon as things start up again.

We read in the paper here that D.W. had interviewed Governor Dan Moody on the subject of making a picture in Texas. Texas is my old state and San Antonio is where I've spent a good many of my best years.

If the picture is to concern Texas history I ought to be of great value to you in research because I've written loads of syndicated material about the Alamo and the various romantic and dramatic incidents centering about it.

At any rate, Raymond, please remember me at

the earliest moment. If things are so arranged that my going back with Griffith is out of the question please let me know at the earliest. Will you?

I have instructed Ann where to find things in my files in the event that anything is needed.

Good luck!

Johnson

OFFICES OF
PHILIP GOODMAN
599 FIFTH AVENUE
NEW YORK

TELEPHONES
MURRAY HILL 8722-8345

April 11th 1929

Dear Mr Buckley

I am writing to inquire if I could purchase the movie rights to "Poppy" which I sold to your company some years ago. Will you let me know if your company can negotiate for this?

Very truly yours

Phil Goodman

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
April 12,1929

Mr. Raymond A. Klune
D.W.Griffith, Inc.
New York City, N.Y.

Dear Mr. Klune:

I just saw Mr. Dent and he is going to send you a wire tonight. He told me he was not going to disturb the offices.

I'm sorry that I did not make it clear to you that Jimmy, Miles and myself were the only ones to be laid off and that the members in New York were safe. I mentioned in my wire "the Griffith force here" and thought you understood it only meant the three of us here. However, I shall wire you as requested in your letter, if you are not back by then.

Mr. Schenck is leaving for New York in about a week, with Mary Pickford, Douglas Fairbanks and Mr. Goldwyn to conclude the Warner deal. I suppose, therefore, that Mr. Griffith will be remaining in New York until it is all settled.

Oh yes, I notice you say that my status will be the same. Just what is my status. I never knew I had one, so please advise just what it is,

Mr. Dent called Mr. Lloyd in on the mat, but Lloyd fixed it up all right. He told Dent he was working on the story.

I have forwarded all of your mail to New York. I have no notices from the banks here. I am enclosing the Western Union Bill herewith as you perhaps will want to pay it from there. I have oodles of bills here.

I have checks from the Sierra Madre Lamanda Citrus Association, totalling $1309.00 and one check from Feature Productions for $12.10 and one from Foster & Kleiser for $50.00.

I hope in your next letter to me you will be able to tell me when you are coming back to the Coast.

I have been kept quite busy here working on The Brenon script and the Fitzmaurice script. I hope you will advise immediately as to what course I am to take with regards to doing work for Feature Productions after this week. That is, whether I am to go ahead and do it or whether I am to have Mr. Dent credit the Griffith Corporation for my services.

With best wishes from all, I am

Sincerely,

Anne Ferrero

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

UNITED ARTISTS CORPORATION
14 YURAKU-CHO 1-CHOME
KOJIMACHI-KU, TOKYO

Mr. Arthur W. Kelly,
Vice-President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N. Y.

April 12th, 1929.

Dear Mr. Kelly:

GENERAL REPORT FOR TWO MONTHS ENDING MARCH 31ST, 1929.

I beg to submit for your information combined General Report for the months of February and March 1929 covering the operation of Far Eastern Branch.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF FAR EASTERN HEADQUARTERS FOR THIS PERIOD:

Japan:

The general depression referred to in my previous report continues and is even if anything more noticeable. This economic condition affected theatre operations to such an extent that they were forced to severe restrictions in their expenditures, thereby causing many cancellations and postponements of play dates.

Practically all theatres throughout the country lost heavily and consequently a great number of theatres in the small towns reverted to exclusive Japanese programmes, thereby reducing to a very serious extent the outlet for all foreign pictures. Notwithstanding the keen competition for small town business we have succeeded in breaking into new territory during the period under review. In other countries, where competition is exclusively between American and European pictures, it is naturally possible to secure as large a number of playings for our producers pictures as secured for our largest features. In Japan the situation differs, however, as the business of most of the small town theatres is based on Japanese pictures, and it is only on occasion that they play foreign pictures. Such theatres, which play say about twelve foreign pictures a year, confine themselves to the playing of the best superfeatures of all foreign companies and can make their choice from about four hundred foreign pictures. Audiences in these small towns have very little knowledge of western habits and consequently do not enjoy pictures of a more serious character. Most of them do not take any interest in pictures which feature woman stars but confine themselves to "big action" pictures.

Mr. Arthur W.Kelly, New York.

The Osaka Shikishima Club, the only first run theatre in opposition to Shochiku-za in Osaka, has now adopted the policy of showing Japanese pictures exclusively due to the heavy losses sustained by showing foreign pictures. This leaves Osaka Shochiku-za the only foreign first run picture theatre. Under the circumstances Shochiku-za wants to dictate their own terms, and we are at present engaged in organizing a group of smaller theatres for the simultaneous first run release of our pictures in Osaka in order to break up the Shochiku-za combination.

"THE WOMAN DISPUTED" and "BATTLE OF THE SEXES" were released and were well received but did not yield very satisfactory box office results, which we attribute largely to the prevailing economic depression.

It is announced that the first synchronization installation will be completed about the first week in May, and we expect that five to seven theatres will be wired before autumn. It is our understanding that none of these installations will use records.

China:

"AWAKENING" and"BATTLE OF THE SEXES" were released in Shanghai in February. "AWAKENING" did excellent business, but "BATTLE OF THE SEXES" from which the exhibitor had expected good results was not up to expectations. Only one picture "RESCUE" was released in Shanghai in March. All three pictures were played on a very satisfactory flat rental basis. "TEMPEST" was finally released in Hongkong after further deletions had been made by the local censor. While our China revenue in February and March this year was less than that of the corresponding months last year, this is due to the fact that in February 1928 we released both "THE GAUCHO" and "CIRCUS" and did not have comparable pictures for release this year. The revenue derived, however, must be considered as very satisfactory, and with the release of "THE IRON MASK" in April we are looking forward to a record breaking month. Further increased sales of several new pictures were made in March for China release.

Mr. Lo Kan expects to have Movietone installed in the Carlton Theatre, Shanghai, and Queens Theatre, Hongkong, by next fall and his opposition, Grand Theatre, Shanghai, is also arranging for the installation of Movietone.

In Harbin the release of our pictures is suffering considerable delay due to a serious dispute between the Atlantic Theatre and the local Chinese authorities. The owner of the Atlantic (Italian subject) has declined to pay the excessive tax imposed on admission tickets by the Chinese authorities on the basis of exterritoriality rights, and as a reprisal the Chinese authorities placed a police cordon round the theatre

and refused Chinese and Russians (who now are under Chinese law) admission to the theatre. Only the small community of Japanese and other foreigners could enter the theatre, which consequently had to confine itself to playing pick up programs. In Harbin the Russian community constitutes by far the majority of the theatre audiences, and it is impossible for a theatre to operate without Russian patronage. The owner of Atlantic went to Peiping to get the support of the Italian Minister, and two representatives from the Italian Embassy at Peiping have recently arrived at Harbin to settle this dispute. Information at hand today indicates that a satisfactory settlement will shortly be effected.

Philippine Islands:

Business has temporarily been at a standstill due to the closing of the old Lyric Theatre, the leading first run house in Manila, but the new Lyric Theatre is practically completed and will shortly give us increased revenue from this territory. The Lyric Film Exchange has furthermore taken over the old Empire Theatre, previously operated by Universal, and renamed it Columbia. Universal has acquired a newly built theatre which they call the Rialto.

Straits Settlements:

Notwithstanding the censor's cuttings "TEMPEST" returned good results for the first run in Singapore. Otherwise there is nothing of interest to report from this territory, which still suffers visibly from the great rubber slump.

India:

The policy inaugurated and carried on during the past two years with a view to further developing our business in this territory is now showing very successful results. Our Played and Earned revenue for the first three months this year shows an increase of about fifty per cent as compared with the same period last year. This result is so much more remarkable when it is taken into consideration that enormous strikes accompanied by riots in Bombay, as well as labor troubles and economic depression in various other districts, have seriously affected the theatre box office receipts.

The first synchronization installations have been completed and a synchronized print of "TWO LOVERS" was released in Calcutta. The box office receipts were good but not as good as we had expected, and the release of this first synchronized picture does not intimate any exceptional success for synchronized pictures in India.

Dutch East Indies:

Business in this territory is developing in a satisfactory manner, and when the rainy season is over in April we expect to see a considerable increase in revenue from Java notwithstanding the depression still prevailing due to the rubber slump.

2. PRODUCTIONS RELEASED BY OTHER DISTRIBUTORS:

Report discontinued.

3. CHANGES IN PERSONNEL AND SALARIES:

See attached list

4. and 5. MATTERS OF POLITICAL AND ECONOMIC IMPORTANCE:

In Japan the Tanaka Ministry survived the Diet session, but due to lack of an absolute majority in the Diet and a further lack of support in the Upper House it was unable to pass any of the more important bills, and in consequence there is increased dissatisfaction with the Tanaka Ministry throughout the country. The Bill regarding a tariff revision, however, partly carried through as a result of which the duty on advertising material (posters, stills etc.) has been reduced from 100 per cent ad valorem to 50 per cent ad valorem.

In China fighting has again taken place in the Hankow district, as a result of which the Nanking Government acquired complete control of this district without suffering any serious losses in the battle. Disagreement, however, prevails between many of the leading generals and fighting may be resumed at any time in various parts of the country. The comparatively small extent of fighting during the past year has, however, helped to create a gradual economical improvement from which we also have benefitted by securing a steady increase in revenue.

In India considerable political unrest has been prevailing, and recently resulted in bomb throwing at a session of the Indian Diet at Delhi.

6. BOYCOTT OF FOREIGN FILMS AND CENSORSHIP:

"THE IRON MASK" due to its historical value, was passed by the censors in Japan with only twenty-three metres being cut. Films of this character referring to Royalty are usually banned or very seriously cut. It is quite possible that His Majesty The Emperor's admiration expressed for Douglas Fairbanks after recently viewing "THE GAUCHO" may have had considerable influence with the censors.

The Hongkong censor did not consider the cuttings made by the Shanghai censors in "TEMPEST" sufficient but finally passed this picture after making further cuttings. We attach to this report copy of the new censorship regulations issued by the Nanking (Nationalist) Government.

In Batavia, where pictures are passed direct from the Customs House to the Censor office without our manager having an opportunity of previewing, we are also experiencing difficulties with "TEMPEST", but we have cabled our Batavia office to make every effort to get this picture passed by suggesting to the censor the deletion of all revolutionary scenes, merely leaving the love story as was done in Japan.

In India, the "DEVIL DANCER" was banned. This picture is considered to come under the category showing disrespect for white women amongst natives. Such pictures are usually banned by the censors in all British territories.

"TEMPEST" and "SADIE THOMPSON" have also been banned in India, but there may be some prospects of getting these pictures passed at a later date after further cutting, although the outlook in this repsect is far from bright considering the prevailing political unrest in India.

7. CONSOLIDATION (ACTUAL OR CONTEMPLATED) OF THEATRES:

Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

Japan:

Building has not as yet commenced on the new four thousand seat theatre in Tokyo promoted by Mr. Nishimoto, late of the Nikkatsu Company, and as tenants are still occupying the old houses on the plot designated for this theatre, we do not expect to see it ready until around January 1931.

China:

The Kwang Ming Theatre in Tientsin has been remodelled and considerably enlarged, now having a seating capacity of 1,500.

Dutch East Indies:

Pathe has opened a new theatre in Sourabaya.

9. ADVERTISING - PUBLICITY, EXPLOITATION AND SALES PROMOTION:

We have arranged for the engagement of a good Chinese translator in Shanghai to maintain a properly organized news service in the Chinese language, and with a view to inducing the Chinese daily papers to print news regarding our pictures regularly, thereby creating further interest in our pictures amongst the Chinese. In March considerably advanced rentals were obtained on our new contracts, and this was done as the result of our promise to increase publicity service in China.

10. MERITORIOUS SERVICE:

No comment.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING FAR EASTERN HEADQUARTERS:

None

12. MISCELLANEOUS:

None

Yours sincerely,

E. H. Beaumont

Special Representative

EHB JH

ENCLOSURE

United Artists Corporation, Tokyo

DETAILED REGULATIONS OF FILM EXAMINATION
of the Committee of Examination of Plays, Sohgs, and Films, of the Publicity Department of the Special District of Shanghai

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Part One: General Rules

1. These Detailed Regulations are formulated in pursuance to the provision under Article 11 of the Examination Regulations of the Committee of Examination of Plays, Songs and Films, of the Publicity Department of the Shanghai Special District of Kuomingtang.
2. The examination of a film must be applied for and obtained before it is ever shown to the public within the territory of this District; or the Committee will refuse to examine it and may notify the respective competent authorities in different localities to deny it examination and to prohibit its being publicly shown.
3. The showing of a film by the producer or his agent, for the purpose of a preview, before its examination by the Committee, is not prohibited, but the two following conditions must be observed:
   (a) No rental shall be collected, nor shall any fee be received from the spectators as a payment for the show.
   (b) The number of spectators must not exceed twenty.
4. When a film approved by the Committee is shown to the public, the following words should be inserted into the film immediately after the film title: "Approved by the Committee of Examination of Plays, Songs, and Films, of the Publicity Department of the Shanghai Special District of Kuomingtang"
5. After a film has been approved by the Committee, no addition to, or alteration of, its contents or titles is permissible. If some addition or alteration is found necessary, reasons therefore must be summitted for consideration by the Committee, and only such addition or alteration as the Committee permits can be made. This provision applies to the translations of film titles as well.

Part Two: Procedure

6. The examination of films by the Committee shall be applied for by the producer or his agent.
7. In addition to the payment of fees as herein elsewhere provided, the applicant shall submit the following articles, with the applicant's seal affixed to assume responsibility:
   (a) written application for examination (printed form obtainable from the Committee)
   (b) the positive film of the whole picture (the negative film also if the producer is within the territory of this district)
   (c) table of contents of the film (printed form obtainable from the Committee)

(d) all titles (including translations)
(e) scenario in full (if no scenario has been used, a papagraphed statement of the story should be submitted in its stead)

8. Such picture or such part or parts of a picture as are not found approvable by the Committee shall be confiscated, and will not be returned until and unless the same shall be approved by a committee of re-examination.

9. All approved pictures shall be subject to inspection by person or persons sent by the Committee. If found to be in violation of Article 6 of the Examination Regulations, the picture may be confiscated in addition to what is provided in that same Article.

Part Three: Re-examination

10. If not satisfied with the decision of the first examination, an applicant may submit reasons and apply for a re-examination.

11. The examiners for a re-examination shall be five in number and shall be appointed by the standing committee of this Committee of Examination of Plays, Songs, and Films. Examiners of the first examination are disqualified to act as examiners in the re-examination.

12. In re-examination, the examiners of the first examination may submit their views in regard to the reasons advanced by the applicant for re-examination.

13. An application for re-examination may cover the whole or part of what was prohibited by the first examination, but cannot cover such picture or such part of a picture as was not prohibited by the first examination.

14. The re-examination committee cannot pass upon what has not been applied for by the applicant in re-examination; but if the first examination is found to be erroneous, the case may be returned to the first examination committee to be examined again.

15. The procedure for application for re-examination shall follow the provisions of Articles 6,7 and 8 of these Detailed Regulations.

Part Four: Prohibitory Rules

16. Films that are not suitable to certain locality or localities shall be restricted as to its place of show.

17. In addition to the prohibitory provisions in the Examination Regulations, films having any of the following conditions shall be subject to prohibition as to that part.

(a) illustration of methods of theft or robbery, or circumstances of kidnapping, such as would likely induce the commission of these crimes.
(b) girls or women in nude, to the extent of showing their mammas.
(c) men or women, or girls, in nude, to the extent of showing such part of the body as is below the navel and above the thighs.
(d) sculptures, pictures, or any other representations of the human body, showa close view of such part or parts as are prohibited under (b) and (c), above.

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

(e) kissing scenes of more than twenty feet in length of film, or in a lewd and obscene manner.
(f) any obscene act between the two sexes.
(g) any demonstration of cruelty, or any close view of sword wounds or severe pains.
(h) not in conformity to educational principles, or contrary to law.

18. Films falling under the subdivisions (b), (c), (g), (h), of the preceding article, if of a medical or other scientific character, shall be treated according to the provision in Article 16, above.

Part Five: Examination Fees

19. About one thousand feet of film shall constitute one roll. In the first examination, one dollar is to be paid for each roll submitted, and the payment is to be made at the time of application for examination.

20. Re-examination fees shall be paid according to the number of rolls of the whole picture, as follows:
(a) if the whole picture has been prohibited, a sum of ten dollars is required of each roll.
(b) if only a part of the picture has been prohibited, a sum of five dollars is required of each roll.

21. If the re-examination should turn out a decision of approval, then 90% of the re-examination fees shall be refunded. If the decision should approve of a part only, then the amount of re-examination fees to be refunded shall be determined by the committee of re-examination according to proportion.

22. These Detailed Regulations are passed and promulgated by the Committee for actual observance. Amendments hereto may be made by subsequent resolutions of the Committee when such shall be found necessary and expedient.

PARAMOUNT FAMOUS LASKY CORPORATION

Paramount Pictures

TIMES SQUARE NEW YORK

CHICKERING 7050 CABLE ADDRESS AMVILN

April Thirteenth
I 9 2 9

D. W. Griffith, Inc.
729 Seventh Avenue
New York City.

Attention Miss Conway

Dear Miss Conway:

Enclosed is a copy of the letter mailed to Mr. Griffith on April Ninth, which we discussed over the telephone in New York Friday.

I have no doubt but that you have received the original by this time. In the original I make mention of a "condensed plan of the Exhibition", but I do not think it necessary for me to write up another copy of this plan.

Suffice it to say that the Exhibition is to be a comprehensive one depicting the development of the Motion Picture Industry.

In addition to the general exhibits from the producing organizations, all of which at this time have agreed to participate, we will have exhibits of costumes and other mementos from the individual stars and directors.

Please assure Mr. Griffith that this is not a commercial scheme of any kind and that we will be very pleased to give prominence to any exhibits that he may care to provide. If these exhibits are now on the Coast the writer will be glad to pick them up the latter part of this month when I make the trip to the studios.

Thanking you in the premises I am,

Very truly yours

Ed F. Corcoran

Ed.F. Corcoran
STEEL PIER ATLANTIC CITY N.J.

P.S. Please address me
Steel Pier, Atlantic City.

A Criticism of The Federal Reserve Board

W. C. DURANT
NEW YORK

A Radio Address delivered over the Columbia Broadcasting System (coast to coast) on Sunday evening, April 14th, 1929.

TELEPHONE 1444 1445 CIRCLE

ESTABLISHED 1905

CHARLES ZUMBACH
JACQUES SCHAERLY

ZUMBACH
MOTOR REPAIR COMPANY
134 & 136 WEST 54TH STREET
NEW YORK

MANUFACTURERS OF
AUTOMOBILE & MACHINE PARTS

SCREW MACHINE PRODUCTS
TURRET LATHE WORK

April 14th 1929

Mr. D. W. Griffith
1476 Broadway
New York

Dear Sir: Att. Miss Convoy

In accordance with arrangements made with your Mr. R.A. Klune, we agree to purchase your old Voisin Car partly dismantled as is, now on storage at the Main Garage 140 West 54th Str. City. For the sume of $50.00 , deducting therefrom our invoice enclosed in the amount of $20.00 .

Our check in the amount of $30.00 covering balance being herewith enclosed.

Storage of above said car being assumed by us since Apr.1/29

As agreed, we are to receive a bill of sale on regualr form properly executed.

Very truly yours,

ZUMBACH MOTOR REPAIR CO.

Jacques Schaerly

BR/JS

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GIRL SPINS a SALTY YARN

Joan Lowell

Joan Lowell's Tale of Her Seventeen Years at Sea Has Created a Sensation in the Literary World

By Helen Herbert Foster

JOAN LOWELL spins a yarn of sailing the South Seas with the crew of the four-masted windjammer, *Minnie A. Caine, a copra-trading schooner.*

Her father was captain of the boat. He carried her aboard in his arms when she was 11 months old. Her bunk was a hammock swung from bolts. A flour bag was her first nightdress. She was raised on milk from a Norfolk Island goat—and the goat, which the sailors dubbed "wet nurse," was traded for some dried apricots and an old alarm clock. An old salt, "Stitches," the ship's sailmaker, took charge of her. It was an achievement, the crew agreed, for Joan at the age of two to hold on to the poopdeck and yell 'goddamed wind." They nicknamed her "Skipper" when she proved she could spit a curve with any Swede on board, even on a windy day.

Joan tells her story in "The Cradle of the Deep," a book which has made her world famous and rocked the literary clique into a couple of cocked hats. There is one wing who swears—with affidavits, if you want them—that every word purporting to be the life of the girl aboard the ship is gospel truth. And there is another crowd who is slightly more than frankly skeptical about it all.

When I went to call on Miss Lowell in her Greenwich Village apartment, I found a pretty dark-haired girl in a silk dressing jacket of baby blue, trimmed with fluffy marabou. She is tall, extremely good-looking. In her gait there is a suggestion of swaying. You notice it particularly about her shoulders, which are broad. She is muscular and terribly proud of it.

Over teacups that looked like little ships she told her yarn. Her voice is rich, soft, varied enough in tone to meet the approval of the most exacting finishing school.

"You think my voice is surprising," she asks, just a bit proudly. "What did you expect to hear? Of course, though, what else could you expect? It was a big fight I had to put up to act like a civilized human being, or rather to speak like one. Even now I fall into the old ways—which are certainly forceful, you must admit. Until recently I did not think it was possible to express yourself effectively without swearing."

Joan says she did not tell the whole story in her book. She had to leave out some of the most exciting parts "because my father is still living." He is now a night watchman out in San Pedro, California, she says.

"While he lives I shan't tell any more," says the swashbuckling Joan. "Some day I may write it all."

Joan quit the sea when she was 18 years old and became a dishwasher in a San Francisco restaurant. She went to night school. She acted a bit in the movies. A year ago she married. She used to amuse her friends with tales of her days at sea. Someone suggested she write the story of her life. Hence the best seller.

Joan poured some tea. Brown sugar went with it, for white sugar, she warned, isn't fit to eat. With her long brown tresses falling about her neck and shoulders—a pretty picture she made—Joan Lowell continued the story in her own sprightly way.

"My mother was a Lowell. Yes sir, of the famous New England family who speak only to the Cabots. The Lowells, of course, don't know me from a hole in the ground—just so much trash, I guess, so far as they are concerned. By the way, you came just in time—a distinguished man came up to me the other day in a public place and introduced himself as a Lowell. That's the first intimation I have they know such a person as myself exists. But I started about my mother. She's still living, although she's bedridden. When mother was a young girl she ran off with my father, a handsome sailor. They had eleven children. I was the eleventh. Father took me to sea after four of my brothers and sisters died in two years.

"Lots of people thought he was crazy to take me. Everyone along the waterfront in Frisco said so. But you don't know my father. You see, he had made up his mind. I always thought of father as a kind of swordfish—they're the best fighters in the water.

"I had no other children to play with, no other woman-thing on board. My playthings were sea birds, little toy ships, and a lifeboat which was fastened to the deck and was seldom used. I used to look at the skies long and hard and dream all kinds of things. Or I'd spend hours looking down at the water, at the foaming the ship made in it, trying to make out pictures and faces. I had lots of time to think about things.

"There was no seaman's work that my father or the sailors didn't teach me. I learned arithmetic by adding up tide tables in navigation books. Before I was 12 I could take a 'sight of the sun' and figure our position on the chart. I read all the books we had on board—but it wasn't a great deal. One of the chief accomplishments of our sailors was spitting. They chewed tobacco and spat the juice freely. They could spit at a crack and hit it without a miss, and one sailor could spit a curve to windward without mishap. I tried chewing tobacco, but the first time I chawed a hunk father told me to swallow the juice if I wanted to be a good spitter. It was terrible—you can imagine what happened. After that I chawed dried prunes. After long weeks of practice I could not only spit at a crack but I could hit it. I spit two curves on a windy day, which gave me a high rating as an able-bodied seaman."

Joan told of her childhood ambitions. They were numerous. Among them was to be able to grow hair on her chest. To achieve this desired end she did all the sailors recommended, "but couldn't even grow a fuss." Another ambition was to get gorgeously tattooed. A sailor took her to a place where he had his done and she was about to get her heart's desire when her father appeared on the scene and yanked her back to the ship.

Joan was nearly 14 when her father thought she had better go home and have a woman's guidance. So to her mother in San Francisco she was taken. Her mother boarded students and some of the faculty of the University of California. The girl arrived with a seagull in a cage, an octopus in a tin can, all set for being a landlubber.

But one night in the dining room one of the professors said something Joan knew wasn't so, something that she had seen in the South Seas with her own eyes. "In our civilized world," said the bewhiskered professor, "there is no such thing as slave trading."

"The hell there ain't," shouted Joan.

"My sisters were disgusted with me, I'm afraid," continued Joan, gazing toward the window with a little moistness about the eyes, "but you can't blame them. I must have been a trial. Even the children on the block wouldn't play with me. 'She swears bad words,' I'd often hear them say."

"But I didn't care. I wanted to go back to sea. I didn't like sleeping in a regular bed that was so still. But father wouldn't take me back with him. When he left I was heartbroken. A day later my seagull died. After I spit through a hole in the fence the children were through with me. I was miserable. I thought father was well out to sea when in about a week he came strolling in.

So back to sea again went Joan and she was happy. Older now, she began to observe things from other angles. Giant white icebergs . . . Pitcairn, the island of white natives, who suffer with lockjaw. A waterspout which threatened to send the Minnie A. Caine down to Davy Jones' locker.

"When finally I left the ship, after it had burned," she told, "I began to make my own living. I washed dishes, waited table, tended babies, even washed automobiles. There were times when I went to bed so hungry I could hardly sleep. Finally I got a job as an actress and studied at night. I read and read—everything I could lay my hands on. I devoured Kipling, Conrad, Barrie. I earned enough money to have my voice trained. You don't think it harsh, do you?" queried Joan, with a wistful look in her dark eyes.

"So now I'm doing nothing. I'm just sitting still and being famous. I never supposed my book would put me on Easy Street. Why, when the publisher gave me $500 to write the first draft I ran right off and spent it, for fear he'd change his mind. It seemed ridiculous that I could earn money so easily, by merely writing the story of my life. I love to write, too. Of course, I don't know many words—but I'm going to learn more. But now I'm a success, so I'm told. It seems funny to be a success. I had a toothache the other night and it hurt just the same. It seems funny to see all the people who before wouldn't look at me now running after me. Many a time I was a wallflower at a dance and just longed to have someone come ask me to dance, and no one did. You should see them now. I've made all this money. I try to make my father take some and tell him if he didn't tell me all about the right longitude and latitude I couldn't have written the book. He's so proud, by the way. He takes a copy of the book with him to work every day, wrapped up in brown paper. Folks may look at it, but mustn't touch . . . lovely old Daddy."

"Probably the best thing I can do with my wealth is to fix it so I won't be a night watchman when I'm 78. But isn't life funny? Really, I can't make it out. I'm still at sea."

SUNDAY EAGLE MAGAZINE

BROOKLYN-NEW YORK, APRIL 14, 1929

A MAGAZINE OF PERSONALITIES

IN THIS ISSUE:

Taught Bellanca to Fly (Page 10)

Memoirs of Old Brooklyn Heights (Page 6)

Examiner Flunked Own Test (Page 7)

America's Best-Known Yachtsman New Navy Skipper (Page 3)

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1001 S

SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
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LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Room 503, 729 SEVENTH AVE., N. Y.

24N FLW 27 2 EXTRA

BZ NEWYORK NY 1221P APR 15 1929

D W GRIFFITH

CARE UNITED ARTISTS CORP 729 7 AVE

WILL YOU ADDRESS MEETING OF WRITERS CLUB COLUMBIA UNIVERSITY EVENING APRIL 24 FACULTY DINNER AT SEVEN SUBJECT OPTIONAL SUGGEST MOVING PICTURES OLD AND NEW

FRANCES TAYLOR PATTERSON COLUMBIA UNIVERSITY

1238P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1228 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 15, 1929

Mrs. F. Arundel,
363 Grand Ave.,
Brooklyn, N. Y.

Please accept my very sincere sympathy in your bereavement

D. W. Griffith

THE SENDER OF THIS MESSAGE authorizes us to say that a TELEGRAPHIC reply is desired via WESTERN UNION

REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

49N FLW 90 DL XU

HOLLYWOOD CALIF 1255P APR 15 1929

RAYMOND A KLUNE

D W GRIFFITH INC 729 7 AVE RM 501

MR DENT WANTS ME TO WORK FOR FANNIE HURST FOR AT LEAST THREE WEEKS CHARGING MY SALARY TO LUMMOX AND CREDITING GRIFFITH COMPANY FOR SAME STOP IS THIS OKAY. STOP HE WANTS ME FOR THREE WEEKS SURE OR ELSE HE WILL GET SOME ONE ELSE AS HE WOULD NOT WANT TO TAKE ME OFF IF YOU SHOULD RETURN STOP WORK WOULD BE HERE AT STUDIO STOP ADVISE ME IMMEDIATELY AS URGENT STOP CAN DO THIS WORK IN ADDITION TO GRIFFITH COMPANY AND ENTIRE SALARY WOULD BE CHARGED TO LUMMOX COMPANY

A FERRERO

434P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Charge to the account of [redacted]. $

Form 1201A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 15, 1929.

Night Letter
Collect

Miss A Ferrero
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif.

Okay do whatever Dent wants you do as long as they continue you on salary Regards

R. A. Kluns

EDWARD PLAUT
SIX HUNDRED AND EIGHTY-THREE FIFTH AVENUE
NEW YORK, N.Y.

April 15, 1929.

My dear Mr. Griffith:

This is just a note of appreciation for your cooperation in our broadcast of April 11th.

You will be interested to know, I am sure, that your talk was extremely well received as evidenced by a large number of applause cards and letters which have been received by us to date.

The Press was apparently fully interested for our publicity release in which your name was featured has been used by a number of papers in a number of parts of the country.

Again many sincere thanks.

Cordially yours,

Edward Plaut

EP:MMC

Mr. D. W. Griffith,
United Artists,
729 Seventh Ave.,
New York, New York.

April 15, 1920.

Underwood & Underwood, Inc.,
242 West 55th Street,
New York, N. Y.

Gentlemen:

We are returning herewith photograph of Miss Jean Le ell and Mr. D. W. Griffith taken on the Ile de France, and regret to advise that we are not interested in same at the present time. We are also returning herewith bill covering the photographs.

We have placed on file your memorandum price list covering these stills, and should we have use for them any time in the future we will communicate with your.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

United Artists (Australasia) Ltd
221-225 Elizabeth Street,
Sydney

MA 8161
PHONE: (2 LINES)
TELEGRAPHIC ADDRESS:
UNITARTAUS, SYDNEY

ADDRESS ALL COMMUNICATIONS:
BOX 3219 P., G.P.O.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

15th. April, 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR FOUR WEEK PERIOD ENDING MARCH 30TH.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "TEMPEST" still continues its extended run at the Capitol Theatre, Melbourne, and it will finish when the Theatre is wired, as although the picture has long since dropped below the control figure, the Capitol Theatre management do not desire to put in another silent picture prior to commencing with talkers. As we are getting £200 guarantee each and every week the run continues, this arrangement is perfectly satisfactory to us.

Incidentally, this Theatre is opening its new sound policy with "IN OLD ARIZONA", which picture is proving a tremendous success at the Regent Theatre, Sydney.

"TWO LOVERS" opened Hoyts' magnificent new Regent Theatre, Melbourne, on the 15th March and was excellently received, and the Theatre played to capacity all the week. A description of the Theatre will be given later in this Report.

"STEAMBOAT BILL JR." played for one week at the new Regent Theatre, Melbourne, commencing March 30th, and was very well received and unanimously declared to be the best Buster Keaton picture so far made.

"REVENGE" at the Wintergarden Theatre, Brisbane, was considered a good picture by all who saw it, but it did not play to exceptionally good business, which was the same experience we had with this picture in Adelaide.

"THE AWAKENING" at the Tivoli Theatre, Brisbane, was considered exceptionally good, and newspaper write-ups were excellent. In spite of the fact that the picture played the week before Easter, it created a house record for that particular week, which is recognised as being one of the poorest show weeks of the year in this country.

"SADIE THOMPSON" at Regent Theatre, Perth. The picture was considered ruined by the Censors, and it played to very poor business and was not well received.

"THE AWAKENING" at York Theatre, Adelaide, was excellently received, and considering the fact it was playing against the second week of talking pictures in Adelaide (which were being presented at both the Regent and Wondergraph Theatres) box office business was extraordinarily good.

"BATTLE OF THE SEXES" at the Strand Theatre, Auckland, fell down badly and grossed only £450/18/- for the two weeks, as against other pictures of ours which have grossed £1400 to £1500 in the two weeks at this house.

"THE PASSING OF MR. QUIN" played for one week at the Lyric Theatre, Auckland. Business was poor, and the picture was regarded as somewhat inferior to an "A" class programme picture.

"STEAMBOAT BILL JR." at the Strand Theatre, Dunedin, was fairly well received, but business at this theatre is at a very low ebb, and this Keaton picture failed to get it out of the rut.

"TWO ARABIAN KNIGHTS" also played the Strand Theatre at Dunedin, and had a similar experience to "STEAMBOAT BILL JR." mentioned above.

"WOMAN DISPUTED" at Regent Theatre, Wellington, had a wonderful reception and played to capacity business the entire week, the gross being £924. "BELOVED ROGUE" is the only other picture of ours which has played at the Regent Theatre, Wellington, and its gross was £545, and this was considered fair business. The result with "WOMAN DISPUTED" therefore, was remarkably good.

"WOMAN DISPUTED" at the Strand Theatre, Auckland, played a run of two weeks. Previously you will see that this Theatre only took £450 for two weeks with "BATTLE OF THE SEXES", whereas this Talmadge picture grossed £709 the 1st week, and £423 the 2nd week. The Strand Theatre, Auckland, has lost a good deal of its popularity, but it is now about to be wired and sound pictures no doubt will revive it.

We have noticed throughout the key Cities of Australia, a marked falling off in box office receipts and patronage wherever the advent of "talkies" coming in the future has been announced. From that moment onwards

the public seem to hang off awaiting the new inovation. When the sound pictures have arrived, interest has been enormous and box-office records almost invariably have been shattered.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

(a & b) "WHITE SHADOWS IN THE SOUTH SEAS" was released by Metro-Goldwyn at the Prince Edward Theatre, Sydney, in sound form. It was excellently received.

"IN OLD ARIZONA" was released at the Regent Theatre, Sydney, and was marvellously well received.

(c) Both these pictures are having extended runs and receiving very little assistance by the Distributors in putting them over, as talkies and sound pictures these days are so popular no special effort is required to launch them successfully for their runs.

You will note from the above that the runs of "MOTHER KNOWS BEST" and "THE STREET ANGEL" came to a conclusion, but "THE JAZZ SINGER", which is playing the third long run house, the Lyceum, is still holding up to practically as big business as ever, now being in its fourth month.

3. CHANGES IN PERSONNEL AND SALARIES:

NEW SOUTH WALES BRANCH:

G. Caffrey, Office Manager, left March 16th, and Clive Arnott, who was previously with us and who voluntarily resigned through ill health, joined up again at £7/-/- per week. Mr. Caffrey's work was unsatisfactory, and we were glad to have Arnott back again.

Miss E. Thompson, Stenographer to the Branch Manager, left to be married on March 16th, and Miss L. Rae, who has been understudying her, as well as working on the new systems, has now taken her place and had her salary increased to £3/10/- per week.

NEW ZEALAND BRANCH:

G. Borman, Salesman, resigned March 16th and was replaced by L.V.Wilson, at a commencing salary of £6/10/- per week, to be increased if kept on after a month's trial.

V. Weaver was asked to resign on account of being unable to cope with the work, and was replaced by J.W.Turley at £4/-/- per week, to be increased to £4/10/- if satisfactory.

QUEENSLAND BRANCH:

D. Plottel, Salesman, was transferred from N.S.W. Branch to permanent Salesman in the Queensland territory, and had his salary increased by

£1 per week, now making it £7/-/- per week, with the understanding that if he is as successful in Queensland as in New South Wales, he will receive a further increase.

Frank Kenny, Manager of Adelaide sub-Branch, was transferred to Brisbane as Manager of the Queensland territory and had his salary increased by £2/-/- per week, now making it £12/-/-.

Miss M. Auld, Typiste, increased from £2/18/- to £3/5/6 in accordance with the Queensland awards governing rates of pay appertaining to a certain age.

VICTORIA:

Miss M. Rogan, Junior Typiste, left on March 30th. Her position has not yet been filled.

WESTERN AUSTRALIA:

Mr. Eric Lamb, who was Assistant Branch Manager of Victoria, has been appointed Branch Manager of Western Australia vice B.P.Creighton, who has been asked to resign, and who goes off the payroll April 20th, Mr. Lamb having his salary increased effective that date, from £8/-/- to £9/10/- per week.

Mr. Bernie Allen, Queensland Manager, is to leave for New Zealand on the 19th April to take up the position of Branch Manager there, and Mr. Wally Smith is being offered the position of Special Sales Representative in that territory, he having been found hardly strong enough to occupy the position of Branch Manager.

Mr. Campbell is reporting fully on these moves to you in a separate letter.

4. MATTERS OF POLITICAL IMPORTANCE:

(a) Nil.
(b) No.
(c) Nil.
(d) "LADY OF THE PAVEMENTS": This picture was submitted in its silent form to the Censor, who ordered the title to be changed, and the reduction of the scene in Reel 3 depicting the struggle between man and woman to absolute minimum, and rolling of couple on floor to be entirely eliminated. This entailed cuts of 124 cut. The sound version has not yet been submitted, but we fear that this same scene will have to come out also, which will be rather awkward to fill up.

We find that the procedure adopted where cuts are extensive in sound pictures is, that the Censorship are prepared to allow certain scenes in the picture to be duped and inserted in the form of flashbacks, with suitable titles also put in. Several pictures belonging to other Distributors have been treated this way, and the results have been

remarkably good. If our sound version of "LADY OF THE PAVEMENTS" has to have 124 feet cut out of it, we will endeavour to do something similar to avoid merely putting in blank spacing.

In regard to the new title for this picture, we have asked them to sanction "LADY OF THE NIGHT", failing which "LADY OF THE CABARET" will be the picture's title here, the Censorship already having expressed willingness to accept this name.

(e) No.

5. MATTERS OF ECONOMIC IMPORTANCE:

(a) Last month I mentioned that the Timber Workers throughout Australia were on strike. The men are still out, and the employers are holding solidly together against them. It is most important that they be beaten as this strike is really a test whether Unions generally are to be successful in refusing to obey arbitration awards that are adverse to them.

The Coal-mining dispute in New South Wales is still unsettled and all the main mines are still closed through the owners' decision to give up operations until the miners will agree to take less money or work longer hours. The coalfield area is suffering very much, and business in Newcastle is worse than it has been for many years. This directly affects our business as Newcastle has always been a good show town, and as our pictures are playing percentage there, our returns are suffering.

As far as financial conditions are concerned, practically all portions of Australia and New Zealand are now normal, there being no acute droughts anywhere at present, nor severe floods. Good rains have fallen in some of the dryer parts of Queensland, and Victoria has had a very satisfactory rainfall during the month. Things, therefore, at the present time look fairly bright for the future.

(b) The talking madness has seized Australia, and both Union Theatres and Hoyts throughout their key Cities now have wired houses, with the exception of Brisbane, where talkers open on the 20th instant. Both of them demand part dialogue or all talking pictures, and are not the slightest bit interested in synchronised pictures, or silent pictures at the moment. In Melbourne we were exceedingly fortunate in closing a deal with Hoyts' new Regent Theatre for the first run of "BATTLE OF THE SEXES", "WOMAN DISPUTED", "REVENGE", "THE RESCUE", "STEAMBOAT BILL JR." "THE AWAKENING", "THREE PASSIONS", "PASSING OF MR. QUIN" and "LADY OF THE PAVEMENTS" in silent form. When we made this deal it was the intention of the Regent Theatre not to wire, but five days after the contracts were signed Union Theatres announced that they were immediately wiring their new State Theatre there, and were going to show weekly change talking pictures. Hoyts were at once forced to wire theirs, and had we not had them signed up, they would most certainly not have bought, because they have not realised that good silent or synchronised pictures shown with good talking shorts provide a better night's entertainment and are

more acceptable to the public, than a poor talking picture.

In Sydney none of the above mentioned pictures have been sold with the exception of "STEAMBOAT BILL JR.", nor can a sale be effected at the present time, as both Union Theatres and Hoyts here also are not yet ready to acknowledge that a big silent picture is worth real money in the way of rentals and at the box office. We feel confident the time will come when they will want these pictures of ours either in silent or synchronised form, and although we have been without a release in Sydney this year, we are not worrying over the situation unduly, because all the worry in the world would not enable us to get these pictures played off at the moment even if we were able to book them at satisfactory rentals.

In regard to "LADY OF THE PAVEMENTS", I have included this as a silent or sound synchronised only picture in mentioning the pictures sold to the Regent Theatre, Melbourne, for the reason that when we made the sale we were unaware that "LADY OF THE PAVEMENTS" had dialogue sequences in it. We have carefully checked our advices from you on this picture, and first of all we were told it would contain fifty percent dialogue. We were then told it contained no dialogue at all, and this information was never changed, and it was not until the picture actually arrived that we knew it had talking sequences and singing in it. It is possible that some publicity material went astray, but we certainly were most surprised to find it was really a part talker. We have since been in touch with Hoyts in Melbourne, and after they hear the talking version of this picture, they are prepared to pay an increase of £100 in rental for the 1st run at the Regent, Melbourne, and give us 50% of the gross receipts over £3800 on the week. This Theatre could gross £5000 in a week, therefore if "LADY OF THE PAVEMENTS" clicks, we will get a good 1st run rental for it, as the new terms will then be a £700 guarantee plus 50% of the box office receipts over £3800.

6. ANTI-AMERICAN FILMS:

(A, b & c) Nil.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

(A, b & c) Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

During the month Hoyts' new Regent Theatre, Collins Street, Melbourne, opened, and without doubt it is the most beautiful theatre in Australia to-day. As previously stated, we had the honor of opening this theatre with "TWO LOVERS", and the opening performance went without a hitch and took the form of a short introductory Reel announcing the Theatre and

particulars of it to the public, and a News Reel, Organ Solos, Overtures, etc. A lavish stage presentation was given with Ballet, Stage Band, etc. This lasted till the Interval, after which "TWO LOVERS" completed the night's entertainment. The enclosed cutting from one of Melbourne's leading papers, "The Age", adequately describes the Theatre and its opening.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) The usual trade advertising was done during the month and the expenditure allocated as follows:-

"THE AWAKENING"	£50
"REVENGE"	£32
"TWO LOVERS"	£29
"RESCUE"	£21
"WOMAN DISPUTED"	£12
"BATTLE OF SEXES"	£12
Advertisements of a general nature	£10

(b) National Publicity was placed in "Smith's Weekly", and extensive free publicity was placed throughout the papers and magazines in various cities, copies of which are being sent under separate cover direct to the Foreign Office Publicity Department.

(c) During the month "BATTLE OF THE SEXES" run in Auckland was assisted by us to the extent of £25, and the same picture was helped in Dunedin to the extent of £20.

"REVENGE" and "THE AWAKENING" were assisted in Brisbane to the extent of £32 and £25 respectively, and in Adelaide "THE AWAKENING" was assisted to the extent of £35.

In each case where money was spent as enumerated above, we co-operated and controlled the expenditure and assisted in obtaining window displays and tie-ups with music publishers and gramophone record shops, and generally got right behind each production that was being released. Now that we have a publicity allocation on nearly every picture, we find our Branch Managers tackling the job of helping to put over our pictures in a most enthusiastic manner and it has pepped them all up tremendously, for the reason that in the past they have seen their competitors' pictures, not nearly as good, being put over in many instances in a bigger and better manner than ours, and no matter how they tried to assist the 1st runs, their hands used to be tied through having no power to spend a penny. We are watching every penny of expenditure spent out of the allocation to see that we get proper values and an adequate return, and we are not going on spending money on pictures that prove they will not respond at the

box office, which is necessary to make the amounts spent by us on the picture a profitable investment for the producer. For instance, on "BATTLE OF THE SEXES" we will be spending practically very little money, because all our efforts so far failed to put this picture over. On the other hand, "THE WOMAN DISPUTED" has repaid us fourfold for every penny spent. A minute report is now being rendered to us wherever money is spent to assist the run of the picture in any theatre, no matter how small, and by carefully analysing these reports and the results at the box office, we have no difficulty in judging when to spend and when not to.

(d) Sales Promotion material sent out this month consisted of the mailing of new couriers, sending out of star heads (Barrymore, Del Rio and Norma Talmadge), pulls of the Melbourne "Herald" 2 page advertisement of "TWO LOVERS" as the opening picture for the new Regent Theatre, "BATTLE OF THE SEXES" broadsides and "TEMPEST" colored folders.

Our West Australian Branch sent out the attached letter to exhibitors who have not booked this year's pictures.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANISATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

All members of the organisation worked well, and particular mention might be made of the various members of the Head Office and New South Wales staffs who have cheerfully worked back many nights in connection with the new systems, and getting their records in perfect shape.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANISATION:

Nil.

12. ACCESSORIES AND PUBLICITY:

(A & b) No change.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

In spite of the bad reception sound and talking pictures received in Melbourne, "THE JAZZ SINGER" has overcome the early opinions formed and is now playing to steady box office business, and the run there will be of many weeks' duration. The Auditorium Theatre, however, presented as their first programme "THE RED DANCE", with talking shorts, and followed with "MOTHER KNOWS BEST", but has completely failed as a "Talkie" house. This is due largely to the Theatre itself, which is most unattractive. Hoyts, who control the Auditorium, have closed it down again and removed the equipment to their new Regent Theatre, thus for the time being leaving the long run field entirely to the Athenaeum, showing "THE JAZZ SINGER"

The Capitol Theatre, however, opens with "IN OLD ARIZONA" about the middle of April, and it is certain that the Melbourne public will be very much impressed with this picture and the fact that the Capitol Theatre has gone over to talkies.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

The various leading newspapers in all our key Cities published the following cable from their Special Representatives, evidently sent out by the Associated Press:-

"HOLLYWOOD, March 29. A huge consolidation of moving picture interests, representing £10,000,000 in capital, is proposed. The interests involved include those of the United Artists, Warner Brothers, Mr. Douglas Fairbanks, Miss Pickford, Mr. Charlie Chaplin and Miss Gloria Swanson."

We were not asked by any of the newspapers to verify or deny this cable, but were asked by the Trade papers here was there any truth in it. We took no notice of it whatsoever, as these announcements appear from time to time and always prove erroneous. As far as we can tell, although all our Branch Managers saw it, it had not the slightest effect on them as we have got them well into the idea that United Artists are not going to merge with anybody, and that all such rumours are groundless.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.,

R.R. DOYLE

RRD:MH. GENERAL MANAGER.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

April 16, 1929

Dear Cap:

Philip Goodman wants to purchase the motion picture rights to POPPY. This was the stage play that SALLY OF THE SAWDUST was based upon which D. W. Griffith made for Famous-Players two years ago and which we are distributing. Goodman originally sold the rights to Famous-Players.

Goodman inquired of Famous-Players regarding the repurchase of these rights. They informed him he would have to get in touch with us,--I presume because we have the distributing contract on SALLY OF THE SAWDUST.

I don't know just how we would fit in the situation outside of assenting to Famous-Players reselling these rights to Goodman and I told Goodman that the matter would have to wait until your return from California at which time you would communicate with him regarding same.

I am, therefore, passing on the enclosed communication for your action.

Sincerely,

D. F. O'Brien, Esq.
O'Brien, Malevinksy & Driscoll
Knickerbocker Building
Times Square
New York, New York

HDB/R
Enc. 1

196

S. M. H. CORPORATION

"Eagle Hommocks"

REAL ESTATE

New Rochelle, New York
1501 Broadway, New York-Tel. Penn. 7400
2 North Chatsworth Avenue, Larchmont-Tel. 250

1501 Broadway,
N.Y.C.

LARCHMONT, NEW YORK
April 17th, 1929.

Messrs. Banzhaf & Richter,
120 West 42nd Street,
New York City.

Gentlemen:-

I am enclosing herewith check No. 559 of S.M.H. Corporation to the order of D.W. Griffith, Inc. to cover interest as per enclosed statement. Also check No. 560 to your order for $35.00 for drawing release.

Will you kindly receipt and return both statements and oblige,

Yours very truly,

Chas. F. Cahill

CFC:MML

April 17, 1929.

Mr. Carl Sternlev,
D.W.Griffith Ranch,
San Fernando, Calif.

Dear Carl,

I received your letter relative to the ranch matters. The tone of your letter, needless to say, I do not like at all. It is entirely uncalled for. You have always been reimbursed for money which you have spent for things which I have authorized and there is no danger at the present time of this practice being discontinued. I told you prior to my leaving for New York that in view of the additional planting the last year there would be an adjustment made relative to your compensation when I returned to the Coast. The fact that my return has been delayed does not in any way nullify this. I still intend to make the adjustment. However, if you feel that you are in danger of losing anything and want to make a change, I have an arrangement with the Citrus Association whereby they will take over temporarily the operation of the ranch for Mr. Griffith. It is a matter for you to decide for yourself. If you do allow your impatience to get the better of your good judgment, however, please do me the favor of letting me know beforehand.

If, when your financial condition, owing to the expenditures which you had made for the ranch, got to the pressing point which you now tell of, you had written to me I would have sent you a check. How am I otherwise to know that you are so badly in need of money? I am enclosing a check to your order in the sum of $300 which is on account of the money which you have spent and inasmuch as we expect to leave for the Coast within the next fifteen days I will pay you the balance when I arrive, or if not, you can communicate your needs to me here.

I am sending Miss Ferrero checks for the nurseries and the lumber company. You mentioned in your letter something about weeds, water, etc. I expect these to be taken care of in the course of your duties.

Very truly yours,

RAK/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

135

MINUTES OF THE ADJOURNED ANNUAL MEETING
OF THE STOCKHOLDERS OF THE
UNITED ARTISTS CORPORATION

The adjourned Annual Meeting of the Stockholders of the UNITED ARTISTS CORPORATION was held at the office of the corporation, No. 729 Seventh Avenue, City, County and State of New York, on the 17th day of April, 1929, at 3 o'clock in the afternoon.

There were present:

Mr. Albert H.T. Banzhaf
Mr. Bertram J. Nayfack
Mr. Nathan Burkan

Mr. Burkan presided at the meeting and Mr. Banzhaf acted as secretary thereof.

Mr. Burkan called the meeting to order, and Mr. Banzhaf reported that there were present at the meeting:

Mr. Nathan Burkan, as proxy for CHARLES CHAPLIN, representing 1000 shares of Common Stock

Mr. Albert H.T. Banzhaf, as proxy for D.W.GRIFFITH, Inc. representing 1000 shares of Common Stock

Mr. Christopher J. Dunphy, as proxy for GLORIA SWANSON, representing 1000 shares of stock.

Mr. Banzhaf further reported that the Common Stock of the corporation is the only stock of the corporation outstanding and entitled to vote, and that a total of 8,000 shares of Common Stock is issued and outstanding.

The Chairman therefore reported that a majority of the stockholders of the corporation were not present at the meeting and that a quorum, as required by the by-laws, was not

represented.

Upon motion duly made, seconded and unanimously adopted, it was

RESOLVED, that the Annual Meeting of the Stockholders of the UNITED ARTISTS CORPORATION for the election of officers and for the transaction of such other business as may properly come before the meeting, be adjourned to the 6th day of May, 1929, at 3 o'clock in the afternoon, at the office of the United Artists Corporation, 729 Seventh Avenue, Borough of Manhattan, City of New York.

Albert H.T.Banzhaf,Secretary

MINUTES APPROVED:

Nathan Burkan, Chairman

Bertram J. Naytack

April 17, 1929.

Miss Frances Taylor Patterson,
Columbia University,
New York, N. Y.

Dear Madam,

Mr. Griffith wishes me to thank you for the invitation extended to him in your wire of April 15th, but regret that he will be unable to accept same due to the fact that he expects to leave for California the end of this week.

Very truly yours,

Secretary to Mr. Griffith.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Charge to the account of D. W. Griffith, Inc.

Form 1201A

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 18, 1929

STRAIGHT MESSAGE

Mr. Joseph M Schenck
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Dear Joseph Is none of stories I have submitted seem to meet with your approval have you any in mind which you can suggest Am most anxious to make a talkie immediately stop Dialogue and sound pictures are developing very fast Have seen several of the new ones and to my mind while not pretentious they sound the death knell of silent picture stop Am very anxious to get to work Understand from newspapers you are leaving for Newyork Saturday If this true you may rather discuss this with me when you arrive In any event please wire me to seven twentynine seventh Avenue Very kindest regards

D. W.

POSTAL TELEGRAPH - COMMERCIAL CABLES

RECEIVED AT

[illegible] 100 WEST 42TH ST. [illegible]
[illegible] VANIT 1200-1270-[illegible]

STANDARD TIME INDICATED ON THIS MESSAGE

TELEGRAMS TO ALL AMERICA

CABLEGRAMS TO ALL THE WORLD

This is a full-rate Telegram or Cablegram unless otherwise indicated by signal in the check or in the address.

BLUE	DAY LETTER
NL	NIGHT LETTER
NITE	NIGHT TELEGRAM
LCO	DEFERRED
NLT	CABLE LETTER
WLT	WEEK END LETTER

Form 16 DM

~~NB202 52~~ BLUE 545P

HY HOLLYWOOD CALIF APRIL 18 1929

D W GRIFFITH

UNITED ARTISTS CORPN 729 7 AVE NEWYORK NY 14th fl

DEAR DW YOU ONLY SUBMITTED TWO STORIES ONE THE SEA STORY WHICH IS A BIOGRAPHY OF A GIRLS LIFE IMPOSSIBLE FOR PICTURES THE OTHER WAS MILLY PECAN ANOTHER IMPOSSIBLE PROPOSITION I HAVE NO STORY IN MIND AT PRESENT BUT AM LOOKING FOR ONE WILL SEE YOU IN NEWYORK END OF NEXT WEEK REGARDS

JOE SCHENCK.

Form 1201A

Charge to the account of _____ $ _____

D. W. Griffith, Inc.

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If none of these classes is indicated the deferred telegraphic message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 19, 1929

NIGHT LETTER

Miss Anna Ferrero,
United Artists Studio
1041 N. Formosa Ave., Hollywood, Calif.

Please wire me immediately if Jimmie completed ~~examination~~ etc of six prints Pavements shipped from Canada and ~~finishing~~ whether these are available as sound or silent prints for shipment immediately
Regards

R. A. Klume

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1929 B

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 APR 19 AM 2 28

SF99 80 NL XU=HOLLYWOOD CALIF 18

RAYMOND A KLUME=
D W GRIFFITH INC ROOM 501 729 SEVENTH AVE NEWYORK NY=

DENT WANTS TO KNOW HOW YOU WANT MY SALARY HANDLED STOP WILL YOU SEND ME CHECKS FROM D W GRIFFITH INC AND DENT WILL IN TURN CREDIT D W GRIFFITH INC AND YOU WOULD BILL FEATURE STOP OR DO YOU WANT FEATURE TO PAY ME DIRECT FROM HERE STOP IN THAT CASE I WAS PUT ON PAYROLL TUESDAY WHICH WOULD LEAVE MONDAYS PAY DUE FROM D W GRIFFITH STOP DENT THINKS THIS URGENT SO PLEASE WIRE ME AT ONCE REGARDS=
A FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1206 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 19 1929.

NIGHT LETTER

COLLECT

Mr. C. J. Lloyd
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

In view of what master told you regardless outcome of present deal can see no reason to buy However no telling what wise guys on outside might do Might be worth while to risk few dollars on Regards

R. A. Klune

Form 1206 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NIGHT LETTER April 19, 1929.

COLLECT

Miss Anne Ferrero
Feature Productions, Inc.,
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif

Have Dent carry you on Feature Productions payroll for full salary and they bill Griffith Incorporated Newyork for your time they do not use Regards

R. A. Klune

DR. ROBERT THOMPSON
FOUNDER OF
NATIONAL EDUCATIONAL INSTITUTE
Publisher / Newspaper Correspondent
BOOK ON FAMOUS LIVING AMERICANS
296 BROADWAY
NEW YORK

April 19, 1929.

Dear Mr Griffth:-

I have written to you several times asking you for an autographed photograph for reproduction to be used in my book on Famous Living Americans, but as yet I have had no reply.

However, we are holding up the publication for another ten days until we hear from you. May we have an earky reply?

Yours sincerely,

Robert Thompson

Dr. Robert Thompson

Mr. D.W. Griffth,

Hollywood, Calif.

RT:GC

Mailed 4/30/29

GREAT PERSONALITIES THAT I HAVE INTERVIEWED

JACK DEMPSY DR. THOMPSON WILL ROGERS

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

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WESTERN UNION

XD

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 APR 20 AM 1 37

SF123 82 NL=HOLLYWOOD CALIF 19

RAYMOND A KLUNE, D W GRIFFITH INC ROOM 501=
729 7 AVE NEWYORK NY=

CANADIANS PRINTS BEING FIXED BY SUE NOW STOP THESE MADE FROM SOUND NEGATIVE BUT WHEN FINISHED WILL BE SILENT PRINTS STOP DUE TO NECESSITY OF HAVING SCENES MADE UP PRINTS WILL NOT BE READY TO BE SHIPPED UNTIL TUESDAY OR WEDNESDAY STOP JIMMY WILL WIRE YOU EXACT DATE STOP BITZERS FUNDS EXHAUSTED AND LANDLORD THREATENING EJECTION DEPENDING ON THIS OFFICE FOR SOMETHING IF PLAN USING HIM NEXT PICTURE BETTER FORWARD SOMETHING TO AVOID CRISIS STOP LAST PART IS LLOYDS MESSAGE STOP REGARD=

A FERRERO.

Phone to D. Dennis 4/20 6ab

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

HTT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 APR [illegible] PM 11

SF99 38 NL=HD HOLLYWOOD CALIF 22

D W GRIFFITH=
HOTEL ASTOR NEWYORK NY=

STRONG REPORT HERE BUCHANAN SOLD OUTRIGHT PLAY CONTAINING SAME PLOT AS YOUR OPTION STORY AND OWNERS HERE SITTING TIGHT TO GET INJUNCTION AND FORCE BIG SETTLEMENT IF YOU START REPORT SUFFICIENTLY STRONG TO WARRANT MOST THOROUGH INVESTIGATION REGARDS=

LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FEATURE PRODUCTIONS, INC.
LOS ANGELES, CALIFORNIA

INTER-OFFICE COMMUNICATION

To Mr. Klune — Date April 22,1929

From Mr. Miss Ferrero — Subject

Received checks and will send them out.

Have no more checks for Hya.

Will have Dent pay me from here, according to instructions in your wire.

Received three checks from Sierra Madre for $307.50, $1.96, $19.25, today. Also enclosing letter from Sierra Madre. Also bills from Agua Caliente.

Am kept rushed to death.

Regards.

UNITED ARTISTS CORPORATION

FOREIGN DEPARTMENT

729-7TH AVENUE,

NEW YORK APRIL 22, 1929

TO: Mr. D.W.Griffith
D.W.Griffith, Inc.
729--7th Ave. N.Y.C.

On 4/22/29 we received cable offer, dated 4/22/29 from our PARIS office for the following pictures:

Picture: LOVE FLOWER

Territory: GREECE

Buyer: MAVRODIMAKI

Price: $150.00

Term: Against 50% of receipts after twice amount minimum guarantee has been reached. Not more than 2 prints to be paid 50% by distributor 50% by buyer. Transportation, customs, titles, etc. to be borne by buyer.

Approved by: [signature]

Date: 4/23/29

Please return the original of this set to the Foreign Department properly approved by you, retaining the duplicate for your files.

UNITED ARTISTS CORPORATION
T.P.MULROONEY

FOREIGN DEPARTMENT

TPM:BA

Form 1206 AT

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

SAN ANTONIO TEXAS APRIL 23, 1929.

MR. D. W. GRIFFITH
HOTEL ASTOR
NEW YORK N.Y.

SANANTONIO CROWD DISCUSSED MATTER AT ENTHUSIASTIC MEETING LAST WEEK MATTER BEING HELD UNTIL MY RETURN TO NEWYORK STOP URGENT BUSINESS DETAINS ME HERE BALANCE THIS WEEK BEST REGARDS

JOHN F CAMP

PAID - Chg. Texas, New York & Northern Corp'n.-John F.Camp

Day letter

Form 1205 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to April 23, 1929.

STRAIGHT MESSAGE

Miss Mary Pickford,
Pickfair
Beverly Hills, Calif.

Have just seen Coquette It is a knockout Our Mary always marvelous
Now more marvelous than ever [illegible] that good audience and how Tell
Doug I am proud of the family stop If United Artists get a few more pictures
like this - we will let Doug finish this sentence stop
Incidently have been traveling so much lately I haven't seen Iron Mask
but hear it is great Kindest regards

D. W.

Form 1926 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 25, 1929

NIGHT LETTER
COLLECT

Miss Anna Ferrero
Feature Productions, Inc.,
1041 N. Formosa Ave.,
Hollywood, Calif

Nine sound prints for Chicago to be made up now by laboratory Jimmie to do nothin about them . Regards

R. A. Kline

Form 1926 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 25, 1929.

NIGHT LETTER

COLLECT

Mr. C. J. Lloyd
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif

Bought two hundred at three Deposit my account six hundred ten dollars presto Regards

R. A. Kline

April 25, 1928

Mr. G. J. Lloyd,
United Artists Studio,
Hollywood, Calif.

Dear Jack,

I just wired you that I bought 200 Griffith at $5.00. I don't know whether the commission on this is $5.00 or $7.50 for each 100 shares, but temporarily I am giving you the benefit of the doubt.

You will recall when you first came to New York you asked me if I would sell 100 shares of Griffith stock for you at $5.00 through my account. I immediately put the order in the sell at $5.00 but the sale was never executed, and subsequently I forgot to remove the sell order. I just thought of it today and gave an order to remove it. However, I don't know yet but I may have bought back for you your own 100 shares. This is something to look forward to, however, but not to worry about as it is only a matter of the commission involved. I hope that what you say concerning the big deal is true and that you make a few dollars on the 200 shares.

I have an idea the Texas proposition is as dead as a doornail, and at the present time we are awaiting Mr. Schenck's arrival in New York for the third time since Mr. Griffith got here. Here's hoping he doesn't get away from us this time leaving things as they are now. The guy who wrote the music of "The Desert Song" said something about the good things in life are free, but after all, this cannot apply to our sainries forever.

I got a notice in the mail yesterday that Aqua Caliente Corporation had declared a stock dividend of one new share for every 40 shares held which is about the equal of $1.00 a share in cash if the market price of the stock were $40.00.

I am glad that your daughter realizes the shortcomings of her father, from a religious point of view, soon enough and I do hope that you will accept her invitation to accompany her to Sunday school. By the time we are ready to leave for the Coast our big boy will be able to walk it and save his old man the railroad fare.

Give my love to Anna and if she won't accept it, force it upon her.

Shall I order out the stock for you or do you want to keep it in my account for a quick turnover. Hope to see you soon.

With kindest regards,

Sincerely,

RAK/GG

P. S. We have just had fourteen consecutive days of rain.

April 23, 1929.

Mr. James R. Smith,
United Artists Studio,
Hollywood, Calif.

Dear Jimmie,

I don't quite understand yet whether or not you are off the payroll. From the information I received I presume that you are off, but Ferrero wired me to advise you relative to the nine sound prints for Chicago, and I feel that you wouldn't be worried about this if you are off the payroll. Right or wrong, I hope you are on it, but that isn't the primary purpose of this letter. You are probably wondering what my intentions are relative to your vast securities and cash in my possession. Offhand, I don't remember whether you gave me $300 or $350 originally. I will be able to tell when I arrive at the Coast and consult my statements which I left there. However, for the present I will assume that it was $300, and in the meantime you might look up your cancelled checks and let me know. In any event, I am enclosing a statement showing that your profit on Miami Copper was $412.32. That, plus the $300 originally invested, makes $712.32 due you. As requested by you, deducting the cost of the ten shares of Agua Caliente which was $300, less the cash dividend of $10 which has been paid, makes a net deduction of $290, the balance in cash due you, in addition to the Agua Caliente stock certificate, being $422.32.

I have been holding this thinking that perhaps I might be able to make another turn for you but to tell the truth I have been damned leary of the market and still am. If you want me to continue holding this money until I think it might be opportune to take a stand in something, I will do so; otherwise, I will send you my check. Let me know which you would rather have me do. I won't send you the Agua Caliente stock certificate for the ten shares because at present it is in my name and with foreign corporations it is necessary to get a special certificate of transfer from the corporation itself which has to be filled in, sworn to and a lot of more red tape, and I will have to get one of these transfers from the Agua Caliente Corporation when I return to the Coast. Meanwhile, file this letter with your papers and in the event of your death or my death before this transfer is made, it will be proof that I am liable to you for this 10 shares. However, you won't do this - you probably will lose this letter & so there is no sense in telling you. By the way, I just received a notice yesterday that the Agua Caliente Corporation has declared a stock dividen of 1 new share for every 40 shares now held, which makes you richer by ¼ of a share. How in H—— we are going to divide it up is more than I can figure out. We will have to determine what the market value is as of date of the stock - then figure the value of the right - and either you buy mine or I will buy yours. I have my lawyer working on this now.

I don't know when our sojourn in New York is going to end. I hope damn soon. We have just had fourteen consecutive days of rain, which reminds me of California.

Why in H—— don't you write me a letter? By the way, I should have sold our Miami at the instant of writing until it started to slide backwards, but then "if we were wise enough we'd be rich enough", and it's all in the game.

[illegible]

April 23rd 1929.

Messrs. O'Brien, Malevinsky & Driscoll,
152 West 42nd Street,
New York City. Attention Mr. Benjamin Pepper.

In re: "ROMANCE"

Dear Mr. Pepper:

I am enclosing herewith four contracts in re the above matter which have been duly signed by Mr. Griffith individually and by him as President of D.W.Griffith Incorporated. As soon as these contracts have been executed by the other parties please return one original to me.

I am also enclosing a letter which I received from a Miss Webster regarding the possibilities of doing Romance in operatic form for your or the United Artists consideration.

Very truly yours,

AHTB: CDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WIMER-RICHARDSON & COMPANY
(INCORPORATED)
INVESTMENT BANKERS
ALAMO LIFE BUILDING
JEFFERSON AT TRAVIS STREET
SAN ANTONIO, TEXAS

April 25th, 1929.

Mr. D. W. Griffith,
c/o United Artists Inc.,
Hollywood, Calif.

My dear Mr. Griffith:

You will recall our meeting in San Antonio, at which time I handed you my manuscript regarding presentation of synchronized pictures. Will you be kind enough to advise just what is your opinion of the proposition?

Very kindest regards,

Sincerely,

E W MULLER

EWM/w

APRIL 25, 1929.

"DRUMS OF LOVE"

ENGLAND.	As of April 6, 1929	1055	contracts for	£	31,259	$	151,509.00
FRANCE	" " Jan. 29, 1929	80	"	"	Frs. 206,650		8,059.00
GERMANY	" "	598	"	"	M. 109,048		25,945.00
MEXICO	" " March 2, 1929	58	"	"	P. 17,782		2,979.00
PERU	" " Feb. 22, 1929	35	"	"	L 405		1,620.00
BRAZIL	" " March 2, 1929	150	"	"	M. 87,558		10,455.00
ARGENTINE	" " "	144	"	"	P. 85,465		35,985.00
CHILE	" " "	91	"	"	P. 22,869		2,745.00
FAR EAST	" " Feb. 2, 1929	49	"	"	Y. 24,150		10,875.00
AUSTRALIA	" " "	454	"	"	£ 5,154		24,997.00
BELGIUM	" " Jan. 29, 1929	56	"	"	Fr. 110,600		3,075.00
SWITZERLAND	" "	2	"	"	" 2,915		561.00
CZ. SLOVAKIA	" "	87	"	"	Kr. 102,386		3,089.00
SPAIN	" "	11	"	"	P. 5,650		854.00
SWEDEN	" "	91	"	"	Kr. 8,288		2,215.00
DENMARK	" "	51	"	"	" 6,666		1,776.00
NORWAY	" "	5	"	"	" 1,397		372.00
ITALY	" "	68	"	"	L 76,069		3,978.00
FINLAND	" "	6	"	"	Fin. 61,185		1,542.00
HOLLAND	" "	37	"	"	Fl. 8,205		3,294.00
OUTRIGHT SALES							9,700.00
							516,692.00
DOMESTIC	As of April 20, 1929						421,696.28
					TOTAL		938,388.28

3/15 - 925,334.20

Mr Griffith's Copy

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

APRIL 25, 1939.

"MATTER OF THE MOMENT"

ENGLAND.	As of April 6, 1939.	619	Contracts for	£ 25,624	$	114,876.00
GERMANY.	" " Jan. 29, 1939	455	" "	M 91,928		21,881.00
MEXICO	" " March 2, 1939	61	" "	P. 10,456		5,081.00
ARGENTINE	" " March 2, 1939	15	" "	P. 11,100		4,671.00
FAR EAST	" " Feb. 2, 1939	8	" "	Y. 14,541		6,546.00
AUSTRALIA	" " Feb. 2, 1939	155	" "	£ 2477		12,015.00
BELGIUM	" " Jan. 29, 1939	10	" "	Fr. 26,200		728.00
SWITZERLAND	" "	1	" "	" 1,600		308.00
CZ SLOVAKIA	" "	25	" "	Kr. 25,350		751.00
DENMARK	" "	5	" "	Kr. 1,020		274.00
ITALY	" "	17	" "	L. 12,200		628.00
					$	171,440.00
	DOMESTIC As of April 20, 1939					504,086.89
	Sound					20,452.50
			TOTAL		$	695,959.39

3/15 - 642,376.94

APRIL 8th 1939.

"LADY OF THE PAVEMENTS"

ENGLAND.	As of April 6, 1939.	61 Contracts for	£ 4,388	$	21,810.00
MEXICO	" " March 2, 1939	5 " "	P. 4,200		2,089.00
ARGENTINE	" " March 2, 1939	15 " "	P. 15,825		5,813.00
AUSTRALIA	" " Feb. 2, 1939	91 " "	£ 1088		4,986.00
				$	36,093.00

DOMESTIC, as of April 20, 1939 599,497.92 337,724.42

SOUND 35,622.50 638,120.42

TOTAL 675,813.42

3/15 - 441,370.98

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 1259 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If none of these classes of service is desired, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 26, 1929.

STRAIGHT MESSAGE

Mr. G. J. Lloyd
United Artists Studio
Hollywood, Calif

Please wire or write detail who has bought Buchanans story Try to find out how true is report that it is the same story as Cradle of the Deep This most important Very kindest regards How is baby

D. W.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1901 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at HOTEL ASTOR, N. Y.

19N B 61 DL

HOLLYWOOD CALIF1122A APL 26 1929

D W GRIFFITH

HOTEL ASTOR

REPORT BUCHANAN WROTE PLAY FOR AL LEWIS FORMER STAGE PRODUCER NOW WITH FOX INCORPORATING LOWELL STORY THAT FANNIE HOLZMAN NEWYORK WOMAN ATTORNEY IS NOW RETURNING TO NEWYORK TO BRING ACTION WHICH WILL REACH YOU THROUGH NOTICE TO BE SENT BY ARTHUR WEIL NEWYORK COPYWRIGHT ATTORNEY CALLED LEWIS WHO IS AWAY UNTIL MONDAY REPORT REACHED ME THROUGH FRIEND OF WOMAN ATTORNEY REGARDS

LLOYD 350PM.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1201A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If neither class of service is specified, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 26, 1929.

STRAIGHT MESSAGE

Mr. Roland West
United Artists Studio
Hollywood, Calif

Have just seen your picture Our pride is always pleased when our pisophesy comes out right I said you would do it and you have Congratulations and best wishes

D. W.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SD410 44 NL =HOLLYWOOD CALIF 25

RAYMOND A KLUNE, D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

XD 1929 APR 26 AM 12 43

LABORATORY SENDING FIRST PRINT TO CHICAGO WITH CENSORSHIP CUTS INCLUDED IN PRINT FOR EXCHANGE TO FIX STOP THESE CENSORSHIP CUTS AFFECT THREE REELS OF SYNCHRONIZATION STOP SHALL REST OF PRINTS BE SENT ON WITH CENSORSHIP CUTS INCLUDED OR SHALL JIMMY MAKES CHANGES STOP REGARDS=

A FERRERO.

Call Almo — If Laboratory can't make correction in print before shipment the leave Jimmy do it and charge "—" on payroll.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Form 1206 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If neither blank is filled, class of service desired will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

April 26, 1929.

NIGHT LETTER

COLLECT

Miss Anne Ferrero
Feature Productions, Inc.
1041 N. Formosa Ave.,
Hollywood, Calif.

If laboratory cannot make corrections in prints before shipment they have Jimmie do it but thought he was off payroll Regards

R. A. Klume

Fort Worth Texas
Apr. 26th 1929

Mr. J. W. Griffith
New York City

My dear Mr. Griffith

We note with pleasure the statement, that you are interested in the production of a picture of the history of Texas

We feel sure that this plan if carried out will be crowned with success by a grateful public especially in Texas

We note the following paragraph from our item in a San Antonio paper of Apr. 6th

"We owe this to the few

men who made possible the San Antonio of to day, and Dallas and Houston". I'm feel sure that you are not responsible for this statement and believe that every part of Texas will be given fair[illegible] and that no preference is shown any particular section. Please do not forget the part Fort Worth played in winning the West and is still doing her but toward making Texas one of the greatest states in the Union.

Among the objects of our organization is the encouragement of historical research and to foster patriotism and love of country. We consider this a great work you are planning, and will be glad to render and service in our power.

If it be not a business secret, will you give us the name and address of the writer of the scenario?

Respt.

Mrs. C. H. Steele
1316 Eliz. Blvd.

Chairman Better Films Com.
M. E. K. Chapter D. A. R.
Fort Worth

April 26, 1920.

Hotel Astor,
44th St. & B'way,
New York, N. Y.

Gentlemen:

Enclosed you will find check in the amount of $1206.63 in payment of Mr. D. W. Griffith's account to April 15th.

Will you kindly send us vouchers for the following items which appear thereon:

April 2nd	Cash	$300.00
April 15th	"	150.00
April 15th	"	200.00

Thanking you,

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

April 27, 1929.

Mr. John P. Miles,
United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Dear John,

I have neglected answering your letter for no reason at all other than pure procrastination.

I cannot tell you how glad I am that the physicians and surgeons of America have finally fixed you up permanently, at least I like to feel that it is permanent. You certainly have had a long siege of it and deserve a respite for the rest of your life. It is certainly unfortunate that things at the studio, particularly relative to the operation of the Griffith unit, took the turn that necessitated dispensing with your services, even temporarily, which I hope it is. I doubt if anything will come of the Texas proposition of which Jack spoke to you, but in the event that it should develop you can depend upon it that your services will be solicited. In the meantime, however, I do not think that we will return to the studio for several weeks, or at least not until the present unification of the United Artists interests and other plans are more fully settled upon. At that time, however, if you are still available I shall naturally do my best to bring you back into the fold.

My own abdominal ailments are a curious sort of thing. It becomes worse and better alternately with practically very little effort on my part, or the doctor's. I have consulted a specialist here and he has changed my mode of living somewhat with some beneficial results, but he is of the opinion that eventually an operation will have to be performed.

Jack Lloyd returned to the Coast just in time. I think it has rained practically every day since he left with the exception of two days. Naturally, I am beginning to wish I were in California, only for the weather, however.

I hope your condition will continue to improve and with best wishes, remain

Sincerely,

RAK/GC

April 27, 1929.

Western Union Telegraph Company,
Hollywood, Calif.

Gentlemen:

We understand that you have closed the account of D. W. Griffith for the reason that you have not been receiving remittances promptly.

For the past few months our west coast bills have been temporarily paid from New York. This has, naturally, necessitated delay in payment. However, inasmuch as the Western Union bills were not forwarded promptly enough by our west coast office, payment of them was delayed to an unnecessary extent. We are very sorry that this has happened. At the present time, however, our records show that the coast account has been paid up to Feb. 28th, check in payment of the January and February accounts, in the amount of $9.83 having been sent to you airmail on April 13th. We have not as yet received the March bill which we understand has been forwarded to us from the Coast and which will be paid promptly upon receipt.

We regret that you have found it necessary to take this action in view of the fact that for the past fifteen years Mr. D. W. Griffith has used the Western Union Telegraph Company, to the exclusion of all other companies, giving your company a large volume of business year y.

Very truly yours,

Business Manager,

D. W. Griffith, Inc.

RAK/CC

CHAS. A. CHARGE, MANAGER

53RD STREET AND SEVENTH AVENUE

TELEPHONE CIRCLE 1700

CABLE ADDRESS TABALCO

NEW YORK April 27, 1929.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

Gentlemen:

Your representative called and placed in your room 18 packages in paper, 3 filing cabinets and 1 part, 3 typewriters, 1 electric fan, delivered to us by White's Transfer, April 26th.

Your representative omitted to sign a receipt for the goods and we would, therefore, thank you to kindly sign and return the enclosed receipt to complete our records.

Yours very truly,

G. F. Malay

Ass't. Manager.

W:C

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

- PARIS - FRANCE -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

First releases :

"Tempest" released at Salle Marivaux, first week picture well received but interest did not hold up.

General releases :

"Two Lovers" released in neighbourhood theatres, very well received.

2. PRODUCTIONS RELEASED -

"Quartier Latin" at Salle Marivaux, fairly successful.
"Looping the Loop" (German) at Max Linder, unsuccessful.
"Les Nouveaux Messieurs" (French) at Max Linder, good success.
"The Jazz Singer" (Warner with sounds) continued successfully at Aubert Palace.
"Dancing Daughters" (Metro with sounds) at Madeleine, fair success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS -

A theatre circuit in Paris known as the Fournier circuit have been purchased by a group comprising the Pathé distribution company and the Natan studios to be called the Pathé Nathan Company. This consolidation will not effect our doing business with such of the Fournier circuit theatres as we may want.

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT -

Numerous meetings have been held between the managers of

companies distributing American films in France and the film control commission. The latter have continually insisted on some form of ~~it~~ contingent and it is not believed that the suggestion made by the managers that a higher custom duties, with otherwise entire freedom, will be considered by the commission.

- BRUSSELS - BELGIUM -

General report for the month ending April 27th, 1929.

1. MATTERS OF IMPORTANCE -

"The Battle of the Sexes" at Agora, April 5th, not very well received.
"Venus" at Agora, April 12th, good success.
"Drums of Love" at Agora, April 19th, fair success.
"The Awakening" at Agora, April 26th, severely critized as being anti-French. The French Ambassador in Brussels wr e a formal protest to the theatre manu ent claiming that the action of the film was prejudicial to France.

2. PRODUCTIONS RELEASED -

"The Red Danger" - (Fox) - well received.
"The Trail of 98" - (Metro) - good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP -

Sufficient.

14. REPORT - ---

signed : Marcel Coppens.

- GENEVA - SWITZERLAND -

General report for the month ending April 27th, 1929.

1. MATTERS OF IMPORTANCE -

"Steamboat Bill Jr." at Lausanne, well received.
"Tempest" at Lausanne, well received by public, newspapers critical.
"The Woman Disputed" at Bâle, favorably received.
"Revenge" at Geneva, well received but not liked as much as "Ramonat

2. PRODUCTIONS RELEASED -

"Storm over Asia" (Soviet) at Zurich, good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE -

General economical conditions are not good on account of conti nued lack of exportation.

The affairs of the Compagnie Générale, owner of a circuit of theatres which failed, have materially improved through a connection with the Banque Populaire Suisse.

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES -

A new theatre will be built at Köniz (Canton of Berne).

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP -

Sufficient.

14. REPORT - ---

signed : J. H. Brandt.

- PRAGUE - CZECHOSLOVAKIA -

General report for the month ending April 27th, 1929.

1. MATTERS OF IMPORTANCE -

"The Woman Disputed" released at Hvezda and Adria. A good personal success for Miss Talmadge but the story critized on account of its locale being Austria.
"The Awakening" released at Adria and Avion. Fairly well received.
"The Rescue" released at Hvezda and Passage. Not well received.

2. PRODUCTIONS RELEASED -

"Miss Else" - (German) - good success,
"L'Argent" - (French) - good success,
"Champagne" - (English) - failure,
"Happiness à la mode" - (First National) - unsuccessful,
"Storm over Asia" - (Soviet) - good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING -

Usual amount of good exploitation and publicity for, our releases of this month.

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP -

Sufficient.

14. REPORT - ---

signed : Julius Schmitt.

- BARCELONA - SPAIN -

General report for the month ending April 27th, 1929.

1. MATTERS OF IMPORTANCE -

"The Battle of the Sexes" - fairly well received.
"Steamboat Bill Jr." - excellent success.

2. PRODUCTIONS RELEASED -

"Modern Wives" - (Paramount) - fairly well received.
"The Princess Fazil" - (Fox) - unsuccessful.

3. CHANGES IN THE STAFF OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE -

The economical situation has been unfavorable specially on account of the fall of the value of the peseta which has affected the business of the cinemas unfavorably. Everyone is looking forward to better times with the opening of the Expositions next month.

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ----

9. NEW THEATRES - ---

10. ADVERTISING -

Exceptionally good exploitation for the release of "Steam-Boat Bill Jr.".

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP -

Sufficient.

14. REPORT -

The Commission appointed by the Spanish Government to suggest some mean of advancing and protecting the Spanish cinematographic industry has been in cession this month but no announcement has been made as to what suggestions they may

propose to the Government. The exhibitors and the distributors have accomplished a good deal in acquainting the Government and the public with the evil effect of any form of contingent or limitations.

Signed : Eduardo Gurt.

- STOCKHOLM - SWEDEN -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"The Three Passions" at Röda Kvarn - good success.
"The Rescue" at Skandia - the story was critized as being very light by the press but the business was fair on account of Mr. Colman's personal popularity.

2. PRODUCTIONS RELEASED -

"Sins of the Fathers" (Paramount) at China cinema, well received.
"Asphalt" (German) at Röda Kvarn, good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING -

Lobby displays for "The Three Passions" at Röda Kvarn and "The Rescue" at Skandia.

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : L. August Schenström.

- COPENHAGEN - DENMARK -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"Eternal Love" released at Kino Palae - criticism good but only fair success with the public.

2. PRODUCTIONS RELEASED -

"L'Argent" (French) not successful.
"Quartier Latin" (French with Ivan Petrovitch) good success.
"Susi" (German) very successful.
"Abie's Irish Rose" (Paramount) good success.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE -

On account of the exceptional cold Winterwhich caused heavy additional expenses for coal and clothing with too low salaried employees, conditions are very unfavorable for good business particularly in neighbourhood theatres.

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTICING -

Good exploitation throughout Denmark during the first run of "Eternal Love".

11. MEMBERS OF OUR ORGANIZATION- ---

12. SUGGESTIONS - ---

13. CHECK UP -

Sufficient.

14. REPORT -

SOUND. A few theatres have been installed with a Danish

sound invention, but as the results were not satisfactory, the performances did not create interest. None of the theatres feel that they can afford the cost of the Western Electric installation.

signed: Wilhelm Jensen.

- OSLO - NORWAY -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"The Rescue" released at Casino, not well received.
"The Thee Passions" released at Circus, fair success.

2. PRODUCTIONS RELEASED -

"Asfalt" (German) good success,
"Simba" (independent) successful,
"Interference" (Paramount) unsuccessful,
"Scarlet Seas" (First National) fair success,
"The Godless Girl" (Pathe de Mille) unsuccessful.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : L. August Schenström,
G. W. Boo.

- R O M E - I T A L Y -

Report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"The Woman Disputed" opened at Cinema Moderno; personal success for Miss Talmadge but story did not please on account of its Austrian locale as Italians are not friendly to anything that is Austrian.

"The Battle of the Sexes" opened at Cinema Moderno; pleased the better class cinema goers but story not understood or appreciated by general public.

2. PRODUCTIONS RELEASED -

"The Jazz Singer" (Warner Bros) with sounds at Super cinema; good success but not a sensation.

"The Cossaks" (Metro), very well received.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. PUBLICITY, ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS & ---

13. CHECK UP - ---

14. REPORT -

There have been no developments in the limitation of distribution of ~~the~~ American Films. It is reported that Mussolini is not at all satisfied with the management of the ENTE company, the distributing company backed by the Government, of which Bissi is the head. The latter has spent large sums of money in buying German and Russian films but the Italian industry has been so far in no way benefited by his administration of the company?

signed : Mario Luporini.

- HELSINGFORS - FINLAND -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"The Three Passions" at Kino Palats, excellent success.
"The Battle of the Sexes" at Kino Palats, not well received, newspapers considered the scenario an old fashioned story.

2. PRODUCTIONS RELEASED -

"Hungarian Rapsody" (German), well received.
"The Patsy" (Metro) fair success.
"The mysterious Lady" (Metro), good success.
"Two Red Roses" (First National), unsuccessful.

3. CHANGES IN PERSONNEL OR SALARIES - ---

4. MATTERS OF POLITICAL IMPORTANCE - ---

5. MATTERS OF ECONOMIC IMPORTANCE - ---

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS - ---

9. NEW THEATRES - ---

10. ADVERTISING - ---

11. MEMBERS OF OUR ORGANIZATION-- ---

12. SUGGESTIONS - ---

13. CHECK UP - ---

14. REPORT - ---

signed : L. August Schenström,
Gunnar Stenblom.

- THE HAGUE - HOLLAND -

General report for the month ending April 27th 1929.

1. MATTERS OF IMPORTANCE -

"The Woman Disputed" released at Cinema Royal, Amsterdam, was shown synchronized. The music of this film was broadcasted from the theatre by Hilversum. Press good.
"Tempest" released at Scala Theater, Venlo. had a good reception and made fair business.

2. PRODUCTIONS RELEASED -

"The Garden of Allah" at Tuschinski Theatre at Amsterdam, had a good press and made good business.

3. CHANGES IN PERSONNEL OR STAFF.- ---

4. MATTERS OF POLITICAL IMPORTANCE -

"Sorreal and Son" was recensored and is now admitted for persons over 14 years of age.

5. MATTERS OF ECONOMIC IMPORTANCE -

Discount ofr bills, Bank of Netherlands, 5 1/2%
Discount for Promissory Notes, Bank of Netherlands, 6%

6. ANTI AMERICAN FILMS - ---

8. CONSOLIDATIONS -

Wilton-Brockliss-Tiffany (new distribtuing company) has opened an office in Paris and instead of selling Tiffany-Stohl pictures to the different renting offices in Holland the products are now distributed directly from this Paris office.

9. NEW THEATRES - ---

10. ADVERTISING -

A specimen of all publicity issued has been sent to New York. The Production book 1928-1929 has been sent to our clients.

11. MEMBERS OF OUR ORGANIZATION - ---

12. SUGGESTIONS - ---

13. CHECK UP - As our publicity work has expended considerably the preceding month and some big papers and magazines are now

regularly publishing our weekly newspaper reports, we would appreciate it very much if you would send us another set of photographs , taken of artists in their private life.

14. REPORT - ---

signed : Loet C. Barnstijn.

April 27, 1939.

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	$ 665,241.12	$999,999.99	$ 699,999.99		$ 55,555.54	$ 81,999.00
[illegible]	$ 418,568.15	$695,999.99	$ 459,555.00	$ 59,966.87		$ 63,479.00
PAVEMENTS	$ 186,000.00	$[illegible]	$ 456,150.00		$ 229,550.00	$ 368,500.00
	$1,769,809.25	$2,395,515.39	$1,515,987.55		$ 285,171.87	$ 513,979.00

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

2710 Willing Avenue
Mary Isham Keith Chapter
Fort Worth, Texas

April 28-1929.

Mr. David W. Griffith
1476 Broadway
New York. New York.

Dear Sir.

At a recent meeting of Mary Isham Keith Chapter Daughters of the American Revolution, a clipping was read from a San Antonio

newspaper. Telling of the proposed picture dealing with Texas history, to be produced by the Texas, New York and Northern Corporation, with your co-operation.

The article was the source of great interest to the members as they have felt too little is generally known of this subject. However, keen disappointment was expressed that the city of Fort Worth was not included in the list of cities which are to be given prominence, for their part in the history of Texas. During the early days, Fort Worth was a military outpost and played a vital part in the settling of West Texas, so it is presumed that this city was left out through oversight, and when the final plans are made that Fort Worth will be given the prominence it deserves, so

that the picture will be complete.

Will you please send me the name and address of the scenario writer of the picture?

Very truly yours

(Mrs. John C.) Estelle G. Carpenter.

Corresponding Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

To: Miss A. Ferrero, Hollywood, Calif.
From: Mr. R. A. Kluma, New York.

Room 901, 729 7th Ave.,
New York, N. Y.,
April 29, 1929.

Dear Miss Ferrero,

Some time ago you wrote me relative to the "BATTLE OF THE SEXES" negative which is in the vault, also the tests which Mr. Griffith took on "PAVEMENTS". The "SEXES" negative can be destroyed, as can be the tests on "PAVEMENTS" with the exception of any important ones that Jimmie might think should be saved. However, I do think that we should keep the negative cut-outs on "PAVEMENTS" a little longer so in the event the laboratory should destroy any of the negative we will be able to make replacements in order to maintain the synchornization.

I will take up the matter of Dr. Riesenfeld using the projection machine when I return. In the meantime keep an accurate record of the date on which he started and date on which he finishes using it.

I am writing a letter to John Miles and am sending it to the studio. Will you please forward it to him.

Regardless of what you might think, we will eventually return to the Coast, following the crystallization of all of the consolidation rumors which you are hearing.

I am enclosing herewith Sternlov's check for May first, together with the family checks and some additional checks for Hyahi. Will you please forward these to their respective designations. I will take care of the insurance on my car when I return.

If you are still having the many difficulties that you were having with our office boys at the studio my son Donald will be big enough to assume his duties as your private office boy by the time we arrive, and I hope that you will be nicer to him than you would be to his father under the same circumstances.

With kindest regards, I remain

Very truly yours,

RAK/CC

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

April 29th, 1929

THE FOLLOWING REPORT HAS JUST BEEN RECEIVED FROM A UNITED STATES GOVERNMENT REPRESENTATIVE IN CONSTANTINOPLE:

"The press reports that the Municipality of Constantinople expects to take measures to prohibit the use of sub-titles in languages other than Turkish in the local motion picture theaters. At the present time, sub-titles are customarily in both the French and Turkish languages. This step, if taken, would be in line with the government's policy of enforcing the use of the Turkish language under all circumstances, a policy which has been particularly emphasized since the adoption of the Latin characters."

ATTORNEYS & COUNSELLORS AT LAW

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ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 42d STREET & BROADWAY

TIMES SQUARE
NEW YORK CITY

CABLE ADDRESS "OBMADRIS"

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ARTHUR R. WALSH
EDWARD C. RAFTERY
BENJAMIN PEPPER
FRANK B. MESEKE
EDWARD J. CLARKE
CHARLES H. BERG
THOMAS F. COHALAN

IN - RE "SALLY OF THE SAWDUST"
(D.W.Griffith)

April 29, 1929

Mr. Albert H.T. Banzhaf
130 West 42nd Street
New York City

My dear "Bert":

Enclosed is a letter from Harry Buckley. This picture was delivered to United Artists as a D. W. Griffith motion picture and, no doubt, Mr. Griffith has some interest in it. I haven't looked at its bookings lately and do not know whether it is earning sufficient money to be of value to the United Artists.

Sincerely yours,

DFO'B/IC
(Enc)

IN THE GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

April 30, 1929.

Dear Billy,

Herewith is a check for $100.00 from Mr. Griffith. I hope this will get you out of your present difficulties.

Money is very scarce at the present time and I doubt that there will be anymore forthcoming so I would suggest that you make this go a long way.

As far as our starting to work on another picture is concerned it doesn't seem probably for a lo g while. Therefore, I think it would be a very good idea if you do not pin any hope on this for the present but endeavor to get located some place else, which I presume you have been doing.

I hope your luck changes soon. With best wishes,

Sincerely yours,

RAK/CC

1 copies Register
at Hays Office

2 Copies
Copyrighted

"IN TO THE WEST"

Proposal by

W. B. FRANK and

A. GRIFFITH GREY

Ezra 7.4833

E. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART Library

" IN TO THE WEST "

FOREWORD:

The history of the theatre has indisputably shown the tremendous universal appeal of that type of play that deals in masses - that treats of epochs and epics. Great events and heroic achievements stir a common pulse. Mass movement, mass action, the irresistible surge of an undaunted people or a crusading cause, drama measured by the mood and the struggles of a movement and not by the petty futilities of the individual - these are the elements that make for a great and enduring piece for theatre or screen.

D. W. Griffith was first to recognize these broad principles in their application in a new medium freed of the sheer physical limitations of the stage and with range and scope as vast as the action portrayed. His "Birth of a Nation" has won a memorable place in theatrical history; it established the genius, vision and ability of its producer and gave the motion picture industry its greatest single impetus.

GENERAL PROPOSAL:

It is proposed to produce and distribute a feature motion picture based upon the original story by

D. W. Griffith which has heretofore been submitted for examination, tentatively titled "In to the West".

PRODUCTION:

The cost of production of such motion picture will not exceed $500,000. Direction of production will be by D. W. Griffith. Between four and six months will be required for completion of production.

Production will be effected by means of rented studio facilities. There now exists an ample supply of rentable studios, both on the West Coast and in the East, for use in independent production, and it will be possible, by judicious use of this condition, to make the necessary studio arrangements at prices that will reflect a tremendous saving over the fixed studio costs of the major producing companies. The latter must always contend with idle time and large unproductive overhead charges that add greatly to their irreducible costs of operation. Through the independent production methods proposed for the motion picture under discussion, only studio facilities actually necessary would enter into the cost of production and thereby waste and idle studio time would be practically eliminated. In the same way, the cost of players, except contract principals, would be largely limited to actual

time consumed in production. "Extra", "bit" and, to a great extent, even principal players are, under existing conditions, easily procurable at reasonable salaries that will permit production cost to be kept at the minimum consistent with quality performance; production will not be burdened with contract players or unproductive salaries to entail unavoidably great production expense. In every phase of production, and especially in dealing with film laboratories, the association of D. W. Griffith with the proposition and the certainty of success thus assured will enable advantageous deals to be made in every respect.

ADVISABILITY OF INDEPENDENT PRODUCTION:

The production economies briefly mentioned above are not possible of accomplishment with any major motion picture organization which requires, for its operation, the maintenance of permanent facilities which cannot be kept functioning on a full capacity basis; this situation applies not only to actual production but also to the distribution and exhibition phases of the business. There is thus created, in the case of the major company, a huge overhead burden entirely unrelated to the merit or value of product. The appended statement of such an organization relating to an important release includes a

20% overhead allowance which independent production would eliminate. Therefore, independent production, as is now proposed, will afford major economies in every branch of activity concerning the motion picture, and the presnet proposal is made to achieve these objectives.

DISTRIBUTION METHODS:

It is proposed to release the motion picture first by "road shows" in cities of over 100,000 population throughout the United States, of which there are about 80, at admission prices at least 25% higher than charged for ordinary program pictures. The efficacy and value of this sales policy has been amply demonstrated in the history of the industry. "Road showing" will be under the personal direction of W. B. Frank and A. Griffith Grey both of whom are possessed of long and successful experience in this connection with motion pictures of the spectacular type now proposed. The United States "road shows" will be followed by similar exhibition of the motion picture throughout the United Kingdom and Ireland which will also be under the supervision of Mr. Grey who is well and favorably known ot the exhibitors of that territory. In fact Mr. Grey introduced this exhibition method in this part of the world with the "Birth of a Nation".

After the completion of the United States "road showing" program the motion picture will be released for general distribution through one of the major distributing companies. A successful "road show" record will not only permit the most advantageous terms of agreement to be made for general distribution but will also, through the enhanced value of the production accruing from public demand created by the advertising and publicity only to be obtained from "road showing", give the motion picture greater exhibition value. Supervision of such general distribution will also be under the general control of Messrs. Frank and Grey. The distribution agreement will vest the absolute right of approval of all sales contracts procured by the distributor in Messrs. Frank and Grey who, by their experience in similar situations, are qualified to produce or procure the greatest possible financial return from this phase of distribution. The task and responsibility of contract approval calls for an exhaustive knowledge of field conditions, theatre capacities, competitive situations, audience possibilities and the "runs" and receipts of all previous feature pictures in every part of the United States and in foreign territories as a whole; they call for the ability to balance any tendency of field salesmen to follow paths of least resistance, the natural desire of

exhibitors to purchase cheaply and their capacity to pay based onthe foregoing factors. Furthermore, and not least important, the power of contract approval absolutely prevents any possibility of the general distributer using this motion picture and its prestige to bolster the sales of its own product by means of "block" or joint bookings. Properly utilized, this right of contract approval can effect tremendous increases in gross receipts from a motion picture as has been often demonstrated in the past by Messrs Frank and Grey, and thus will be ensured the maximum sales return from this motion picture.

DISTRIBUTION COSTS:

(a) The expenses attendant upon the "road showing" of the motion picture will be far under the cost of similar handling by any major distributing company. This will be possible first, because this phase of distribution will always be under the personal care of Messrs. Frank and Grey who are thoroughly versed in the most economical and efficient methods and need make no expensive experimentation, and second, because there will not be the general overhead load which is an inseparable factor in the business of the general distributing agency handling a number of pictures. On this point reference is again

ESTIMATED PROFIT ON "INTO THE WEST"

Road show estimated profits:

10 shows running 20 weeks each or 200 weeks averaging $3,000 per week each show. $600,000.00 profit.

Distribution for picture houses through a major distributor, estimated gross throughout world $2,400,000. 40% allowed for distribution charges or $960,000.00 leaves $1,440,000 deducting 5% for overhead expenses. Maintaining offices, publicity department, traveling expenses in connection with supervision sales, etc. $72,000. For prints and advertising $75,000, or total of $147,000.00, leaving $1,293,000 profit.

The above analysis is based on a total of $3,000,000 gross from the entire world. Our estimate of $600,000 profit from road showing is very conservative when taking into consideration on such pictures as "The Birth of A Nation" netted from road showing over $6,000,000; "Covered Wagon" over $1,000,000 and "Way Down East" over $1,300,000.

made to the appended statement of a major company which sets up a substantial overhead charge. In addition, the intensive personal attention of Messrs. Frank and Grey to this part of distribution and the increased receipts to be thereby procured will much reduce the proportionate cost of "road showing".

(b) When the motion picture is released for general distribution through a major organization, after completion of "road showing", the cost of distribution may be fixed at a minimum percentage due to the sales possibilities afforded by the previous treatment of the picture. Public demand created by previous publicity, advertising, price scales and general handling will make distribution attractive and profitable on a minimum percentage to the general distributor.

ESTIMATED RECEIPTS:

In the light of past experience with motion pictures of the type now proposed, it is conservatively estimated that "In to the West" should develop gross receipts of at least $3,000,000., and it is possible that they may run to $5,000,000.

"The Birth of a Nation", produced by D. W. Griffith at a cost of $110,000., grossed $10,000,000. to

earn a profit of $6,000,000.

"Way Down East" cost $721,000. to produce and brought in profits of $2,225,000. on gross receipts of over $5,000,000.

"Orphans of the Storm" which cost $845,000. to make grossed $1,850,000. and made $440,000.

"The Covered Wagon" grossed $2,500,000. and "Cimarron" brought in receipts of $1,600,000.

MANAGEMENT:

The business of the production will be in the hands of W. B. Frank and A. Griffith Grey.

Mr. Grey has been general manager for D. W. Griffith for the past ten years and, during that time, handled the "road showing" of the following Griffith productions: "Birth of a Nation", "Hearts of the World", "Way Down East", and "Broken Blossoms". In 1927 Mr. Grey was selected by Sidney R. Kent, then general manager for Paramount, to head their "Road show" department, and in that capacity during the next two and on-half years handled "Beau Geste", "Old Ironsides", "Rough Riders" and "Wings". Every motion picture for which Mr. Grey directed "road showing" was successful.

Mr. Frank joined Pathe in 1917 and became sales

manager of that organization in 1921, remaining in that post until 1923. At that latter time Mr. Frank resigned from Pathe to become vice-president and sales manager of the Hal Roach Studios, which he remained until 1926 when he resigned to accept a similar position with the Mack Sennett Studios which he held until December, 1933. During the foregoing period Mr. Frank, as sales manager of Pathe and its subsidiary Associated Exhibitors, handled six Harold Lloyd pictures that averaged gross receipts each of $1,300,000. With the Hal Roach Studios directed, supervised and managed all distribution and sales and attended to the financing of all productions. While Mr. Frank was connected with the Mack Sennett Studios he performed similar duties and procured and managed financing requirements which ran into $4,500,000. In his management of sales of Moran and Mack features for the Mack Sennett Studios Mr. Frank negotiated contracts and supervised distribution of the pictures which netted Mr. Mack over $550,000.

Both Mr. Frank and Mr. Grey have been consistently and unusually successful in all their motion picture ventures.

CONCLUSION:

Material and man power are the foundations upon

which successful motion picture production are based.

In the present proposal, the story material carries with it the knowledge, insight, vision and experience of D. W. Griffith in providing those factors best loved by all people and best calculated to arouse them to the highest response to the situations presented; it is the type of story that permits an audience to leave a theatre satisfied emotionally and anxious to tell their friends to enjoy their experience. Every spectacular epical motion picture of this type ever produced has been a box office success; and the present story deals with a historical period never before treated in the motion picture although it is known and loved by all Americans.

The ability of D. W. Griffith to produce a stirring picture is a matter of common knowledge and motion picture record.

W. B. Frank and A. Griffith Grey, by their experience and their performances, are qualified to take a motion picture masterpiece and handle it in the manner that will yield the greatest possible return.

All of the factors necessary to create that goal of all motion picture production - a box office success - are here present; success is foreordained.

"INTO THE WEST"

The story of the winning of Texas, which was followed by the winning of all the Southwest, to and including California.

We first show Andrew Jackson, talking to a friend. "They call me 'Old Hickory'. I wish I had a cane strong enough to reach out and get Texas. When you get Texas you will get the entire West into the Union. The North is accusing me of trying to add another slave state. Anybody with brains would know that is a lie. I want to get all of those thousands of acres of that glorious country west of the Mississippi as a part of our Union and by Jack, I'll do it! You know, there are a lot of Americans going into Texas now. Austin and other colonizers see the light. They may have tough hoeing at first, but they will stick to it!

We then show the governor's mansion in national Tennessee. Standing before it are a lanky plough boy and a red-headed girl. They are looking at - to them - the very imposing pile of the governor's mansion. The boy speaks; "I'm going to get in there some day - you just watch." The girl giggles and replies "My gracious, how you talk Sam Houston. What chance have you got to get in there? You mean to be governor of Tennessee?" "I mean just that" states the boy.

Changing times and the passing of the years. We see a hut in the wilderness of southern Tennessee. There is a tall, lanky boy and a young girl, 15 or 16 years of age. They are having a primitive love affair, not after the usual fashion, but more in rough play. The boy attempts to spank her saying "I'll teach you to talk that way to a man", to which the girl replies "You aren't a man" and as a result of this remark they indulge in a hand to hand battle, the girl being a wild, primitive creature. The girl breaks away and starts toward the cabin. The boy stops her with a question "Where's your pop?" "As usual, he's outhuntin', answers the girl, "he only shows up now and then - he isn't my pop, he's my uncle." The boy speaks "Well, Betty, I'm going to tell you something. I'm going to Texas. Davy Crockett is going. He says the neighbors are moving in here so fast he now has a man living within twenty miles of him, and he can't stand being that crowded. Everybody says there's no place like Texas. Get a chance to

grow up and to get a lot of land and be somebody." The girl answers, "Oh, indeed, that's grand! When do we start?" The boy replies "What do you mean by that "we" stuff. There's no place a woman can go out there. You have to work your way - there's Indians and all sorts of privation. This is a man's job." The girl promptly states that if he goes she is going because "Even though you don't amount to anything I can't help loving you and I'm not going to love anybody else." The boy starts to argue with her that he will go out there, make a home and then come back and get her, but the girl thinks he might make the home, and get somebody else. The boy promises to tell her good-bye when they are all leaving. Later he comes by with his father and brother in an old wagon. He tells the girl good-bye but she says that it isn't goodbye. She shows him her clothes made up in a bundle and tells him that she is going with him. They have an argument which ends in a battle. He picks her up, carries her into the cabin, locks the door by barricading on the outside and shouts through to her "I'll send someone back from the settlement to get you out to-morrow and honest, I'm coming back, honey". He gets in the wagon and drives off. The girl, fiery and desperate,looks around the room and discovers an axe, with which she breaks down the door. She knows that the wagon has to go a rather roundabout way, so she takes her bundle and starts off on the run through a short cut. She overtakes the wagon and hides herself in the back of it under some covers. The wagon stops to camp for the night and she sneaks out and hides herself in some bushes. The next morning when they start she gets back in the wagon and again secrets herself until they are so far away that there is no chance of her being sent back, when she discloses herself to the three amazed men. Nothing else to do. They have to take her with them. We then show the little party arriving in Texas, having experiences all the dangers and hardships on the way, the usual troubles and privations of the hardy souls that conquered the West. They have lost their horse and their implements to a roving band of Indians from whom they barely escaped with their lives. They settle in southern Texas and have a woeful time of it. Due to the loss of their implements they have to burn cane so that the end is hard and strong and these they use for digging the ground to plant, but despite everything they stick at it.

We now come to Sam Houston, a great man sitting in the Governor's chair in Tennessee. His marriage to his beautiful young wife. Three months later something

has happened. The neighbors are gossiping "Sam Houston got to drinking too much. He was always drinking anyhow. Must have been his fault". Then the hardy soul, Houston, broken in spirit by gossip and scandal, unable to stand it around him, walked out of the Governor's mansion, and we find that extraordinary happening where a man of his high position, honored, and with a great future before him, left everything behind him and became an Indian, living as one with old Chief Jolly.

Then we come to a settlement in Texas. A group of the inhabitants are woefully discussing the situation. "No use in making farms and trying to prosper when the Mexican Government can come anytime and take it away from you. I wish we had hold of the fellows who told us what a great place Texas was". But here they were and they decided that here they would stay and make the best of it, as you never can tell what might happen.

Then we go to Sam Houston in the Indian village. This village is very much more prosperous than we imagine. There are plenty of huts and horses and cultivated ground and old Chief Jolly himself has ten slaves that serve him. Houston comes on the scene, disgustingly drunk. Some of the Indians look at him with scorn, others laughingly. "Here comes old"Big Drunk". Houston wavers from side to side and finally falls flat on the ground. Old Chief Jolly and a young squaw, both of whom love Houston, come and try to get him into his hut and to sleep, but he only murmurs "Let me along, let me alone. I'm through, I'm through".

We come to Andrew Jackson, now in the White House. He is pacing the floor. "If I only had a man whom I could trust, one who has guts and brains. If Sam Houston hadn't ruined himself, he would be just the man. What a fighter in the Creek War and in 1812. What a man! But there's no use talking about him - he's through".

Then we come again to Houston, recovering from his drunken spell. He arises and goes to the door of his hut and sees all the Indians gathered in merriment about one that has been dressed up to look like Houston. He is imitating his drunkenness, reeling from side to side and the spectators are enjoying the spectacle. Houston starts toward the Indian, first in anger, but pauses and sees himself as he really is. He laughs, slaps the slave on the back, and goes back into his hut. He looks underneath the bedding where he has cached a supply of liquor, takes the bottles and jugs and throws the contents away, after which he goes to a rough desk in the corner and we

We dissolve again to the White House. Andrew Jackson is talking to Houston. "Sam Houston, take off that Indian rig and get yourself some white man's clothes. I've got work for you to do". Houston replies that he never had anything but unkindness and hurts from the white people and he would never go back to them. The argument goes on, but Jackson says "You are going back. I have work for you and you are going to do it. You are going to Texas". Houston stubbornly [illegible] that he will do nothing of the kind, that he is through with the white people forever. The argument continues and during it Houston says "I can't take off these clothes. They are the only ones I have and I wouldn't look well without them in the White house, would I?" Jackson calls a slave and gives him an order. We dissolve to Houston re-entering the room clad in civilian clothes and Jackson speaks to him "You are going to Texas and you are going to save Texas, and you are going to save yourself, Sam Houston. Now go".

Then we come to Houston's little law office in Texas. He is having a conference with a group of the indignant neighbors. A messenger from Santa Ana has orders that all Americans in Texas are to give up their arms. There is much indignation and concern among the group. There are about 10,000 Americans in Texas and if they have to give up their arms they are in danger of extermination by the Indians. Houston states they are not going to give up their arms and they are not going to be exterminated. What are they going to do about it? They are going to do what has always been done about it - fight.

We now come to our hero and heroine again. They have built themselves a little shack, the crops have come in and things are going along much better. The boy is starting to a settlement twenty miles away to procure supplies. They have a sincere little love scene as they part, she asking him not to be gone too long. The boy about to mount, comes back and says "The parson promised to ride over here next week and then, you doggone little hardhead, I'm going to put you in the plough and make you work". "Hurry back" is her parting comment as he rides away.

The boy later is returning from the settlement where he has procured the supplies. We show the first expedition of Mexicans coming from Gonzales to disarm the Americans. The boy runs into a couple of the Mexicans. There is a little fight - but the boy does not lose his gun. One of the Mexicans is left on the ground and the other

runs away.

In the meantime, the girl and the boy's father and brother are caught with the rest of the settlers, and the overwhelming numbers opposing them forces them to flee. The girl puts up a battle saying she is going to wait until the boy returns or go to meet him. They, necessarily, have to use harsh means with her. The father gives her a good slap, and throws her, protesting, into the wagon and they drive away into the distance on the way to a northern settlement.

When the boy returns his despair is terrible. He searches everywhere in the vicinity for them, not having the faintest idea where they have gone. He thinks perhaps they have gone to the Alamo in San Antonio and turns in that direction. In the meantime, the girl and the rest of the party arrive in another settlement where they are taken in by the people.

The boy rides on to San Antonio, to the Fort of the Alamo.

Then we go to the Alamo, where there is a conference of the occupants, about 160 men. A messenger has brought news that Santa Ana is advancing with a well drilled army of between 5,000 and 10,000 men with artillery, that Texas must be brought to her senses. There is a long discussion as to what they should do.

Then there is the well known story of the Alamo.

Then in the distance is seen the first contingent of the enemy advancing on the Alamo.

Then the Americans start their search for food and provisions to stock the fort. Jim Bowie and Davy Crockett are leaders in this. Bowie finds a storeroom with twenty barrels of flour in it, they break in, take the barrels and the men run them into the fort.

Again Santa Ana's advancing armies. They begin to get nearer to the south end of the fort, nearer to the outlying walls. The artillery begins its attack.

Lt. Travis calls the men together. An undisciplined, rough, hardy body of men, unused to being commanded by anybody, he has a tough job before him. He draws a line across the interior of the fort and he speaks "Men, I have tried to keep the truth from you, but now I must tell you how things are. Every man that stays in this fort is going to die - there is no chance of escaping that fate. I just want to ask you

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boys which you prefer. If we hold the fort it will give Sam Houston time to get some sort of an army together, and we can hold them back for a couple of weeks, I think, anyhow. All of you that want to leave the fort the door is open - all that want to stay and die for Texas cross this line". How can we imagine that moment? First Davy Crockett shuffled across the line, spitting a stream of tobacco juice as he went, then one by one the men came, then in groups until every man crossed the line. "That means that you are all going to stay and die for Texas?? asked Lt. Travis. "Sure, that's what it means - we're all with you, pard" shouted the men in chorus. Only one man did not cross the line. He was one of the most famous of all fighters and duellists, Jim Bowie. Having contracted a slight illness while out scouting for food, he was confined to a couch in the corner of the room. He watched the proceedings very quietly and when the men were all gathered on the other side of the line he spoke up simply "You boys aint acting sort of square. You know I can't get upto cross the line. Two or three of you had better help me over", which they did.

Our young hero now arrives a short distance outside of the Alamo and meets twenty-four men from a neighboring settlement who had been located by a messenger sent from the Alamo for help. They come to the crest of the hill and they see Santa Ana's army approaching nearer and nearer to the doomed Alamo. As the boy rides with them he gets the whole situation at a glance. Some of the men think there is no use going in as they are sure it means death, but the boy, perhaps made a little desperate by the loss of the only thing he loves says "I'm going in. My girl might be in there and if she is going to die I'd just as soon die myself" and he rides on. The other men look sheepishly at each other and murmur "Well, if that kid has got that much guts, we can't turn back" and the twenty-four go on in, knowing they were facing certain death.

Then the famous siege of the Alamo. Some of the men had managed to break in to a hardware shop and get the guns and pistols that had been sold to the owner by men who wanted to get money for whiskey. The others had to use anything else they could lay their hands on.

Outside of the fort is an old man, half drunk, with an old negro to whom he is very much attached. As he starts down toward the Alamo, he looks up and to his surprise he sees a large army gatheringground. He makes a dive for the gates of the fort,

falls. Under the heat of the battle our young boy goes out and drags him into the fort, while the old negro, trying to reach the fort, has a shot whistle by his rear end, at which he takes to his heels and doesn't stop for two miles.

Several times during that long two weeks Travis sent out messengers for help. He sends our hero to Sam Houston. "Tell him we will fire a gun at sunrise and one at sunset and as long as the gun is fired he will know that we are here. If he doesn't hear the gunfire, tell him not to come near, but to save himself and his men". Much against his will, as he wants to be in the thick of the fighting, the boy starts on his trip, escaping in the night. Running into two of the enemy sentries, he bluffs them at first and then, on the side of his horse, gets past them, and rides on to Houston.

We come to a conference of the new makers of the government for an independent state of Texas, to free it from Coeilla. Here the boy is desperately telling his story. The six or seven men arise as though to start at once, but Houston tells them that it will do no good. "First, draft a constitution, a government, and then we will have some ground to stand on. I am going to see what can be done". Taking two men, Houston leaves and rides away.

The twelfth day at the Alamo, and the siege is still going on. A gun has been fired each day at sunrise and at sunset to let the world know that the Alamo still holds out.

Santa Ana then gives a brilliant Spanish general command of the assaulting troops, and they begin a concentrated drive. There were terrible deeds of heroism performed by the Americans, but no man can ever say that the Mexicans did not put up a stiff battle. They died by the hundreds. True, they were overwhelming in numbers but also true, they were attacking a fortified situation and they did it bravely and recklessly. They captured the walls and the Americans left were forced into the interior. What really happened no one will ever know, because no man left the fort alive. A Mexican woman and an ignorant slave escaped but they saw very little of what really happened. Step by step the Americans were driven first into rooms, and then into corners. That hardy old soul Davy Crockett made one pitiful appeal "I don't mind dying, but I want to go outside and die. I never wanted to die in a room. They [illegible] It took a terrible toll out of the old marksmen and finally

he ended battling with his club gun which had been the present from admirers and which was supposed to have been the best rifle in America.

Dickinson's little daughter was running up and down, screaming in fright and terror, when her father turned to her and said "Shut up, remember who you are" and the child tried to stifle her sobs against the adobe walls of the room.

Over the top - through the sides, the battle waged on. Finally, Dickenson seeing that it was over, took his daughter on his back and jumped from a window into an irrigation ditch. Five bullets went through him and two through the little girl and they died as they fell - and the Alamo was taken.

When Houston arrived within a short distance of the Alamo, with his Indian training he put his ear to the ground at sunset and there was no gun fired, so he knew that the Alamo had fallen. Riding on he met a few stragglers who told him that all had been lost. Beating a hasty retreat he gathered a few hundred men tog ether and messengers were sent out to Kentucky, to Tennessee, to Alabama, to Mississippi, to Georgia. Volunteers had been recruited from these places and were on the march. They straggled in in groups, each adding to Houston's army. He fought and pleaded with them, trying to make soldiers of them, still retreating in that vast wilderness, 2000 one way and 1700 another. One company of Georgians and Alabamians were caught in a fort, put up a hopeless battle, surrendered and were put out of the way.

Now we find Houston with about 700 men, an ununiformed little band, opposing a great army. A messenger arrives from Leido, asking Houston for help for their little settlement. He tells about the number of families there are and that three wagons had just come in from where our boy and girl had been. The boy, standing near Houston, hears this and inquires about his own family. He finds that "she" is in this settlentn. He runs to his horse and is about to mount it when Houston asks him where he is going. He says "My girl is over there and I'm going to help her and to be with her". Houston tells him he is going to stay right where he is . The boy starts again to mount and Houston takes out his pistol and tells him he is going to stay, dead or alive, which is he going to choose? The boy decides to stay, at least for the present.

Then is seen the approach of Santa Ana's armies in the distance. Houston marches his men across the San Jacinto River over the bridge. He speaks in a low

voice to the boy and two others as the army goes on. After the last man has gotten safely across the bridge and some distance away, the three men are seen to blow up the bridge. Then they gallop down in front of the 700 men, facing an army of four to five times their number, horses lathered with foam "The bridge is blown up behind you. Now fight for your lives, damn you, and remember the Alamo, the Alamo!" All down the line we see and hear "The Alamo, the Alamo, remember the Alamo!" And then they charged with such fury upon the thus far successful army that it was only a short time before it was defeated and Texas was saved.

Then we see Houston, who has been wounded in the battle in which Santa Ana had been captured. The boy is pleading desperately with Houston to let him go. You can imagine the picture' Houston tells him to go and if he doesn't save his girl, not to come back. He asks Houston for a hundred men, is given fifty and away they go.

The little settlement was about to surrender when the fifty-one hellions came sweeping down upon them not even stopping to see the number they were attacking, which was a very clever move, as the fifty-one sounded like a great many more than they were to the enemy. In the meantime, the girl had, from an advantageous position, been fighting like a demon. She didn't see the rescue party arriving and she had her gun raised with careful aim, covering the door. There is great confusion outside, the door bursts open and she beholds her loved one, even though she might have shot him a few seconds before. The jubilation at seeing each other can be imagined, but it was tempered somewhat by the girl's nonchalant remark "It took you a long time to get back".

By this time "Old Hickory" is an old man, but happy in one thing. "She is independent now, but she will come into the Union." And she did later come into the Union and with her all the West.

4/30/29

The Raven (Bio-K)

by Marcus Daines

"In To The West"

TEXAS STORY

A. Griffith-Grey

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[75 p]

Before a store in Chrysville, Tennessee, near Knoxville, the capitol of Tennessee at that time. It is in 1807. It is in the heart of the wilderness. Old backwoodsman talking to Mrs. Houston.

Man: That was some job you did getting all your family from Virginia clear out here in the woods.

Mrs. H.: Yes, and we are getting along pretty nice here too. All my children are good children. Everybody has worked hard. We have the store started, the farm planted, and everything is going fine. That comes from everybody working. That is, everybody but Sam.

Man: Sam don't seem to like his labor much.

Mrs. H.: Well, Sam says he is having too much fun while he is young to work. He'll work when he is an old man and there ain't nothing else to do.

At this 3 or 4 young men, 2 of them older than Sam (Sam is about 16 years) come battling out of the store to the front.

Older Brother: Now I'm telling you Sam Huston.if you don't get to work you don't get anything to eat.

Sam: I'm going back to the Indians. They are reasonable about their working and they eat plenty too.

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Mrs. H.: Oh, Sam don't go away again.

Sam: Now Mother, you know me, I can't stay in one place long at a time. I'll be back soon and see you.

He embraces her roughly and goes off the scene.

Dissolve before the Governmental House at Knoxville. Sam comes on with a freckled faced red headed girl all dressed up for an occasion. Sam chewinga plug of tobbaco, spits out a chew and turns to man by his side.

Sam: What's going on?

Man: Oh, they are inaugurating a new Governor.

Sam: Oh, is that so? What's his name:

Man: (who is very much befuddled with whisky) Can't just remember his name I know it just as well. They got so many good things to eat up there:

turkey, wild chicken, venison and regular Penn whisky by the barrels. I certainly do like inaugurations. It's right down the road there a little ways. Go on down and jine the crowd.

Sam: Don't bother, I'll be there. That's where I expect to sleep tonite.

Looking meditatively at the Court House.

Sam: See, freckle face, some time they'll be inaugurating me in that place.

Girl: Oh Sam Huston, how you do go on.

Sam: Well I'm going on there some day anyhow. Come on to the eats and drinks. I'm traveling tonight, Indian country.

Dissolve to the Huston store at Marysville. Eldest Huston brother to younger.

Eldest Brother: We've just got to go down and get Sam. None of our family has a right to be living with Indians like that. He is just bringing us all into disgrace the way he is carrying on.

Younger Brother: And huckleberries for that yarn he tells when he goes away for days that it's to read that Iliad.

Elder Brother: Iliad, hell. Why does he need a gal all the time? Does she help him read it? Every place we have heard of him there has been a gal around.

Younger Brother: Well you know, Pop sort of liked whisky and women. Sam's a breathing image.

Go to Council Chamber of the Cherokee Indians across the Tennesee River from the Huston home.

Chief: Chief Oo-loo-te-ka where the currents of the Tennessee and the Hiwassee boils into it from the big smokeys.

The Cherokees at this time being the richest and the most cultured perhaps of all Indians one of their forefathers, over 100 years ago, having been a Scotch-

man of noble birth, became their chieftan and many of the descendants were very proud of having his blood strain mingled in their Cherokee veins. Council Chamber: one end of it is open showing waving green trees. There is also heard the tom tom of the barbarous drums. And all thru underneath these toms the singing music of the waters of the Hiwassee and the Tennessee forever flowing southward. The old Chieftan is touching the gigantic youth, Sam, with a fernlike spray of green upon the shoulder, the forehead and upon his heart.

Indian Chieftan: So, white brother, I christen thee with thy new name that is Co-lon-neh meaning, on the white man's tongue, The Raven; So now fly near and far, there shall be new sounds always for you and new occupations. The name came to me as I watched you in the green corn dance, the hoop and the pole at the game of the ball play. Even then I held the lyrics of the birds, the little brown and yellow, the little black and white. The great song of the eagle and the dark woods, the beasts monotoned, led by the bear. By all the Gods that run the streams in their courses and our Gods that guide the East wind and the West, the God you hear even now singing in the Hiwassee flowing eternally. So should the time come when you should leave us never shall you leave out of your heart the mystery of our Gods and the love in our hearts.

He embrases Sam who has a satin band in rows around his head from which, underneath, above the ears, two locks appear He has a shirt open at the throat, white silk cloth,and over it a soft Indian blanket reaching to his heals upon which are bells that tinkle as he moves.

Chief: Oh Raven with the strong wings you are now part of our heart, blood of our blood.

Turning to the crowd, the drums still beating the flute still playing

Chief: Here is one, your brother, who shall be called Co-lon-neh.

At this Sam sweeps off the raised platform with raised head, thus magnificantly attired. Six feet six inches of impressive manhood.

At this we dissolve to the two brothers in the canoe coming thru the rapids where the rivers meet. They glance to the shore and see, after some studying, their brother gaudily arrayed as an Indian. He has the book of Pope's translation of Homer's Iliad in his hand.

We return to show Sam reclining at peace and ease underneath an outspreading oak hung with mosses whose festoons drip down,reddened by the gleam of the afternoon sun, in ostrich like graceful feathery wreaths of red and silver. Leaning upon his shoulder is a beautiful and very young Indian maiden. She looks at him with adoring eyes as he occasionally translates from the book he is reading. He takes a tin cupful of liquor out of the demijohn by his side.

Sam: And in those days,(he turns to her as he talks looking into her upraised face) little moonbeam slipping thru the forest, (she kisses him affectionately on the cheek) in those days (repeats) there was one named Helem of Troy so beautiful that all the world fought over her.

He pauses meditatively.

Indian Maiden: You would not fight over <u>her</u> if I were there would you oh, Raven with the glorious wings?

He answers her with a kiss.

Sam: May your soul fade away unto ? it is nothing. All that is past, is melted into blackness. Now as you look at me see my love breaks the black spiders clutches in the caverns of the past. Return unto me alone, alone swift as the yellow moonbeam.

Indian Maiden: Co-lon-neh, oh Co-lon-neh(this breathlessly) my soul has already returned from all the dark pathways (tremblingly) See I put my soul

in the center of your heart forever and forever Co-lon-neh.

Sam: And so there I shall hold it (again they clasp each other closely. They are interrupted by the coarse voice of his older brother)

Sam slowly and tenderly disengages himself and turns to face his indignant brothers in their canoe.

Elder Brother: (after a pause) We have come to take you back to your own people, to the white people where you belong.

The Indian girl who, like most of her tribe, understood English looks frantically up at Sam. Sam rises slowly and deliberately. He stands straight and still looking like a statue of an Indian. He looks down at the girl's frightened face looking up at him. He presses her head against his knee tenderly as tho to quiet her fears, and speaks.

Sam: I prefer measuring deer tracks to measuring tape in a dry goods store and our liberties are better than the tyranny of the white mans civilization.

Elder Brother: Sam, come to your senses. You are wasting your time away with whisky and red women.

Sam: (sternly) Be careful of your words brother. I'm no longer a child.

Elder Brother: But Sam, think, think of what you are doing.

Sam: My doings are my own business. You attend to yours and go home. Your canoe is pointed in the wrong direction.

At this Sam leisurely sits down, takes up the reading of the Iliad as before the brothers arrived. The brothers give a look of despair, turn and go back up the stream.

Dissolve to the battle field, the last battle of the war-like Creeks. Andrew Jackson is standing near two cannons that are firing against the Creek embankment.

Officer: (covered with blood which he is stanching from a head wound) The barricade is too strong for us,sir. They outnumber us heavily.

Jackson turns to artillery officer.

Jackson: Can't you subdue that part of the fort?

Officer: We are at our best, sir, but the logs are green and soak our balls in like sponge. They don't seem to be doing any good at all, sir.

Jackson gives the order for the infantry to charge. Sam, now in the soldiers service, but with a Cherokee by his side, is the first to rush forward. Many are killed on the rampart but they get over and drive the Creeks from their fortification but they scatter in bands still firing. Sam is wounded by a barbed arrow in his thigh. He turns fiercely to a man by his side to pull it out. The man says

Man: Go back to the camp to the surgeon.

Sam: Pull this d--- thing out!

The man pulls with all his might then Sam calls another soldier.

Sam: Grab ahold. Pull that d--- thing out.

Both of them manage to pull it out where it had been buried deep. As ~~it~~ the barbed arrow comes away it is followed by a gush of blood. Sam goes staggering on. This scene is switched to Jackson who views the scene. Then back to Sam who goes forward a few steps then falls trying to regain his strength. He is behind the embankment. General Jackson rides on. They begin a rough dressing.

Switch to Andrew Jackson. A little to the right, behind, the scattering bands still fighting. The Creeks are being annihilated. The Medicine Men standing calmly in the midst of bullets and arrows looking to the heavens for a sign in their favor. The Medicine Man point to a cloud in the sky. The Creeks renew their helpless battle frantically and throw themselves upon the Americans.

Officer: (rides to Jackson) The enemy is annihilated, sir, except in the redoubt, in the ravine.

A peace messenger returns from the ravine.

Messenger: They refuse to surrender, sir.

Jackson: Who will folunteer to storm the redoubt? I cannot give such an order.

For a time no one steps out, then Sam rises from the ground and calls.

Sam: Come on, come on (he looks towards the redoubt that was flushed with port holes, that bristled with arrows and rifle barrels. Then he tore a gun out of one of the soldiers hands and plunged on alone. The other men followed shortly and paused. Sam plunged on. When 5 yards from the redoubt stopped and lifted his piece and fired at the open port hole. He received a volly of fire from the port hole. One ball shattered his right arm. Another smashed his right shoulder. The rash San turned and tried to rally his men. They failed him. Alone he climbed up the ravine under fire but collapsed at its top and rolled down to the foot.

Dissolve: Sam with a semi-circle of fire around him.

Jackson: Any chance?

Doctor: No sir

2nd Doctor: (probing around in his shoulder) We can't find this bullet, sir. We've got the others out but anyhow he has bled too much

Jackson: Rash, rash but brave. If he ever comes to tell him we burnt them out and won a clean victory.

The officer salutes as Jackson rides off.

Dissolve in front of store again.

Sam comes out of house. Old soldier leaning on edge of porch talking to frontiersman. Soldier turns.

Soldier: My God, if that isn't Sam Huston. I thought he was dead two years ago.

Sam: Well it took two years but I'm getting pretty good now. I'll

raise plenty of h--- before I die boy. Soon as I get a little better I'm going to run for the Senate, Congress or something.

Soldier: You'll get all our votes. Go to them Sam.

Back to Chieftan in his tent with his council.

Chieftan: The orders are from the great white city and we must leave our homes. We go Westward so says the Chief of Chieftans in the house that is all of white.

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Young Chieftan: We will not. The Gods will help us. We are not leaving.

Chieftan: There is no use to fight. We are a few hundred. Toward the Eastern sun the whites speak; they are millions. We must go.

Young Chieftan: Co-lon-neh! Why not ask his aid? Co-lon-neh is great among the whites in the lands of Tennessee. He speaks with a tongue of flame and it burns into the heart of the white people.

Chieftan: Co-lon-neh speaks in a small place. Tennessee is a patch in a garden, a small patch in the fields compared with the great house in the East and the great states with millions of people. Co-lon-neh cannot help us.

The drums beat mournfully, the flutes accompanying.

Chieftan: Weep your last farewells. Tonight into the heart of the Gods of the night, the mournful gods of sorrow. Pray for a little peace in our hearts for tomorrow we go on the long road to the setting suns.

We come to awilderness road: a hunter and farmer walking side by side.

Farmer: Well everybody seems to be going West. I hear Texas is a good state.

Hunter: Texas? Yes it is. Don't belong to the United States tho. But you can go there and settle alright. Most any place all the way along out to California. Still belongs to the Mexicans but you can still go in there andsettle. Enough country out there to settle a whole d--- ~~nation~~ world in. So big you can grow anything from snow-birds to

oranges. Tell me people out there got farms two and three million acres in one farm. Takes a week to visit a neighbor.

Pan of the camera down to the woods. Boy with rifle in hand leaning against tree. A girl with short hunterslike skirt,about 15 years old, standing with legs spread apart looking belligerantly at the boy.

Girl: And I say no.

Boy: You say no to everything.

Girl: Sure, that's the right principle. You never get into any trouble. That's the only education I ever got and I uses it. No!

Boy: Well I'll be going over to Texas and leave you here by yourself.

Girl: (still belligerantly) No I said, No.

Boy: Yes, what'the h---s the use of staying here? Can't get no loving, no nothing out of you.

Girl: No and two times no.

Girl draws a little nearer. He gets ahold of her. The girl fights like a wild cat and tries to trim him. She misses this but manages to get away from him. She runs around the tree. He follows.

Girl: Come on sissy, You couldn't even fight a girl.

He starts to come over after her and she backs picks up a rock. As he advances she throws it at him but misses. Then they have a laughing, kidding fight. She runs away from him again. He catches her finally, gets her over his knee and spanks her.

Boy: Now I guess that will make you behave.

The girl is furrious. She manages to get away from him.

Girl: Jep Beans, if I don't knock your head off I'll never speak sleep again in peace.

Again he starts at her.

Boy: Freckleface, freckleface.

As he runs after her she falls suddenly to the ground, puts her foot up so he

trips andfalls, then she picks up a stick and while he is trying to get up hits him over the head. Whereupon the boy falls with a groan to the ground.

Girl; Well, didn't I tell you I would do it? Can't play around with me like that. My Pop's a bear killer and so am I. Get up now d--- you and I'll hit you again.

Tho the boy received a good crack he pretends it is worse than it really is. She helps him to get up. He looks at her for a moment, feels his head at the same time. Then, with a sudden movement embrasses her and kisses her. This is rather a warm but awkward kiss. They disengage rather sheepishly.

Girl: Well, I didn't give it to you. You stole it.

Boy: Did you like it?

Girl: None of your business. Now just for that I'm going home. (Crosses the road. From other side) Are you thinking about going to Texas now?

Boy: (undecidedly) Well, I'll be thinking about it.

Girl: Well set this down in your pipe and smoke it. If you go I'm going too. Goodby.

The girl runs swiftly and disappears in the woods. The boy looks meditatively around over this last development and then starts off down the road.

We come to a flash of Peggy O'Neal's Tavern in Washington. At the bar and tables around are representative politicians of America. Behind the bar a beautiful young woman - Peggy O'Neal.

Old Man: You'll see all the big ones here, from Daniel Webster on down. Where'd you come from?

Young Man: Tennessee. I helped elect Sam Huston to Congress. He is a stirring fellow. He's a hellion. Can drink more whisky at one sitting than any man in the United States: fight anything on two feet. And if there is any gal that can get away from him nobody aint seen her yet.

Old Man: (scornfully) You elected Sam Huston? Like h--- you did. Old Andrew Jackson elected Sam Huston. Old Andy's behind him every move.

At this Andrew Jackson and a distinguished looking gentleman enter. Huston leans his long length over the bar in an engaging posture. Peggy leans over too.

Young Man: That's Huston leaning over the bar.

Old Man: Won't do him any good leaning over towards Peggy. Senator Easton's got her.

A switch babk to Huston and Peggy who are smilling in a most intimate manner at each other as she takes the order for drinks and transfers it to another maid.

Back to old man and boy.

Young Man: Well, all I've got to say is the Senator better keep his eyes open.

There is a stir in the room - looking toward Jackson - then to the old man and young man.

Old Man: You know who's standing by him don't you? That's Andrew Jackson. Biggest man in the country. Gonna be the next President sure.

Young Man: Say, you know there's something---they look like the same kind of man.

Old Man: They are. That's why they like each other. If one of them isn't in a fighting mess over a woman or something the other is so between the two of them they manage to keep things stirring. They sure do need a regular he-man in the White House and Andy is certainly that. He won the only real victory over the Brittish that anybody ever did,and that includes George Washington, in right out-and-out fighting. If either one of them thought any man put a stain on their honor, as they call it,, they would go out and fight for it cost them the Presidency.

Young Man: Well I know Sam Huston would.

Old Man: You know Jackson has engineered to make Huston a General. Don't know what about but he done it.

At this we go to Jackson and Huston. After taking his couple of drinks Jackson exits speaking with brisk cordiality to the people who address him as he goes by. Another distinguished looking gentleman enters, goes toward the bar, gives a glance toward Huston and Peggy in intimate conversation, passes them, goes on down to the end of the bar attempting not to show his irritation.

Old Man: The Senator is sore. He is afraid Huston is cutting him out (this with great glee)

Enter from left two distinguished looking gentlemen coming on to Huston.

Huston turns and addresses the first with a great deal of respect.

Huston: Well Mr. Webster, this is indeed a pleasure.

Webster: It is indeed, to see you again Mr. Huston. Meet one of my best friends. Certainly the most interesting. Mr. Booth. Mr. Junias Brutus Booth.

Huston: Oh delighted indeed sir. I have often had the honor of seeing you in your really marvelous performances.

Booth: Thank you sir.

Webster: (to Peggy) The usual,Peggy.

Booth: Every day you seem to look more beautiful Miss Peggy.

Huston: I was just telling her the same thing, Mr. Booth, when you came in.

Webster: (turning to Huston) Huston, as an older man I must advise you against using Mr. Booth's style of oratory, particularly if you are constituents. It's quite too high-flown I assure you. Don't let Mr. Booth spoil your speech. They will turn away from you when you get back to Tennessee.

Booth: I was just about to say, Huston, that you should by all means avoid imitating Mr. Daniel Webster(nodding toward Mr. Webster). It's entirely too profound for you Western people.

Huston: Well gentlemen, if I could truly imitate either one of you I would prefer to make the speech and lose any election that I might say I had successfully imitated in one speech at least Mr. Daniel Webster, or in beauty alone, Mr. Junias Brutus Booth.

They turn tu the bar laughingly.

Back to the old man and young man who were near enough to hear this as all three of the group speak with vibrant voices.

Old Man: Your man Huston is smart. He's got two big men twitting him.

Young Man: Well Tennessee is going to follow Virginia. You will hear from Tennessee. Just listen.

Old Man: Well maybe, maybe. Things aint like they used to be. Most anything might happen these times.

Young Man: It just gets me why people leave Tennessee. You know there are just flocks of them going West to Texas. Just want to be traveling I guess. All going West.

Old Man: Well they will be sorry enough when they get there. There aint anything out West. I have seen some of it - just Injuns and dust.

Young Man: It's all that Austins doings. He's always getting up parties to leave their homes and go out to Texas or some d--- place nobody knows nothin about.

We flash to a cabin in the wilderness in Tennessee. A quiet wind stirring the branches before a one room log cabin. The girl, Freckles, at the doorway of the cabin. Out of it comes a hunter.

Freckles: Well Uncle, going to be long this time?

Uncle: Well trapping season usually lasts two or three months.

Freckles: That's a long time to leave me by myself.

Uncle: Get yourself married to somebody. I don't need no women around anyhow. I like to keep moving. About to get started out West and never stop, nobody can tell. Your safe here near the village. Aint nothin' gonna hurt you. Aint no more Indians here.

Freckles: Well I think that's a good idea.

Uncle: Well, goodbye (as he goes off)

She stands, a lonely figure, for a moment then she hears the creaking of wagons moving, the jingle of harness. She listens for a time then rushes over toward the wilderness road. There is a four-horse wagon in the lead then two wagons with only two horses. In the front wagon is Jim Bowie, inventor of the bowie-knife, and his party. Also Davey Crockett They are talking about going Westward into Texas.

In the last wagon,driving, is Jep Beans, the hero of the battling love scene portrayed before in our story. Freckles rushes on to the last wagon. Jep stops the horses and givesthe reins over to his Father seated by his side and gets out of the wagon quickly and goes to Freckles.

((Note: Name Freckles might be changed to Scarlet))

Freckles: So you are actually going?

Jep: Well didn't I tell you?

Freckles: Nice man you are. Uncle's gone, now you'r going, leaving me here all by myself.

Jep: Well we can't take no young gal like you out there in the wilderness. There's nothing but Indians. That's no place for little girls where we are going.

Freckles: Aw, don't say that. Don't leave me here. I told you if you went I was going with you and I am.

Jep: Besides we aint married or nothin'. It wouldn't be respectable.

Freckles; I don't know nothin' about that(as tho a sudden thot occurred) Aint you got your Father and brothers along? Aint that enough to make everything alright?

Jep: I told you before I'd get things fixed up and get a home. Home aint no good without a gal, and then I'll come back and get you.

Freckles: Oh, I know all about that. You'll come back and get a gal. You'll get a gal maybe but it won't be me. Time it takes to get a home fixed up you'll forget me altogether (pause) Aint you done told me you love me? Three times too.

Jep: Well I does love you but your just a baby. I love you anyhow.I do.

Freckles: Yes, I've heard all them words before. Now is the time for action.

Jep: Oh h--- Freckles can't you use a little reason?

Freckles: Yes I can but I aint. I'm going with you.

At this she throws her arms impulsively around Jep's neck and holds wildly

to him.

Freckles: I loves you Jep. I dem1s- didn't mean all that funny talk. I just loves you. I just loves you now and I just loves you then. I don't care what happens, I just loves you. I can shoot and I can work, that's all I've done, and I would a h--- of a sight rather work for you than Uncle(sobbing and still holding frantically to Jep)

Jep: Let me go. The wagons are going on and I'll get lost. Le me go Issy.

Freckles; I aint. I aint.

There is a frantic struggle. Finally Jep picks her up and carries her back to the cabin with many protestations on the part of Freckles mingled with tears of dispair. He takes her to the cabin, closes the door quickly and throws a long- log as a prop against the door.

Jep: You won't have to stay in here long 'cause I told Aunt Martha to come down here to see you tomorrow. I thot you might take on about us goin'. Aint no use breaking up your feet and the furniture aginst that door./ I see the axe is outside. Aunt Martha will let you out tomorrow and then it will be too late to catch us.

He turns,for a moment hesitates at the protest coming from inside the cabin, then knocks the tears out of his eyes with the back of his fists and runs away like a man trying to escape temptation. As he disappears a voice, muffled with sobs, comes from the small port hole which does for a window.

Freckles: Think you'r smart don't you? But I know a short cut.

We go inside the cabin see Freckles running distractedly around the room trying/to find something heavy enough to break down the door. Then to Jep mounting his wagon and driving quickly off. Then to Freckles throwing away the wood that is piled by the fireplace. To her great delight she discovers an old discarded axe with a broken handle. Triumphantly she takesit out. Tho it has only half a handle it is still enough to work with. She goes to the door and begins violently working on it with the axe. There is time enough to see her

with her rugged determination break one slab. At this she says;

Freckles: I'll d--- well break you down.

Switch to the wagons turning a corner.

We show a part of the door cut and broken thru. Then we see Freckles with a big handkerchief tied up, big enough to contain a change of clothes and something to eat. She jams a hat down over the head with a determined air then runs by a side path in the same direction taken by the wagons.

Dissolve to night time. Edge of stream. The men, including Jim Bowie, just finishing their supper when from behind a tree comes,running, Freckles. She looks toward the group around the camp fire.

Bowie: Think it's better to cross this river tonight. It's going to be a tough job. We can sleep on the other side.

We return to Freckles who is much disturbed by this. How is she going to get across the river?.

To the men taking up the remnants of their meal and going quickly to their wagons, they begin to harness their horses.

We go to Freckles nervously and anxiously thinking the proposition over. Then she disappears behind the tree cautiously but quickly toward the wagons. She comes to the edge of the clearing afraid ofbeing seen. The wagons are going to the river. Finally Jep, in the last wagon, mounts. Then Freckles starts running desperately. The wagon goes into the stream. Flash of Freckles running The wagon is in the stream spoke-deep -timbers underneath it to float it in case of water going over the wagon bed. Freckles doesn't Hesitate at the water She ties her handkerchief around her neck and goes in. She comes very near the wagon. She is now waist deep in the water. We come to the wagon. It drops into a rut. The horses are swimming and the wagon bed lifts. Freckles starts desperately swimming. The wagon goes faster than she can go. The wagon ahead strikes a rut and stops for a second. Freckles reaches the end of the wagon. She tries to reach up and grab the bed -- once - twice she misses. The third

time she gets it in one hand and then the other. Desperately swaying back and forth she manages to pull herself up to the wagon. Among the general furniture piled up in the wagon are two mattresses and some old quilts and comforters piled at the back. Wet, nearly exhausted, shiffering, she gets down into the blankets. She peeps cautiously and sees that no one knows of her appearance. She listens intently crouching and shifering. At last word comes back from Bowie's wagon.

Bowie: Think this is a good place to stop boys.

The wagons slow down. Freckles climbs cautiously over back of wagon so as not to be observed until it is too late to send her back, goes over into side of woods. The wagons come to a stop.

Bowie: No, there aint room enough here. I'll have to find a better place. They have more room down here a strip.

So they start off briskly. Freckles goes after them.

Two flashes then she manages to get a hold of the back of the wagon which make the running easier. Again they come to a stop. They turn in a circle and again come to a stop. Freckles looks/runs desperately around for a cover. There are plenty close around the wagons. Then to the right she sees one fairly near. She thinks she can make it. She makes a scurry for this cover. She gets in a scanty covering and stops. Back to Bowie and his men dismounting. It is a clear moonlight night. The men get out of the wagons with their guns in hand. They look cautiously around. Freckles, terror stricken at her insufficient position, fearful that the keen eyes of the woodsmen will see her, looks at her dress.

Freckles: Why did I put this d--- white dress on?

She sees most of them are looking now in the other direction and she scurries for the deep woods. She makes it but as she enters she trips over a log and falls. Bowie and the other woodsmen turn quickly.

1st man: What's that?

Bowie: Sounds like a bear. Too big for anything else.

Freckles is now terrified as she sees the men adjust their rifles and advance in her direction. She sees before her a hollow of a tree. Silently and cautiously she goes toward it. Again to the men drawing nearer to the edge. Freckles goes cautiously into the trunk of the tree. She is starting further up the trunk so as to be perfectly safe from discovery if anyone should look in. She gets along a little distance up when she hears a movement at the other end of the trunk and then sees something dimly outlined and two eyes, panther or cat she thinks, glowing in the darkness. She starts to move backward in her terror then pauses and holds her ground. The men come to the edge of the covert silently and cautiously looking for their game. Bowie pauses and listens intently then advances still more closely into the edge of the woods. He comes near the tree trunk. He is only after bear or deer for meat. Small animals would not interest him.' They hear no sign. He turns.

Bowie: I guess it wasn't anything. Probably just a tree branch fell. Shoot a gun off, if it's a bear he'll start going and we'll hear him.

One of the men shoots the gun into the woods. Freckles has heard the men talking and knows they are near. At the sound of the guns explosion the animal at the other end of the trunk of the tree gives a low growl and starts slowly down the trunk to investigate. The men, not hearing anything, turn back to the wagons leaving Freckles along with her own troubles.. Freckles cautiously and slowly retreats from the advancing eyes. A flash to a closes view of the eyes Then to Freckles slowly and cautiously backing out but the animal is going faster and draws near. Finally she gets out of the tree trunk. She picks up a stick and stands tremblingly awaiting. The eyes come out into the moonlight. She raises her club as tho to strike when a little cub bear saunters out of the end of the trunk, looks around then gases up at Freckles. As Freckles look in astonishment at what she had supposed was so dangerous the cub looks at her for a second or two, turns around and takes it on the run back to safety.

Freckles goes to the root of a big tree. Sits watching the wagons, while holding the club. We see the men leaving the lanterns on the end of the wagons and climbing in to go to sleep for the night. We come back to Freckles who, from her days exertion, is pretty tired out. She yawns andher eyes droop shut as she leans back against a tree. Then from a distance is heard the cauterwail of a panther. She moves very slowly and silently looking around her. A wold appears stalkingly. He comes near the tree, pauses, sniffs the air, upraises hes head and bays up to the moon. It must be shown that she is to the leeward of these animals or otherwise her scent would attract them. Then the wolf goes off into the woods. Then the scream of the panther now much nearer cuts thru the stillness of the woods. Then comes creeping a great panther drawing nearer to her but his face lifted toward the panther in the distance. He lets out a terrific screaming roar. To Freckles crouching close into the little hollow of the tree of-the which only half covers her, the panther draws closer

She dares not move: only turns her eyes in it's direction. Again the panther looksaround but does not turn his head exactly in her direction. She watches as he turns thinking the next moment he will see her. Then the panther with another terrifying scream goes into the jungle. Then another distant, the nearer than either time before, the panther scream. Then the terrifying scream ing answer from the panther near Freckles hiding place. Then he leaps swiftly to the woods and is gone. We go to Freckles close view for a time and hold it. Then again to the wagons. Then again to Freckles. The woods now silent as she fights off sleep. Then a sky with dawn lights coming up. Then to Freckles still fighting sleep. Then to the men coming out with cooking utensils starting to build fires etc. Then dissolve to Freckles leaving her hiding place going down to the edge of the woods. Then to the wagons, breakfast being over, starting on their way. Then to Freckles running along the edge of the woods. Then to the wagons on the road Freckles peeping out from the brush seeing her opportunity rushes to reach wagon, peeps thru curtain cautiously, pulls herself up to wagon and hides under the bed clothes. We see a close view of her weeping a little from her exhaustion.At the same time munching at a piece of jerked meat.

Then dissolve to the wagons battleing with another stream, horses swimming. Freckles asleep is awakened by the water trickling thru the bottom of the wagon. She lifts cautiously up trying to avoid the water. The wagon is nearly lost. Horse stumbles, the current turns the wagon. Jep pulls the horst up as best he can shouting for aid to the second wagon. The second wagon, seeing the predicament of the last wagon, it seems as tho it were being taken down the current to destruction, the second wagon having reached safer ground hurls a stout rope to the last wagon that holds Jep and Freckles. The Father manages to catch the rope. Jep is urging his horses, trying to get them on their feet. Father ties the rope to front part of wagon. We switch to second wagon throwing a roap to the four horse team which they make fast. In the meantime the

last wagon is swirling from side to side and seems, despite this help, to be lost in the current, when Bowie lashes over the four horse team and they begin to pull. Then back to the last wagon recovering itself and getting safely across.

Dissolve to campfire around wagons. Freckles still in wagon looking frantically in her handkerchief for something to eat. Insert close view and more distant view of bacon being put on the fire and smoke rising up from coffee pot. Close view of Freckles dirty and wet, emptying the handkerchief. Nothing. She sniffs the smell of the bacon. She pokes her head cautiously out of the back of the wagon. Dissolve to men around fire taking bacon off fire. Jep just taking his bacom off when Freckles appears by his side.

Freckles: Say, when do I eat?

The bewildered Jep looks at her in astonishment as does Jep's Father.

Freckles: (nonchalantly) You boys seem to have had a lot of trouble with the rivers didn't you?

Father: Well, I'll be d---. How in the name of God did you get here?

The other men, after their surprise, laugh uproariously at the bedragled figure.

Jep: Well you got to go back now. I got to take you back.

Freckles: What's wrong? Your Father's with you aint he, It's respectable is'nt it? (turning to the other men)

Bowie: (to Jep) Do you like this gal, Jep?

Jep: Sure, I don't like nobody else but it aint no place to take a woman out in the wilderness.

Bowie: Well, Jep, if you send that gal back you aint gonna ride in no wagon train that Bowei's got anything to do with. She goes with us.

We fade from this scene to the village of Nashville. It is at the barbecue pits - election time. Accross front is seen a whole hog being barbecued.The barbecue pit trench runs to a zig,zag and you see smoke coming out of the trench down the line until it goes off out of the scene. In the background are seen young men running a race for a prize. On the other side of the trench, near at hand, is a wrestling match bout. A small group watch the bout. To the right people are coming to the pit where they are carving great slices of meat & cutting loaves of bread: A rough table upon which is spread corn, beans and other vegetables. Men with whisky jugs which they throw over their shoulders are filling to the top tin cups held out by the thirsty mob - a half pint of raw liquor to each swig. A small group near the camera arguing over the election.

1st Man: All Smoky Mountain's voting Huston.

2nd Man: What the h--- did Huston ever do?

Hustonites:across from him spring into vehement vocal protest.

1st Man: He done everything. He's the only man I have heard of that ever charged a whole army by himself. They filled him full of bullets but he kept on going.

2nd Man: Andrew Jackson says it was the bravest thing he ever saw in his life.

1st Man: That's a man.

2nd Man: Can drink more whisky. Drings a half gallon when he makes a speech and never showed it at all except he gets better as he goes along. Fight anything in shoe leather. Read more books and got more brains than anybody Tennessee ever saw.

1st Man: Yes, he knows, by memory, that Homer book -- You never heard of it.

At this Huston himself rides on close to the trench. He is mounted on a splendid thoroughbred - tall beaver hat, soft fur jacket with throat open, shiny trousers to the ankle, embroidered silk socks, patent-leather shoes heavily ornamented with silver, red sash around his waist, a sword on left side and a pistol on the right, with a long superb Indian blanket over his shoulders. He was always dressed for dramatic appearances. Cry goes up:

Huston -- Huston for Governor. Huston - Huston

They wave hats and cheer with tremendous enthusiasm. They run to him with tin cups of whisky. There are half a dozen offered. He takes one from each side, crosses them laughingly, emptying one of the cups after the other.

Huston: Pioneers my brave hearts who braved the perils of the unknown wilderness and with your grit and gust and brawn have made our Tennessee into a paradise --

Loud cheers: Huston, Huston, that's right. Hurrah for Huston.

Huston: If you think Sam Huston your humble servent (at this his hand is raised high up in the air and he stands up in his saddle presenting anything but a humble figure) worthy to be your Governor I promise you to go on leading you to make among all the fair states of this great Union the fairest of them to be Tennessee - Tennessee - Tennessee I have had experience as you know in battle. I have been wounded both- five times for my country. I have born the scars bitter, bitter as death of my country's enemies. I have had experience in warfare as well as in the stately columns of the White House at Washington. Entrust me with thiw high, high office and Sam Huston's word is given you that all his energy, brains, all that he has, shall be given to make high in the emporium of renoun, Tennessee the whitest star.

Tremendous applause. More whisky is offered him. Again he empties a couple of half pint cups. Wheeling his horse he doffs his hat:

Huston: For my humble self I pray that next Sam Huston shall be your Governor.

Great outcry from the Hustenites.

Dissolve to our wagon train. Riding side by side the front wagon is a Mexical Official in uniform and a Pioneer Guide. Jep addresses pioneer guide.

Jep: For God's sake how much further have we got to go? We been in Texas ten days now. Ain't got no place yet.

Mexican Official: Senors, my advice has been always to go near the pueble San Antonio but your Heads seem strong set more South East. There is good ground but it's very bad peoples. They call him "HTT" - Hell & Texas.

Guide: Yes, everybody that's done something wrong in the East goes to that place. Good Americans go to Austin.

Mexican Official: Yes, vera,vera nice people at Austin.

Bowie: Well we are going to where we started. Dam "Hell & Texas" both. Aint nobody down here worse that we are.

Mexican Official: (turns his horse back in direction from which wagons have come) Adios Senors. (Freckles is riding out front looking over Jeps shoulder as he turns and bows) Adios Senors and Senorita.

He gives a sweeping bow to Freckles. She, looking curiously, grins at this gallant figure.

Dissolve: Wagons further along. Pioneer guide arousing as tho half asleep in his saddle, looks up. In the distance we see,silhouetted, mounted Indians.

Pioneer Guide: Indians! By jumping Jupiter. You will have to fight them off as best you can. I'll go for help.

He doesn't mention what help he is going for.

The immigrants desperately try to circle their wagons as closely together as possible as the Indians come swiftly down upon them. We show only a little of this battle. Close views Jep fighting coolly. Close views of Bowie with gallant unconcern. Freckles, frightened, taking good aim:

Freckles: I missed two of them but I'll be d---d if I don't get this one. Her temper is mastering her tears of fear. We fade down on this. Dissolve fade. Indians disappearing over hill. Several of the partyare wounded. First two wagons have lost their horses leaving only two on the last wagon where they had gathered when it became too hot for them in first two wagons.

Jep: (to Bowie) If youall hadn't come back here to help us we sure would have geen gonners.

Bowie: Well, we aint so good now. Only got two horses for three wagons. They ransacked that first wagon plenty.

Dissolve: Front of Eagle Hotel, Nashville. Crowd gaping up street.

1st Man: Well Sam, the old hellion, got himself married at last.

2nd Man: Well he had to, being Governor. Couldn't go roaming around by himself. He promised us that. Changed his ways and has settled down.

1st Man: Say, when that hellion settles down they will have lilies on his chest.

At this a carriage swirls up to the porch: magnificant equipage and magnificant horses, much silver and trimmings on the harness. Huston steps out of carriage and escorts a very young and beautiful girl out onto the porch. There is tremdous applause for the young wife.

Huston: Soldiers all, To the bravest of the brave, allow me to present the fairest of the fair, my wife, Mrs. Samuel Huston.

Two old men near the camera:

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1st Man: Jumpin' sand flees she aint nothin' but a child.

2nd Man: Sam always liked them young. Gosh my buttons she's a beauty alright. To to exterior of the Governmental House, thento front of Hotel. Same hotel but slightly different angle. Crowd shouting and chattering in front of hotel, all in angry mood.

1st Man: His wife leavin' him after only three months.

2nd Man: They say he got drunk every night and beat her. Just like him.

1st Man: There is people says she caught him chasing after that Indian gal.

3rd (older) Man: Yes? What I heard was that he caught her in some monkey business. She was in love with a young fellow down her way and Huston caught the letters he was writing and then caught them together.

Others: Shut up. It's a lie. It's all Huston's fault.

They throw the seemingly only Huston friend roughly away and off the scene.

The crown shrieks: Come on out. Come out San Huston, come out.

Others: Yes, you'r so brave come out.

Others: Yes come out and we'll fill you full of bullets- lead.

Switch inside to Huston sitting in melancholy silence near the window. Two or three politican friends are around him.

1st: You've just got to speak up and defend yourself Sam,

2nd: Yes, tell your side of the story. We don't believe you were wrong.

Huston: (in despairing voice) I left her.

1st: Well at least you can say she is as much to blame as you. Say something.

Huston: Watch your words boys. The man that says anything against my wife, even tho she has left me, is gonna get my answer with bullets.

Outside the mob brings on effigy of Huston which they are burning. Voices in crowd: Come on out here Huston and see what we will do to you yourself. Come on out.

Suddenly the door leading on to the porch swings open and Hustonwith a morose and despairing air comes quietly out. Despite his despair there is a deadly glow in his eyes. There are two pistols in his belt, one on each side, and Huston's hands are on them.

Huston: Did anybody here want to see San Huston?

The crowd back away from him a little. Now that they see him in this posture none of them are anxious to start anything.

Huston: Please do not trouble me again with this outcry. I have resigned the Governorship of Tennessee and I'm leaving forever the earth made filthy by white men. Now stand aside please.

The crowd draws back before him. One or two of the bolder ones step forward as tho to stop his passage but Huston's eye catches this and his hands tighten on the guns and discretion gets the better part of all members of the mob. He stops for a second by the burning effigy.

Huston: Thank you for this favor. (this in a very polite and measured air) This means nothing to me. You have burned the effigy of Sam Huston. Unimportant. Sam Huston no longer lives for I am Co-lon-neh, a Chieftan of the Cherokees. Good morning gentlemen.

And so with slow and unconcerned strides he passes thru them and crosses the street as wefade out.

We dissolve to the Chieftan of the Cherokees, now in Arkansas, before his house. A messenger comes running on.

Messenger:(breathless) Oh Chief of the Cherokees, I have great news for you. Co-lon-neh is coming to visit you. He is even now near at hand.

Chief: Co-lon-neh? To visit me?

Messenger:Yes, oh Chief, even Co-lon-neh who was a great man even in the big White House at Washington. Runner of the great whites in the great house in Tennessee has left all to return to us.

The Chief turns to negro slaves.

To 1st: Let a beef be killed, and the fattest hogs.

To 2nd: Clean the gardens of vegetables.

To 3rd: Gather fruits and the wild grapes. We shall have a feast such as we have never known for our sun, our own son, returns to his Father's house.

To 4th: (a strongly built middle-aged negro woman) The clearestwater from the spring. (calls out to slave as she starts to go) No. No, I'm getting old. I forget. Never mind the water. Upon up that new barrel of whisky -- Old Pennsylvania. I have saved it for years. See to it that it is brought immediately to the center room of the house - and cups attached. Large cups. Large cups. My great/son is coming home.

As he turns Huston,accompanied by one attendant, enters. He is splendidly mounted and in Indian costume. Huston springs from his horse and strides swiftly to the old Chieftan. They salute each other then the old Chieftan takes him in his arms as tho he were really his son.

Huston: I have come back to you forever my Father.

Chief: (putting his hand on Huston's mouth) No. No,Co-lon-neh. No. No, oh Raven. There are many years left for you and you will fly and fly still.

The old Indian is not the stolid portrayed but as they are among their own people, at times highly emotional. He weeps freely as helooks up into the face of the returned son.

Huston: Father, I have had many griefs.

Chief: We will wash them away with our love Co-lon-neh.

Huston: Oh, Father, I have never known hurt, nor been cheated, nor been betrayed by any of your people. All my sorrows have come from mine own

Chief: We shall make you forget your sorrows Co-lon-neh. We shall make you forget them as tho they had never been.

The other Indians are all around, radiant with excitement. Young women hold up babies - Huston's former sweethearts among them.He kisses the babies and occasionally a few of the younger wives, and smiles ingratiatingly at the younger Indian maidens. He comes to one beautiful young woman with a stalwart boy very tall for his age of about 9 or 10 years. He looks at her for a moment. She

shyly looks at the boy then looks up at Huston.

Indian Maiden: He grows taller and taller fast. Maybe he shall be tall as his ---- as the great Co-lon-neh himself. (she speaks cautiously to him) I have named him Conito.

Huston: Meaning "wild bird". May he fly far and high, Antaway.

Chief looks smilingly, happily on at all this ceremony.

Chief: Come, my son, we are preparing a great feast for you. Already in the center room there is much to drink. Even water, oh son of my own.

Huston: laughs dryly at this and they go into the house walking close together.

We come to a little settlement in South East Texas. In the back there are four or five roughly made cabins. Jep talking to one of the immigrants seen in the wagons during the immigration scenes preceding.

Jep: That business about Texas & Hell so far seems about right. No horses left. They have stolen all the plows and hoes.

Other: I think we ought to try to get to San Antonio, then get back to the States where we can make a living.

Jep: Well maybe. It might be alright, they are getting rains now.

Freckles has a piece of cane in her hand and a small fire before her. She lifts the end of the cane as she finishes sharpening it.

Freckles: Who wants to go back? We started it didn't we? And we're going to stay right here and finish it or starve to death.

Jep: Well I sure admits I'd like to be back in Tennessee just now but I aint so just do the best we can.

Freckles puts the end of the sharpened cane into the fire and takes out one she had already placed in the fire.

Freckles: Feel that.(showing cane to Jep) See, when you burn the ends of it it gets just as hard as iron. I'm starting on my bean row and you can plant the corn.

She starts digging holes in the ground with the hardened piece of cane and dropping in the seed beans.

Jep: Gee, I'm hungry (this as he takes up the cane and begins working in the field)

Freckles: We might take a little of that seed corn and cook it up.

Jep: No, can't do that. If we waste our seed corn then we never will have anything.

Dissolve from this to in front of one of the cabins. All of the people in this scene are thin and wan as tho nearly dead from hunger. In front of the cabin is a middle adged woman. At the rear of the house is a sentry, a roughly dressed farmed standing looking at the horizon, looking for Indians. He is dressed in the same frayed wornout clothes as are the others. At the edge of the door leading into the cabin is a woman holding a baby to her breast. The woman holding the baby: "can't you find anything?

2nd Woman: We walked so far we just couldn't go no farther and hardly could get back at all.

1st Woman: (looks down at baby and prays fervently) Oh God, couldn't you help us a little. Oh God, just a little. (holding her breasts tightly where the baby has attempted to get food.) Never mind me but my baby is just a crying for milk. Oh God, I aint got none. I tried to raise a little but it just wont come. Oh God, God, help us.

2nd Woman: I'm going up and try to get some seed corn and mash it up. Maybe we can make something out of it.

1st Woman: No don't do that, there won't be anything for nobody then/if for the nex t crop.

The other woman goes hurridly off. She comes on to the scene where Jep, Freckles and the old man are planting. She goes quickly to Jep's sack and

attempts to get some grain out of it. The old man and Jep protest.

Jep: No, you can't use this. It's for nothing but planting. Everybody voted that.

Woman: But Mrs. Jenkins -- her baby -- it's dying -- it's starving. Just a little. We'll get some help from San Antonio soon. Just a little.

Father: You know it's death for anybody to take any seed corn. Shoot anybody that takes seed corn. Won't never have no crops.

The woman still fights for possession of the seed corn when Freckles joins in from the back, grabs the seed corn out of Jeps hand from behind where he least expected an attact, grabs out a couple of hands full and puts it into the other womans apron. Freckles having managed this after some time of struggling gets in front of the other woman and says;

Freckles: Now go on with your shooting. There's two of us. If you can't hit us you couldn't hit a barn (turns to other woman) You run on home and I'll fight them both.

Father: Well, Jep and I will get the blame from all the others.

Freckles: You won't get no blame. I'll take all the blame. They aint gonna do no shooting. Guess maybe you'r all so h--- hot fire you'd shoot the baby. Go on you've got enough seed there. Get back to work.

They start back with their despairing labor. The woman with the corn comes on to the Mother.

Woman: (excitedly) I've got some corn and I'll roast it right away and get you something to eat.

Mother: I guess it don't make much difference(in a noncomital meek voice)

The other woman stops for a second looking at the Mother.

Mother: I guess it's dead aint it? (she is feeling it's hand and arms) Appears mighty cold like. You look at it. Aint it?

The other woman kneels down and looks closely at the baby.

Woman: Yes, yes, it's dead alright.(makes a move as tho to take the baby. The Mother quietly avoids this and holds it close to her empty breast)

Mother: Sorta wish we hadn't left Tennessee.

Woman: Well I'm going on inside and parch up this corn anyhow. You need it more now than the rest.

Mother: (as tho half delirious, mumbles) Rock-a-bye baby in the tree top. (only this much - repeated)

We come to before the house of the Cherokee Chief. Several Indians grouped agound. One of them looking off.

1st Indian: Here comes Co-lon-heh.

2nd Indian: Co-lon-neh no good name. Everybody now call him big drunk.

Huston comes on barely able to walk, staggering from side to side, a jug in his hand. We come to him close view and follow him for a short time. Then he reels, tries to avoid a patch of mud but slips and falls into it and there lies dead to the world a disgusting but pitiful figure, a sodden wreck. We fade off and into a great room in the White House at Washington. A secretary is just making an exit from Andrew Jackson with State papers that Jackson has just signed. Jackson rises from his desk and puts his arm over a confidential friend.

Jackson: I wanted to talk to you about this very matter. Texas and all the South-west should belong to the Union. We have offered to buy it but the Mexican country is so disorganized nobody that's been in could sell. Even if somebody would accept it a new one might come in over night. And all that great country going to waste.

Friend: But couldn't the United States take firmer measures and step into the matter itself?

Jackson: No. No. Don't breath that. It must be done from revolution inside.

Texas and the neighboring states. There was only one man, only one, I could trust on a mission like that and he's gone - broken - a drunken squaw-man. D--- it, it's bad luck. Why did Sam Huston go to h--- like he did? There was the makings of a man.

Now at this we come to afternoon, Huston covered with mud and slime awakens, attempts to get to his feet, slips and falls. The Indians are unable to control their grins at his ludicrous attempts to walk. Huston goes staggering on. Then we hear, from behind Huston, laughing and suppressed giggles. Huston hearing this turns drunkenly and sees a nigger slave dressed exactly as Huston and imitating his drunken condition to the great glee of the Indians on the side lines. The nigger imitator's faceis turned to his admiring audience and he does not see that Huston has stopped and is watching him. He comes near to Huston before he realizes that Huston is watching him. The slave starts back in terror for Co-lon-neh, even when terribly drunk --- well nobody could tell what he might still be able to do. The old temper rises in Huston's whisky weakened mind and he advances toward the imitator a few steps furious with anger. He then suddenly pauses in a checked attitude slightly sobered by this humiliation. He speaks to the imitator.

Huston: I guess you'r right. It's a good mirror, it's a good mirror. I ought to take you and hang you up. You'r a good mirror.

He turns away, the furry inside him propelling him more rapidly. He goes into his own cabin. He opens the trap door that runs down to the cellar from his room. He drags out the jugs and bottles hidden underneath his cabin. He breaks them up destroying them with fanatical furry. Then staggering up the steps falls upon his cot.

Dissolve: time elapse. Huston goes to desk in corner of room. Close view of his hand trying to write but shaking too much. We see only the words "To Andrew Jackson -- Mr. President" His hands are trembling so he drops the pen in disgust and goes back to the cot.

Dissolve: Time elapse: He goes around, tho still rather weak, to the desk and writes: "Andrew Jackson, President of the United States of America. There was one you once loved. By name, Sam Huston. He is alive again. May I visit Washington?

Fade out.

Interior of White House. Jackson walking up and down the floor. Huston enters. He is in brilliant Indian regalia.

Huston: Mr. President

Jackson: Yes, General

Huston: I presented my list of grievences from the Indian tribes to your excellency's notice.

Jackson: They shall all be investigated most carefully and the wrong, if it exists, shall be righted.

Huston: I'm thankful for that, sir. Mr. President -- Andrew Jackson (pause) Sam Huston's dept of gratitude (pause

Jackson: Say nothing of that, sir.

Huston: I do not wish to say much. I wish to do. Sam Huston's only desire in life is to lay an empire at your feet.

Jackson: Caution, caution, General. We have talked this over before. First General Huston, take off those Indian clothes.

Huston: I havw told you sir, that I have renounced the white race forever.

Jackson: (sternly) Take off those clothes and find dress becoming your position

Huston: I'm afraid I really couldn't do that sir. These are the only clothes I have sir and if I take them off I'm afraid I would not present a very dignified figure.

Jackson smiles - calls to a servant -- gives him orders.

We dissolve to Jackson seated at his desk. Huston comes on splendidly dressed as a white man of the period. Jackson rises and puts a hand on his shoulder.

Jackson: You are going to Texas, General Huston. You knew the certain plans I have.

Huston: Yes, sir.

Jackson: You are going to save Texas and all the South-west for the Union. And also, Sam Huston, you are going to save yourself. Goodbye Sam Huston.

Huston: Goodbye, sir.

They shake hands solemnly and without another word Huston exists swiftly. Fade and dissolve to a small town in Texas. There is a sign on a small frame building "Sam Huston, Attorney at Law."

Dissolve to [illegible] view: small town in Texas. The street shows Spanish influence with it's adobe huts, mixed in with shacks built by Americans. The people on the streets are of the rough frontier type of the period.
Short view of flash of Freckles and Jep. Dissolve to close view of cabin, front of door. Two westerners talking:

1st Man: Those weddings sure give a chance for celebratin'. More good things to eat than I've had in 20 years.

2nd Man: Sure was tough sleddin' at first but this tarnation place, seems the three years, just blossomed like a rose. It's about time they'r beddin' Freckles. Don't want to miss that. I reckon the gals are going to have a hard time puttin' her in the weddin' room.

They go from exterior to interior of room. Remnants of hog meat, venison and abundance of food on table still left. Some are eating at table, some standing pieces of meat, bones, meatcovered bones in their hands: eating and drinking, laughing and shouting uproariously. An old blind negro playing the banjo in corner of room. Rough back-woods preacher among the other men in the room. The older men begin to go quickly but cautiously out the door - Jep among them.
Tall raw-boned girl shouts: "It's your beddin' Freckles. It's your beddin'.
Another: Weddin' nite.
Another: Ain't you ashamed?
They are all laughing and shouting. Freckles in her homespun wedding finery leaps into center of floor behind table. Stands with an attitude of defiance.
Freckles: There aint enough of you here to bed me. (she banks) Can't be bedded by you wipper-snappers.

At this 5 or 6 women in the room make a rush for Freckles. She pushes one of them away, strikes another and kicks at another: dispenses with the first three. Rushes around the table, here she is met by the other three women. She struggles, bites and kicks frantically and escapes from them. The other three women are now on their feet and get into action: two on each side and one behind her

By this time her petticoat is torn off leaving her in her muslin under dress. Two women get hold of her on each side. One from behind tries to take off her waist. She kicks this one behind her so strongly she falls in a corner holding her stomach. Thru all this there is a hub bub of voices: "Can't get away from us. Stop still you devil", etc.

Freckles: D---- you, don't you lay a hand on me. Aint enough of you here to bed Nancy Banks.

1st Woman: You ain't Nancy Banks no more. You'r Mrs. Jep Beans.

Freckles: I ain't no Mrs. Beans yet.

At this one of the women manages to pull off her outer waist. The others are trying to lift her from the floor from off her feet. She bites one of them in the hand, who screams and drops away from the struggle. She gets hold of another on by the hair and pulls so hard she screams.

We switch to the front of the cabin. Jep Beans runs on pursued by a group of men. He lashes out with his long arm.

Jep: You aint gonna bed Jep Beans. None of this crowd.

1st Man:

One man runningon quickly tries to sieze him. Jep gives him a twist with his ankle and the pursuer goes down on his face. They manage to get hold of him. He wrestles with three. He swirls one of them away from him, who falls knocked out against the cabin. He manages to get hold of the two by superhuman effort. He runs them to the front of the cabin where he is met by another group. He manages to drop one and then runs back from where he came on the other side of the cabin. Here he meets 5 or 6 men. He goes at them all.

1st Man: (from ground) Watch out boys, he's a hellion. You'll never bed him (seeing the battleing Jep above him approaching nearer, the man who has been knocked out lifts his head raises his head quickly) Hey Mister I didn't come here to be bedded.

While Jep is fighting among them they manage to tear his coat off, then overcome by overwhelming numbers he goes stumbling down. They hold him and pour half a demi-john of whisky down his throat, then begin stripping him.

We go inside. They are just bringing the wornout Freckles into the small room adjoining the larger one. They throw her, in her underwear, on the bed where she drops back exhausted. Then we see the men coming into the main room carrying the exhausted Jep nearly undressed. The two men, one holding his legs and one his shoulders, swing him back and forth two or three times to get the momentum of his body. Jep has noticed several of the women nursing their wounds. Now as the men have gained momentum of Jep's body they throw him thru the down way. He falls, a broken and prostrate figure on the floor near the bed. With what is left of his shirt tail he deefully mops has the blood from his wounds.

Freckles: (with what little defiance is left in her) Take that man out of here. Get out Jep Beans. Don't want you in this room.

This is uttered in as much defiance and temper as she can offer in her weakened condition. She then looks closely at the dishevled Jep. He crawls close toward the bed. Drops his head on the bed. Then Freckles whole attitude changes. All her feeling is of sympathy and tenderness. There is heard,a roar,from the other room,of the departing guests.

Freckles: (putting her arms around Jep tenderly) You fit em good didn't you Jep?

Voices from other room: "Fit? H---, he d--- near killed three of us."

Jep: (weakly and sadly) Am I'm drunk too Freckles. I'm dead drunk. It oughtn't to happen like this. (he turns his tearstreaked face toward her) It oughtn't to have been like this Freckles.

Freckles holds him close, her face close to his.

Freckles: Don't you mind Jep. I's taking care of you now. You just get into bed and sober up. I's taking care of you now. (with tearful voice) How many did you get Jep?

Jep: Three down-and-outers and two half-ways.

Freckles: (with tearful proudness) I knew you would get em.(holding him closely You know my name Jep? I'm Mrs. Jep Beans now -- and I got a man.

Back to Huston's village. Two men ride on furiously. Huston coming out, down the steps of his office. The men draw up their horses. One of them speaks:

Messenger:Well, General Huston, they have done done it - what they threatened.

Huston: (sternly) What's that?

Messenger:Well, the Mexicans are disarming all the Americans.

There are two or three men around Huston.

1st Man: Well they are going too far. They aint got no right to do that.

Huston: They have a right to do as they please haven't they? We are under the rule of the Mexican Government, The Government of Chaihaula.

Messenger:Well, what can we do?

Huston: There is only one thing to do and that's fight. Taking our guns away from us is just another form of assassination. The Sioux' and Pawnee' would be down on us in a week and wipe us all out. Ride back to Galliad and all the posts along the way. Tell them to hold their guns If the enemy is too great to fight,retreat to the Northward.

Messenger:By what right?

Huston: My right - General Samuel Huston.

Messenger:(still pauses)Huston goes to him.)

Huston: Keep this secret but have no fear.

Huston takes a letter from out of his pocketbook. It's on White House stationery The messenger reads: "in matters of emergency I empower General Samuel Huston to work secretly, if possible, in any case to use his own judgement, trusting him to carry out important action. (signed) Andrew Jackson, President."

The messenger looks surprised, gives a glimpse of letter to other messenger. Their attitude changes to one of great surprise and admiration. They ride swiftly off. The on-lookers are also very much surprised. The secret paper has

made on the messengers. As Huston starts in the door three or four important looking men, two of them have written letters in their hands, rush on to scene.

Huston: Well Lamont?(to 1st of group)

Lamont: Theyare disarming the Americans

2nd Man: Yes, all along the border. What are we going to do?

Huston: Fight. They have driven us to it. Fight/till the last of us are dead before we give up Texas. Come inside gentlemen we will gather Austin and the other of our leaders together. We must establish a new government - a government to free Texas and the Southwest.

As they go in we fade off. We go back to Jep Beans' house. He is standing by the side of his horse at the door of his cabin. There are tremendous saddle-bags on his own horse and he is leading a mule upon which are empty sacks. Two or three women and a few men are around him. Jep has a piece of paper in his hand, or an oldfashioned note book.

1st woman: Remember my two sacks of flour.

2nd woman: And my sugar.

Jep: Got it down.

1st man: And that tobacco - smoking and chewing, both.

Jep: Got it down.

Freckles: My muslin and calico. Don't forget that. Sugar, flour, and if you find some cinnamon -- and a pair of shoes for yourself.

Jep: What about shoes for you?

Freckles: Don't need none. Couldn't find no shoes tougher than my feet.

Jep: I'm gonna surprise you when I get back Freckles cause your gonna have shoes.

Freckles: DonUt need them.

Jep: For Suhday, sweetheart?

Others: Go on, get stirrin' Jep.

Freckles:(lifting up to kiss him) Honey, I'don't need no shoes.

Jep kisses her, they hold on to each other for a time. He starts off. Shouts back:

Jep: I'm gonna surprise you with them shoes just the same.

Back to Huston's headquarters. Seated in the small office Huston is in uniform with a Generals star and sword. He stands -

Huston: Gentlemen of the Committee of Vigilance and Public Safety: acting under the Commission which you have given me as Commander in Chief of the Department of Nacogdoches, sustaining the Constitution of 1824, I have sent out messengers all thru the North and East, from New Orleans to Alabama, for volunteers to help us in the great struggle that is coming -- for Liberty of Death.

Front of office: Several messengers; some coming on with replys and others receiving from Huston's aides. Two messengers side by side receive important looking envelope.

Aide: To Tennessee. Ride

They receive the package and gallop off. A messenger with with a foam flecked horse comes galloping in and gives a message to one of the aides.

1st aide: (to 2 messengers that gallop in on fresh horses as he hands package to messenger) To Kentucky -- all who will volunteer to come to the aid of their brothers in Texas. Ride--damn you, ride.

As they ride off another group of messengers are galloping on giving responses from the various states already appealed to. The place in front of the office is crowded with the natives.

1st Man: They'll all be comming.

2nd Man: I count on old Kentucky

3rd Man: You'll never beat Tennessee.

At a turning of the road he is met by the mounted horseman who has just seen the massacre of the Americans. He stops his horse by the side of Jep's.

Man: Don't go that way. The Mexicans are raiding. Just killed my whole party in Santos Canyon.

Jep: What?

Man: Yes, killed them all. Get back to town.

Jep: Can't go back to town. Got to get back to my wife and our people and warn them.

At this Jep spurs up his horse and manages to get both his horse and the mule into a gallup off up the road. Up the small street of Galliad the messenger goes galloping.

Man: The Mexicans. They are coming. Get out your rifles.

He comes on before principal store around which is grouped small crowd of men. He shouts out:

Man: Get to your rifles quickly. Get to your rifles. The Mexicans are disarming all the Americans.

At this another messenger rides on from the other direction.

Messenger: Get to your rifles quickly. The Mexicans are raiding the whole border All the Americans that don't give up their arms get killed. Get to the fort.

Those that are not already armed rush over to get theirs. Shouts of protestation mix with those of resolution.

We come to the little settlement of Naito where live Freckles and Jep. A man with his head tied up in a bandage coming on to Freckles cabin talking excitedly

Man: I tell you it's true. I just managed to get away. Look! They hit me two times but I got out. Get North to the Brazos. They aint ten miles away.

People begin coming out from their cabins to hear what it's all about. Among them Freckles. Another messenger comes galloping on.

2nd Messenger: Get your wagons harnessed and get in all the stuff you can and get to the Brazos. The Mexicans are coming and murdering and burning houses. You want to get away within the hour.

At this there is a general hub bub and scurrying among the crowd in the little village. A wagon beside the grocery store is unloading merchandise from San Antonio.

Man in wagon: Get that stuff back in here. I told you days ago that they'd be here.

They begin to reload the wagon from the grocery store.

We come to Jep Beans galloping along but looking cautiously from right to left. His rifle held in his right hand ready for the shoulder. Three Mexicans appear in front of him.

1st Mexican: Halt.

2nd Mexican: (a hot head)raises his gun and fires. Jep sees the gesture and they fire almost simultaneously. He drops his rifle to left hand holding reins, jerks revolver from holster. Pulls his horses on left side of road. Two other Mexicans appear from right onto road from brush. Jep lets go his back mule, jerks his own horse back into road keeping up movement to escape being shot. His gun blazes. One of the Mexicans falls. Another siezes his right arm as tho wounded, droping rifle. The other two seeing Jep's marksmanship think discretion the better part of valor and run into the covering brush, as Jep gallops by them on down the road.

We see 4 or 5 wagons partly loaded in front of Freckles house. The wagons begin to pull away. Freckles is standing defiantly on the steps.

Freckles: I tell you I aint going nowhere.

1st Man: You've got to go Freckles. You'll either get killed or captured by the Greasers.

Freckles: There aint no greaser gonna capture me and I'm going to wait for Jep.

1st Woman: (persuasively) Come on Freckles. Jep's sure to have heard about it in town. He'll either get away or get deaded.

Freckles: What the h--- man. He aint gonna get away and if he's dead I don't give a d---. Don't nothin' nor nobody mean anything to me but if Jep and he's coming back here.

Woman: But if them greasers get you?

Freckles: I tell you they aint gonna get me. I got this aint I? I'm waiting for Jep.

As one of the men starts forward to sieze her she raises her gun at him. As she turns away the man on the other side of her siezes the opportunity, grabs her violently raising the gun so it points in the air. At this the woman grabs her feet and the two men her shoulders. Freckles screams.

Freckles: I don't want to go. I don't want to go. Let me be. Let me be.

At this another man advances from the wagon with a rope. As they are carrying her to the wagon they pinion her arms to her side and her legs together and throw her like a sack into the back of the wagon. But her mouth is not gagged. From inside comes the defiant:

Freckles: D--- you. I'll get even with you yet. Jep, Jep, they're stealing me.

The wagon goes off rapidly. We show a flash of Jep galloping toward the village. Then we come to the Mexicans. They come to the village with Indian allys. First they move cautiously, then they see the doors are left open and the wagons gone. From one of the back cabins fire sweeps up. We see, disappearing over the tops of a hillcrest, the wagons, A woman in the back wagon, over the weeping Freckles, pointing back to the smoke and flames in the distance.

Woman: Look Freckles. That's where you'd be.

Freckles: Jep, Jep. Where in h--- do you suppose Jep is? (this thru tears)

Woman: (consolingly) Well he wouldn't have had time to get in there. Them Mexicans were right behind us.

The wagoneers of the little band look back and drive their horses on with renewed fervor.

We come to the Alamo. First to a closeview. Above the great gateway of the Alamo with it's name cut above it in the hard adobe "The Alamo". Running parallel with the gront of the Alamo is the street of the little town. As they are gathering around the first two messengers another one is galloping in.

1st
Messenger: No doubt about it, they are raising, burning and killing everybody.

Lieutenant ~~Travis~~ Travis accompanied by two aides and two messengers enters from the Alamo overhearing this last speech of the messenger.

~~Travis~~ Travis: (turning to crowd) It means war. These are two among my scouts. They saw with their own eyes Santa Ana marching in this direction. He is not 100 miles away at this moment.

There is the usual turmoil among the crowds before the Alamo and along the streets. We come back to the little village. The home of Jep. It is now in ruins. Ashes and still a few blazing timbers, but not a soul to be seen. He rides frantically to his own house, runs in and around even stepping into the ashes and burning wood . Dreading to find yet he must know. He finds some wagon tracks in front of the store. Perhaps they escaped but where? He gallops frantically up and down. Finally filds the wagon tracks. He follows. He comes to the edge of a stream. He crosses it. He gallops up and down. He finds no trace of the wagons. They have covered their trail in the water. In his dispair:

Jep: Freckles, Freckles.

Stops and looks over to the West -- The Alamo. Sure, the Alamo -- and gallops out of sight.

We come before the Alamo.

~~Travis~~ Travis: Your guns (to a group of unarmed men) Where are your guns?

They stand silent for a second looking sheepishly at him.

Travis ~~Tevis~~: Your guns (angrily) Where are they?

1st man: (steps forward contritely) We hocked them for liquor, Lieutenant.

Travis ~~Tevis~~: Get them. Break upon the saloons. Get them.

They come to a saloon that has been closed at the news of the approaching Mexicans. They go at the door and windows with hatchets and tomahawks. Another group break into a hardward store. Rifles are seen in the windows of the store. Windows and doors are all broken and they pour in after the ammunition. Flash of another saloon being broken into. Flash of group coming to Travis ~~Tevis~~ before the Alamo.

Meanwhile we find at San Felipe the main body of members having a consultation organizing a government. Among them was Lorenzo de Zavala, a prominent Mexican: a lover of liberty, who had fled from Santa Anna.

Huston comes galloping on as Lorenzo de Zavala is tryingto get the distracted group in order.

Huston: I say we must first have a government, otherwise we fight as gorillas and it means nothing to the world.

From among the distracted group around Huston: "Fight em first and then get a government.

Huston: I tell you, you have Santa Anna with artillery and 15 or 16 thousand trained soldiers. An organized army against our people, our rabble, and we are lost.

1st delegate: Have you Austin's consent and his people?

Other: Yes, what is Austin going to do?

Dissolve: interior of barnlike building. Clerk reading: "We thus adopt this Provisional Decree of Independence under the Constitution of 1824 and we announce to you our first move was to electSam Huston Commander in Chief of the Armies."

Messengers come on.

1st Messenger: Grant and Johnson stormed the Mexicans at Bexar - conquered all of Cos' force.

Man: (in group on sidewalk) Captured them did he? Huston said they could' nôtdo it without artillery.

Messenger: They didn't pay no attention to Huston nor nobody else. They just went in and fought em.

A soldier is standing with two or three others. He comes out of group.

Soldier: Yes, and you know what they'll get for that, don't you. All Santa Anna's forces and the whole Mexican army, and you won't capture them

with three or four hundred men. Follow Huston. He knows he has got to have an army trained and ready to fight against over-whelming numbers. One straw don't make a haystack.

Dissolve: similar town: Washington. Wagons and stragglers retreating thru town. Two of the leaders of the Government with others. All is confusion and distraction.

1st man: Now what are we going to do? We drove Huston away, back to his Indians, and Grant and all the up-starts/have got their own two-by-twice armies. They soon found out where they were.

Messenger gallops in among the distracted group.

Messenger: Santa Anna with 15,000 soldiers is invading Texas. Grant and Manning broken. No opposition anywhere.

Group of men. First one then another. "Well, what are we going to do?" "Get out of the State." "Get any where."

Another: Where's Huston?

Another: All the smart-alec's wanted a little skirmish and thought they would whip the Mexicans.

Another: Yes, everybody went against Huston. No wonder he left.

Cries among the group: "Huston. Where's Huston?"

At this there is a stir among the crowd and Huston, with a small escort including two Indian Chiefs, gallops in. He had awaited his opportunity. There goes up a great cry: "Huston, Huston". Men seen from a distance rushing to him Coming close to Huston.

Huston: We are going to do now what I told you to do before. We are going to build up a working army to fight a regular army and Sam Huston is going to lead it.

Great cries of assent great this.

Huston: We will do away with the Provisional Government. This new Constitu-

tion is going to be a declaration of absolute independence. Now you know what you have got to fight for. Independence of Texas - Texas. Texas forever. Freedom or death.

This causes a tremendous stir. The wagons trying to drift by stop and come to a dead halt.

Cries: Go to it Huston. We'll listen to you now.

Dissolve: inside of a fireless barn: Huston signing the Declaration of Independence.

Huston: The night is over and our work is finished. I sign.

Dissolve as he signs.

We return to the Alamo. They are bringing in the last of the supplies. Jim Bowie and Davey Crocket are rolling in the last barrels into the fort. We come to Lt. Travis on the other side of the fort. He has field glasses. We show, as he looks, Santa Anna marching with a great army. We come to Travis inside the fort. We show Travis finishing a line down the center of the fort. He speaks to the undisciplined, hardy body of men, unused to being commanded by anybody, before him.

Travis: Men, I must tell you just how things are. Santa Anna has 7000 well trained men with efficient artillery - andas many more following him as reserves. We have 156 men. Every man that stays in this fort is going to die. If we hold the fort it will give Sam Huston time to to get some sort of an army together and face Santa Anna. The door is open. You can save yourselves now through that door. All of you that want to stay and die for Texas cross this line.

There is hesitation. Then Davey Crockett spits a long stream of tobacco juice and says:

Crockett: Well I guess Lieutenant We'll have lots of fun before they end us

He shuffles across the line. Then some fearlessly, others less boldly, one by

one and then in groups, until every man has crossed the line.

Travis: That means we are all going to stay and die

Crockett Well, I guess Travis, it's worth it.

Then they shout from the crowd to Lt. Travis. "We're with you pard. We are with you. etc.

Only one does not cross the line. He, the most famous of fighters and duelest, Jim Bowie. He was sick and lying on a pallet in the corner. He crawls, dragging himself, across the floor.

Bowie: You boys aint acting square. You know I can't get across that line. Help get me over.

Crockett and two others go forward and help him over the line.

Outside Jep meets with 24 mounted men. He greets them. They all stop and look down at the Alamo - beyond at Santa Anna's army. The leader of the twenty-four men turns to messenger who comes on.

Messenger: Aint no use you all going into that fort. Santa Anna's got his whole army and artillery. The man that goes into that fort is a dead one.

Leader: (turning to his men) Boys, you hear that? We are too late. It is just plum foolishness and certain death.

Jep turns to them - made desperate by the loss of the only thing he loved - thinking perhaps Freckles might be in the fort.

Jep: My gal might be in there and if she is going to get it we are going to get it together.

Spurring his horse he rides on toward the fort.. One of the rougher of the men rises in his stirrups after looking at Jep galloping to the fort.

Man: Well that kid can't out-gut me. Here goes. Here goes nothing.

Spurs his horse and goes after Jep. The others look sheepishly at each other for a time and gallop after the two leaders.

We go to underneath one of the shacks near the Alamo. There we see Mose, a comical looking vagabond of a negro. Close to him a trampish looking elderly white man. There is a whisky jug between them. Just awakening from a spree the negro reaches for the jug, tries to take a drink, holds it up-side-down to show it is empty. He speaks to sheepish looking white man.

Mose: I'll go down to the Alamo and try to borrow a quarter from Ed.Travis.

White Man: Alright. Hurry back.

Mose: (going off) Need somethin' to stir us up.

Sight of the Alamo. Negro comes on in lazy wornout fashion. As he gets well on scene, in the center near the Alamo, Santa Anna's entire artillery opens up on the Alamo and our black friend. He gives one leap in the air overwhelmed with surprise, looks back toward where the sound comes from. Just then Santa Anna's musketry blats forth. Catching the portion of his anatomy most used by comedians, namely the seat of his pants, with one hand he uses the rest of his body to get into action and takes it on the run.

We switch inside the Alamo. Travis is calling Jep, who has just ascertained that Freckles is not in the fort.

Travis: There is time for you to get out. Ride to General Houston. Tell him we will hold the fort to the last man. We will fire a cannon at sunrise and one at sunset. As long as this occurs he will know that we are still here. The boy gallops to the gate. The men open it and out he goes.

We show a short flash of a hill. Mose, our negro, running with the same wild speed without looking back.

We come again to Jep. He sees a little scattering line of Mexicans beginning to surround the fort on the North side. He checks his horse. Goes away from the direction he was pursuing. Leans low over the saddle. Drawing pistol as he goes. Turning the corner he comes upon 3 Mexicans just ahead of him that come from offside of road into road approaching him. Looking back he sees they are also surrounded on left side. Thinks the road he pursues is the safest. One of the Mexicans seeing him raises his gun to fire. Jep beats him to the draw and

Mexican goes down. The other one turns and raises his gun but Jep gallops on. Jep goes on by the turn of the road safetly out of the lines.

Turn to another hill: Nest still running.

We see the Mexicans slowly drawing nearer the fort but still at some distance. We see in several places the wall surrounding the fort have in struck by Santa Anna's cannon balls. We see the hustle and bustle inside - carrying ammunition and guns to the port holes. The sharp shooters are firing.

We come to Washington: Jep gallops to before the house where the Constitutional Convention is still seated. It is February 23th. Jep, the courier, on a hard ridden horse, rides into town with what has been called the most heroic message in American History - (Message) "We have sustained a continual bombardment of cannonade for twenty-four hours. The enemy demands surrender at discretion. Garrison are to be put to the sword if the fort is taken. Have answered the demand with a cannon/~~ball~~shot. Our flag still waves from the wall. I shall never surrender or retreat --- the name of liberty, of patriotism and everything dear to the American character come to our aid -- otherwise I'm determined to sustain myself as long as possible -- victory or death." (Signed) W.Barrett Travis, Lieutenant Colonel,Commanding.

The Acting Governor Robertson receives it. Houston enters, glances at message. Some of the members rise.

1st member: Let us gather what forces we can and go to the aid of the Alamo.

Houston: No. Finish the Constitution. I will gather what men I can and keep them between you and this place of Government and if mortal power can prevail, relieve the men at the Alamo.

He rushes quickly outside.

Houston: Come men, we must gather forces to meet Santa Anna.

Three men volunteer and Huston gallops off. Jep goes with them.

We come to a small town in Texas. A company of 50 men going thru town. A

speaker is on a soap box harangueing a crowd. Turning to crowd:

Speaker: Look! There goes Tennessee.

Soldier marching by shouts back:

Soldier: Yes, where in h--- is Sam Houston? That's where we're going. To Sam Houston.

All this is played very quickly.

2nd Soldier: Yes, even Alabama and Kentucky are sending men to Sam Houston.

Speaker: See there you Texan's? Everybody is going to fight but you. Come on get in line.

We come to before small shack: Scout Longlegs and a friend.

Scout: Let em go on with their talkin'. I've seen enough of fightin'.

Both the men are slightly under the influence of liquor.

Scout: Going inside and fight my ol' woman down. Put her in her place now and forever. (as he goes determinedly in doorway)

Friend: That's right. Keep the women down.

Scout immediately enters from house followed by dishpan, frying pan and other utensils. Then his irate wife comes after him giving him a clout with the hard end of the broom that knocks him clear to the gate. The wife turns to his friend and makes a pass at him. Both go running up street.

We come to the speaker who has been trying to get enlistments for the aid of Houston.

Scout: (to speaker) When are you leaving?

Speaker: Right now. Fall in. Forward march.

Scout: Got no gun.

Speaker: We'll get you a gun. Come on.

They go out of scene. Again to Scout's house. Several women are coming down street talking excitedly. Mrs. Longlegs on steps.

1st Woman: (with much excitement) Just saw your husband join the army.

Wife: Joined the army?

1st Woman: Yes. (repeated by others). Seen him ourselves.

Wife: Which way did they go? Where'd they go?

Woman: (pointing off) Right down the Indian road.

Come to little body of travelers going away from town.

Flash back to Scout's house. Coming out of house with red table cloth containing food etc., thrown over shoulder, wife strides off determinedly toward the direction the little body of soldiers have taken. She waves a skillet in her right hand. Brandishes it as much as to say, "Wait until I see him", and goes out of sight.

Dissolve to campfire at edge of road. The little body of travelers camped for supper. A body of 60 men march by campfire in loose formation. Shouts from few of the Tennessee'ns. "Where be you from?"

Answer: Ol' Kentuck',

Another: We're goin' to Sam Houston

Another: (carelessly) To the big drunk

Another: We know he'll give us fightin',

Voices from other Texas group: Stop and camp here.

Another: No. Boss is leading us down road.

Texas group: WE're right after you.

From ranks: Houston and Texas. Texas and Houston. Hurrah for ol' Kentuck.

All this almost simultaneous.

From Kentucky'ns: Sam Houston, Sam Houston. Hurrah for the big drunk.

These are all boisterous, rough hellions.

Dissolve to close view by campfire, Scout taking strip of bacon from fire. His friend by his side.

Friend: Longlegs is a great fighter. His wife trained him.

Scout: Aint but one way to treat a woman. Knock her down and keep her down. That's the way I manage mine.

Just then his wife appears from out of the darkness. Comes quickly to his side.

Wife: Give me that bacon you slabfoot.

Scout: (turns,holding his arm up as tho to ward off an expected blow. In frightened and abject manner) Why darling, how did you get here?

Dissolve to view of group asleep around campfire.

Speaker: (close view whispering to soldier) Pass the word right - March! One man turns to another - awakening each other. Show view of Scout near fire without blanket. A little behind, half hidden in the brush, Scout's wife sleeping on one blanket and another covering her. Her head resting on the table cloth. Scout awakens, looks up and sees wife comfortably snoring a little distance away. Gives sign of caution to his friend near him. Close view of wife still snoring. Go to view of Tennessee group marching onto road, and on their way. Fade out on wife still snoring.

Return to the Alamo - exterior. We see that the Mexicans have drawn the death trap close around the Alamo. They are massed in an irrigation ditch close to the walls. Behind them the gannons firing on the fort itself. We see behind the walls the Americans. They are dragging the wounded off. Here and there one of them falls. Firing thru walls but getting nearer to fort itself. Realizing the the wall itself will not stand much longer. Women loading guns and bandaging wounded soldiers. Man reeling in: "Not-much-longer-now-

Man: Not much longer now,

Other: We have stood them ten days,.

1st: Yes. Ten days of hell.

Woman: (loading a gun)looks up) Stop your growling. The flag! (looking up) The Alamo is still here and the flag is still there.

At this a part of the wall caves in. Thru this opening we see the Mexicans rushing in. The Americans retreating but firing and fighting as they retreat to the fort itself. Outside we see the great mass of Mexicans sweep forward. Under the deadly accuracy of the Americans firing we see groups of them mown

down but with heroic valior they go over their dead companions and sweep on to the fort.

We come to inside - the doors opening into the fort itself. The last group pouring thru the door. They close the door just in time to stop the Mexicans The Mexicans rush onward. The Mexicans in the yard attempt to fire thru the portholes. They block in masses against the doors trying to break them down. We see outside to the right the low part of the wall topped with a roof that reaches up to the center of the fort. The Mexicans bringing ladders, poles, etc. attempting to get to the roof of the fort itself. There are out-jutting pieces of ornamental work at the corners. They rush bravely and madly to take this position. The Americans fire from inside the fort mowing down the first assailants. The masses of Mexicans behind them rush in - twisting, driving masses. Many of them fall. Others take their places. They get their ladders in secluded, more secure corners free from the American fire. Start streaming up to the roof. Others going up over the ornamental work. Some fall, others take their places. We see, to the rear but not out of danger, Santa Anna shouting, cursing them on. Two men fall by his side. His horse is shot from under him. He arises quickly, brandishing his sword, urging his men on to the attack. We return to the low roof at end of fort that is now manned and massed with Mexicans. They are breaking open places in the roof. We come to inside the fort The desperate Americans, knowing they are near their last stand, fighting with deadly coolness. We come to outside the room. The Mexicans have broken openings in the roof and begin firing down on the Americans from the roof itself. Some of the Americans turn desperately at this, rushing to try to offset this newly threatened point. We see a little group in one corner. Among them a better dressed citizen than most of the Americans, with a little girl of nine or ten, his daughter, clinging to his shoulder behind him as he fights. An American beside her falls - then another one. The Mexicans from the roof are taking deadly toll. The little girl starts frantically running around, scream-

ing in terror. The father turns his head as he is loading his gun and shouts at her:

Father: Stop that crying. Remember who you are.

Close view of little girl frantically trying to control herself. Unable to do so she suddenly siezes a piece of the adobe of which the Alamo is made, in her teeth. Trembling with terror she stops her screaming. Thereis a heavy pillar near the roof of which the Mexicans have taken such good advantage. A group of Americans try to climb this so as to get in a better range to fire thru the open places in the roof but they are quickly shot down by the Mexicans who are now opening more port holes. Lt. Travis, blood stained and powder marked, shouts:

Travis: To the end boys. To the death. Give em h---.

Crockett with three rifles in his hand ~~moves~~ comes over to Travis.

Crockett: (very rapidly) There is a little door to the East. Let me out Lieutenant.

Travis: (in surprise,thinking Crockett is trying to escape) What? You Crockett? Running away? You?

Crockett: H--- no. I want to go and fight em outside. I don't want to die in no house.

Travis: Go then.

Come to small door - barred. Three men, two loading and one firing beside door Crockett looks out to see if it is safe to open door and avoid entrance of Mexicans. He calls to men as he opens door.

Crockett: Shut this door. Davey Crockett's going to die where he always fought. In the open.

We follow him outside. In a slightly covered place he begins firing. Small group of Mexicans from that side of the fort start toward him. Crockett's first rifle speaks. One goes down. His second - another one down. Perhaps even some of the Mexicans may recognize the greatest marksman in all the West - Davey Crockett - come to fight in the open. They drop back in mixture of fear, sur-

prise and wonderment as Crockett raises his third rifle. Then another force of Mexicans come on. As they rush, Crockett lets loose with his pistol. Each shot takes it's toll but they keep coming on. Crockett raises his long rifle. Crashes away the first two or three bayonets and as he is clubbing another, we go to inside the fort. The Mexicans have overwhelmed the end of the great room. The floor is strewn with it's heroic American defenders. The few remaining retreat to the smaller room. They are unable to close the door as the Mexicans are so close upon them they keep it open with their guns and bodies. Lieutenant Travis stops in front of one of the doors just as it is closing. He is shot twice. He turnsholding his face to the door that is partly closed - shouting as he is droping:

Travis: Remember boys, Americans. To the death.

The well dressed man, seeing that all is lost, siezes his daughter in his arms, rushes madly up the steps, leaps from the window, trying to reach the irrigation ditch outside. He receives five bullets thru his body. His daughter receives two. They are both killed before they fall into the ditch.

We come to a corner. Jim Bowie is fighting a group - his last rifle emptied. The Mexicans in their empetuosity have come too near him. He whips out the famous knife and begins charges in among them. They fall away from the terrible knife as one after the other receive it's rapid flash of death. Then overcome, a musket over his head, he falls back and down. But his victoms are piled in a heap before him.

A flash to the door opening into the small room. The Mexicans are charging.

We hear the screams in Spanich -- "The Alamo. The Alamo has fallen"

We come to the outside where Davey Crockett is lying - his club rifle held in his hand and 16 of the enemy around him a monument to his skill and courage.

But not the Americans alone showed courage. The Mexicans, themselves, fought with supreme valor. True they were in overwhelming numbers. But also true they fought against a walled fort manned by stout hearts and also the best marksmen

in the world.

We come to a view of a prairie and a setting sun. Houston and his aides and a small company of men he has been able to gather. Houston quickly dismounts, puts his ear to the ground, a trick from his Indian training, and listens. After a pause Houston rises and speaks:

Houston: Too late, too late to do anything now. There is no firing from the fort. The Alamo is no more.

1st aide: It's that d--- Fanning and his troops. If they'd only stayed where they were told.

Houston: We must find him and the other troops. (he speaks hurridly, in pantomime, to one messenger and then another. Then turns in his saddle.) To Gonzales men. Sam Houston will get an army together yet and Santa Anna shall never cross the San Jacinto. Follow.

They gallop off.

Distant shot of the ruined fort of Goliad. Two men galloping as tho from fort into foreground.

1st man: (looking back) Well that 's the last of Goliad.

2nd man: And the last of Fannin too.

As they gallop out of scene we dissolve to close view outside of fort. Long shot embracing both Mexicans and Americans. The Americans aregroup in a dejected body - over 300 in number. Close view of Mexicans as tho forming in military array. Close view of Americans who are without arms. Voices of the Americans - Fannin in lead.

Fannin: You can't do this. We are prisoners of war.

Others: No, no. We are prisoners of war.

This in terrific intensity and rapidity. There is a terrific roar from unseen ~~canne~~- guns of the Mexicans and we see the masses of prisoners falling in great groups.

We dissolve outside the down of Gonzoles. Houston, aided by his lieutenants busily drilling his small army. We see in background approaching from two directions very rapidly, groups of men - one from North Texas and the others from Kentucky and Tennessee. Houstons aides ~~group~~ gallop to these reinforcements. As they meet them there is a tumult of shouting. Back to Houstons group.

1st: Here they come.

Another: Ol' Kentuck

Another: Tennessee, Tennessee.

They come swiftly to the group that Houston is drilling.

We dissolve: Houston leading an army of about 1000 men. They are on a swift march. Couriers are galloping in to Houston. One of them coming near shouts:

Courier: Goliad!

Houston sees by his expression it is fatal news.

Houston: Quiet.

The courier runs his horse close to Houston and in low but intense tones says:

Courier: Fannin fought desperately. Finally surrendered. All prisoners massacred.

Houston: Silence. Let noone know. (then, laughingly)(patting courier on the back) Good news - good news.

Still another courier, followed by two others, gallops in. Through all this Houston and his aides never stop. Receive their messages while swiftly marching

Leader of courier: (rides up and speaks to Houston) Santa Anna and all his army is marching Northward to wipe out all the Americans.

2nd courier: Yes General. They swear to drive every American out of the State.

Houston: (turning in his saddle - shouts back to his men) Boys, Santa Anna is marching to drive every American out of Texas. Sam Houston says like h--- he will. What do you say?

Voices: Let him come. -- Lead us to him. -- We'll drown him in the Gulf of Mexico.

Short view of Santa Anna's army. Behind the army, smoke rising from burnt cabins.

We come to Freckles and her family arriving in front of main building of Gotez. They are greeted by a group of the citizens of this little settlement. Four houses - one on each corner facing their holdings and one larger and stronger that the rest in center. Jep's father shouts from the wagon seat to the leader of the settlers.

Father: Been ridin' all around Texas trying to find a safe spot.

Settler: Whar be you come from?

Father: Anywhere to get away from them Mexicans. Went to Leido but too late. We got close enough to see it was all over with that place.

Settler: Did he take Leido?

Father: Sure did. That say they killed all the Americans.

During this members of the little group are piling out of the wagons worn out from their traveling.

Settler: Well come and jine us. We alows to stay here.

We go to side view of Houston's army. Beyond them, some distance away, wagons of the settlers -- see old men, women and children fleeing from the enemy. Close view of Houston's marching army. Panoramic view of the terror stricken settlers fleeing Northward from Santa Anna's forces. Tired, wornout children, some in back of wagons, some walking, half running, trying to keep up with the wagons. Some urging their horses in and out of holes, ruts, etc. Old man on horseback to another old man driving one of the wagons:

1st man: I seen enough. Santa Anna's swept all the forts out of his way.

2nd man: Got everything. Only thing stands between Texas and hell is Houston' army. Thar it is. (pointing towards Houston's men)

1st man: I aint gonna wait for that army to do nothin'. I'm just going on.

2nd man: Well Santa Anna's got four armies marching to get him. In front and all on each side.

Switch to short scene of Santa Anna's marching columns in regular, well-trained military formation. Switch to Houston's little army: nondescript, tattered, worn, for the most part without uniforms, coming to a halt by the San Jacinto. Close beside Houston is Jep who has been seen with him thru all the marching. As the little army halts several scouts gallopto Houston (long shot) with information as to the movement of Santa Anna and his army. Close view of courier riding in.

Courier: (to aide) General Houston, where is he?

Aide: (points to Houston. Courier rides excitedly to Houston.

Courier: General Houston?

Houston: (turns to him) Yes.

Courier: Big body of Mexicans surrounding our town, Gotez. Fightin' like h---

Got to have reinforcements.

Houston: (sternly) How many Americans defending?

Courier: About 40 men. That is, including Mr. Beans' crowd that came from Slowtown.

Jep, who has been standing near, starts intently upon hearing his Father's name As Houston turns to consult with one of his aides Jep, in great excitement, speaks to the courier.

Jep: Did you see that bunch that came in from Slowtown?

Courier: Sure. Waghaul, long legs.

Jep: (more excited) Was there a redheaded gal?

Courier: What?

Jep: They call her Freckles.

Courier: Sure. With the Beans' bunch. Good looker.

Jep turns, runs to horse, gets on and turns as if to go back. Houston draws pistol, goes to him.

Houston: Hold

Jep stops as Houston gallops beside him.

Jep: My gal's back there and I'm going.

Houston: You are going to stay here and fight. We'll take care of them later.

Jep: I'm going.

Houston: (with gun close against him) Your staying here and fight. Which do you like best, staying here and fighting or moving back and dying?

Jep: (getting off horse) I prefer staying here.

Note: After the fall of the Alamo and Goliad consternation spread among the inhabitants of Texas. Some with wagons but thousands on foot.

Short view of Santa Anna's army. Behind the army, smoke rising from burnt cabins.

We switch to Americans fleeing from Santa Anna's army. One large group of wagons. The men are driving their horses to a gallop. Some are looking back as tho to indicate the flight before Santa Anna's army. Some are running, trying to keep up with the wagons. Others are on horseback. Close view of one man on horseback, his wife behind back of him, a boy over the pommel and a little girl next the Mother clinging close to her.

Flash of two cabins. People rushing out of cabins pel-mel to wagons and driving furiously away. Flash of one very small cabin. A man and small family looking backwards where in the distance is seen smoke. Another view of the larger group of wagons galloping furiously away from the certain death.

Explain by title - "All Southern Texas fleeing the oncoming death".

One broken down wagon - horse dead in the shafts. A man in the seat, also dead. A woman propped up against the hub of the wheel. A boy child of 4 or 5 years rubbing his eyes with his fists and crying, "Mama, mama." He pulls as roughly as he can at his Mother; strong enough to pull her away from the hub, showing that she is dead as she drops by the side of the wagon wheel as he calls "Mama, Mama."

We flash from this to view where the wagons are disappearing in the distance. A Mother and little girl of 9 or 10, as tho attempting to overtake the disappearingwagons, both stumbling along in exhaustion for a few feet then they fall to the ground closely, side by side.

Houston gives the word to the men and they cross Vince[illegible]'s Bridge. Dissolve: Just having crossed.

Switch to Santa Anna's army turning into a battle position of defense. Distant view showing Houston's army coming to position some 500 yards away from Mexicans. Showing short flash of positions of both armies. Swich: Deaf Smith and his companion cutting the bridge. The bridge splashes into the water cutting off the American's retreat. Cut: lines of Americans - several close views - men fidgeting.

Man: Is he going to stay here? Are we going to fight?

Another: D---d if I know.

Close view of officers around Houston who is fast asleet, his head on a coil roap.

1st officer: starts toward Houston

2nd officer: (retaining him) It's the first sleep he's had in four days.

1st officer: Yes, he's done his work. He outraced Santa Anna and got the best position. (this very rapidly but subdued)

2nd officer: If Santa Anna starts - comes afers us?

1st officer: It's all the betterfor us.

Houston awakens suddenly but is perfectly composed. Arises quickly, walks to an advance position and from behind a tree observes the Mexican's position.

Flash of Santa Anna's army erecting barricades.

Group of American officers.

1st officer: He's been running us around for five days. Nobody knows what he's going to do.

Other: (much older man) Shut your d--- mouths. He's the fightenest fool in America. He'll fight when the time comes.

Switch to Houston calmly walking up and down chewing, thinking. Flash of

younger men. Close view and longer view of Houston's army.

Man: Why don't we fight? This marching and staying still -- to h--- with it.

Another: That Sam Houston don't tell us nothin'.

Older man: That's the Indian of him. But when he starts you'll get all the d--- fighting you want and quick.

Flash to Houston mounting his horse. He gallops up in front of his men.

Houston: Now G-- D--- you, you have been wanting to fight, I'll give you all you want. Advance! But hold your fire till I give the order.

A few start to cheer. All express great satisfaction. Houston silences this.

Houston: Keep your yellin' til we charge.

They begin a quick advance keeping low thru the tall grass. Dissolve to them coming to a halt. Over the American Army we show the Mexican's in their position. Santa Anna's army about three to one. Deaf Smith gallops on. Houston gallops with him up and down line.

Smith: We've cut the bridge behind us. (this repeated as he goes along the line)

Houston: (following) Now d--- you, you've got to fight. Forward! (as they start forward Houston still galloping up and down before them)

I'll kill the first man that fires without my order. Hold your fire

Side by side with the Americans pulling and pushing a group of men are carrying the only two guns that Houston has -- the Twin Sisters. Suddenly they come out of the grass within 200 yards of the Mexicans. The Mexicans surprised at this attack in the afte noon rush to their positions and then with artillery and gun begin to fight- fire upon the Americans. Several of the Americans fire in return. Houston storms down upon them.

Houston: Hold your fire, d--- you.

The Twin Sisters bark forth, answering Santa Anna's part of artillery.

Back to the Americans advancing swiftly. Houston's horse shot from under him. He swings onto a mustang from which an American has just been shot. Then gallops up and down the line shouting:

Houston: Remember the Alamo. Remember the Alamo. Fire.

They are now so close to the Mexicans that as they fire it tells with deadly effect upon the Mexican army. Houston gallops in among his men.

Houston: Charge, d--- you, charge. Remember the Alamo.

There is a tremendous answering from the American line going down in a thundering roar: "The Alamo. Remember the Alamo".

The Americans sweep an avenging avalanche up to the barricades fighting and screaming: "The Alamo. Remember the Alamo."

At the barricades they are dive- driven back for a few feet by the Mexicans inside. Then again the roar: "Remember the Alamo", and on they go over the barricades thru the tents. They slay the gunners of Santa Anna's artillery and capture them. What remains of Santa Anna's army turns and flees in terror in small group pursued by the infuriated Americans. Santa Anna's army is torn into fragments. Houston in the midst of it screaming to his aides:

Houston: Santa Anna. Capture Santa Anna.

His aides ride off furiously calling:

Aides: Santa Anna. Capture Santa Anna.

Houston suddenly reels in his saddle. He receives a wound from the last of the Mexican group that are trying to stem the overwhelming tide. An aide rushes to his aid. Houston rallys himself, turns the offer of assistance angrily.

Houston: Take your hands off San Houston. d--- you it's only one bullet.

He gallops along with his men urging them.

Houston: Break them in pieces. Get them all.(still galloping) Santa Anna. Capture Santa Anna.

Flash showing the few remnants of Santa Anna's army retreating in distance being shot down singly and in groups by the pursuing Americans: the absolute

annihilation of Santa Anna's boasted army. Then Houston comes onto scene near tree, swaying in his saddle, weakened from loss of blood, still calling:

Houston: Santa Anna. Get Santa Anna.

With this last cry he falls from his horse unconscious. The aides lift him up and place him with his back against the tree. A doctor rushes on, begins to cut his clothing searching for the wound. Fade off.

Open on group of officers and soldiers. Among them some captured Mexican officers and soldiers who have been disarmed. Pan to Houston, hisleg bandaged.

Officer: (speaking with great triumph) We have distroyed the whole army,sir.

Houston: But Santa Anna? With him our victory is complete, we can clear Texas of every Mexican soldier

Officer: We have searched everywhere desperately sir, but no trace of him.

Jep comes rushing to Houston.

Jep: General, can I go now to Cotez? (the courier from Cotez is with him)

Courier: General, the need there is desperate. We beg you for 100 men.

Houston: (turning to his second in command) Give em fifty men. If they can't do it with that they don't belong in Texas.

Jep: (making awkward attempt at salute) Thank you, thank you, General.

Houston: (to Hep) And you, you long legged sidewinder, if you don't save your girl don't ever let me see your face again. Go!

Jep and the aide run maddly off. Dissolve to Jep and aide at the head of a body of 50 men, mounted, galloping out of scene. Dissolve to Freckles, three other women and eight men in the large center cabin at Cotez. Dissolve to outer view of the settlement showing one cabin in flames. The Mexicans in possession of the other three cabins. The center and larger one alone still holding out. In this one is Freckles and the sole remaining defenders. Freckles is doing her own firing. She is dirty and powder stained. She is fighting furiously. She raises her gun, fires, starts to reload as she says:

Freckles: Got another one (markes with her sooty finger on the barrel of her rifle.This very quickly.) Four notches sure.

Switch: long shot then close view of Jep and his rescue party galloping furicously. Close view of Jep showing an anxious but determined face. Again outside view of the besiegers at Cotez. From out of the cabins a band of Mexicans rush the last stand. Switch inside. The Americans firing. Outside several Mexicans falling, the others retreating but they form in a mass in the archway between the two cabins getting ready for an overwhelming assault. Thru all this is the firing from the Mexicans from the other cabins and general tumult of battle. The ringleader of the Americans speaks:

Leader: Reload. Reload or they'll catch us.

Freckles: d--- it (trying to reload - pours in powder and looks for wadding) Who in h--- stole my wadding? (sees the arm and hand of one of the slain Americans. She furiously unwends the stiff fingers, takes out the wadding and begins to ram it home in her own gun)

View of Mexicans in archway preparing to charge. View outside of Jep and his rescue party shouting and screaming, charging furiously down upon the besieging Mexicans. This unexpected assault throws the Mexicans into a panic. Caught at this disadvantage the fight is furious but short. The Mexicans divide and scramble searching arround the cabins, looking here and there for safety. Jep and the courier stop in front of archway which had been quickly emptied of the besieging Mexicans. They take in the situation at a glance. The flames from the one burning cabin have now attacked the side of the American's last stronghold. Jep dashes up the few steps to the entrance, beats against the door. The leader of the group, thinking he has heard that something unusual has ahppened outside, peers thru the small porthole (peers cautiously) He recognizes Jep and the other Americans. Freckles at the other end of the room just finishing loading gun does not see this action. Jep pounds on door. Man inside opens it quickly. Freckles turns in time to see figure thru the smoky

room. Thinks the enemy has broken in, turns, raises gun to shoulder. Just as she is firing Jep yells:

Jep: Freckles don't.

This outcry shifts Freckle's arm slightly but not enoughto keep her from taking a piece out of Jep's ear. Jep grabs his ear and goes forward. Freckles stands in amazement, thinking she may have hurt Jep seriously.

Freckles: (stammering) I thot you was one of the Mexicans.

All this very fast. Ringleader grabs Jep:

Leader: What's happened outside?

Jep: Got here just in time. The Mexicans are running like h---

Jep turns quickly to Freckles who is still standing. Jep comes close to her. Freckles looking at him in deadly earnest.

Jep: (feeling ear) Just took off a piece of the ear Freckles. Don't amount to nothin'. They was too big anyhow.

Freckles falls into his arms crying and weak now realizing the crisis is over.

Freckles: Oh honey, honey, honey. I thot sure I'd killed you.

Jep: Molasses, molasses, don't go on so. We just whipped Santa Anna and everybody.

Freckles: (recovering herself. In a subdued rather tender but still casual tone) Well it sure took you all a long time to find us.

We dissolve to the group around Houston. They have built a rough pallet for him. We come to two men with a bedragled looking Mexical peon captive. They draw near the group around Houston. One soldier at side of peon:

1st Soldier: Aw let him go. He aint nothin' nohow.

The other soldier looks at the dejected peon undecidedly. Then back to Houston

Houston: If only we could have caught Santa Anna.

Officer: Yes, with him captive --

Houston: (interrupting) d--- it. With him captured we could force him to order every Mexican soldier out of Texas. We would have won the war comple-

tly.

Back to two men holding peon.

1st
soldier: He couldn't hurt a jack rabbit.

2nd
soldier: Alright we'll let him go.

At this some of the officers and Mexican soldiers that are captives in the group near Houston turn, see the dejected looking peon. An outcry from them goes up.

Group: (Mexican) el Presidente.

The two gards of the peon look up in astonishment. The other Mexican prisoners doff their caps:

Prisoners: Santa Anna. Santa Anna (looking toward the peon)

The peon starts, as the guards have dropped their hold upon him, as tho to run but the two guards, realizing by now they have captured the great Santa Anna who had assumed this disguise to affect his escape, drag him quickly on to Houston. The Mexicans are still looking toward him and crying: "Santa Anna". Santa Anna is brought before Houston. Houston, hearing the cries and seeing the captive Mexicans pointing and gesticulating, turns scarcely able to control his great joy in the ~~relia~~ realization that he has Santa Anna.

Houston: (turns to Santa Anna) So you are Santa Anna?

Santa Anna realizing the game is up draws himself up with great dignity.

Santa
Anna: Ce Senor. At your service General.

The rough Americans at this start forward toward Santa Anna in threatening manner. Houston sternly calls out to them.

Houston: Hold. Step back. (turns to officers) An escort befitting General Santa Anna's position: guide and attendants for him.

The officers and guide respectfully approach Santa Anna.

Houston: Will you do me the ~~favor~~ honor sir, to be my guest until we can arrange certain ~~matt~~ military terms.

Santa Anna: (bows gracefully) Ce Senor.

Houston: (turns to officers) Let him have food and proper clothing. We will meet this evening General.

Santa Anna goes off with the escort in respectful attitude. Houston turns to his aide and speaks exultantly:

Houston: The war is ended. Texas is free.

Dissolve: night time. On a lamp lit table a hand is seen signing papers. It is the hand of Santa Anna.

Dissolve to group of American officers. Near Santa Anna is Houston.

Santa Anna: Ce,ce. So Senor (he speaks a little in Spanish)

Interpretor to Houston: "These orders return all the other columns of the Mexican army to Mexico and/wins means the independance of Texas.

Houston: I must get a courier. (looking off meditatively) Find me a good courier. I must write to Andrew Jackson.

Fade off on Houston his whole body aflame with satisfaction. He has fulfilled his mission and in gratitude has laid an empire at the feet of Andrew Jackson, his beloved old chieftan.

Fade to title: "And so in 1848". Fading off we fade on to the worn figure and death shadowed face of Andrew Jackson.

Jackson speaks to Mrs. Eaton (Peggy O'Neal) indicating the paper he holds in his hand.

Jackson: At last. At last Texas is won into the Union. New Mexico, Oklahoma, Arizona, California -- all the Southwest. Sam Houston, poor old Sam Houston, you won at the last. (fretfully on his pillow) I wanted to see him before --- The message was sent for him? He would come.

Peggy: (tenderly) The message was sent but it's a great distance to travel.

Switch to coach driving swiftly over rough wilderness roads. Clbse view of Houston putting his head out of window.

Houston: Hurry d--- you. Don't you understand you fool? Andrew Jackson is dying. I must see him before --- Drive on. Drive on.

Inside: bedside of Jackson.

Jackson: (feebly) In the Union -- Houston, Houston, Sam Houston - rash, rash -- but brave, brave.

At this he gently sinks down into death.

Outside the Hermitage a coach drives furiously up. Houston rushes out. He goes swiftly to the door. Peggy O'Neal opens it. Inside he stands breathless before her.

Peggy: Too late. He is gone.

Houston goes quickly but quietly to the bedside, looks down for a tense moment at his old chieftan's face, breaks down, falls with his head on bed, close to all that is left of "Old Hickory", and for the first time in his life, sobs like a child.

We come to the Northern entrance of the fort. Hearing the galloping horses they open the gates and all gallop in to the death trap. Galloping, hurrahing, shouting, the mad adventurers ride boldly into the death trap.

- - - - - - - - - - -

Pep: The parson promised to ride over her next week and then you dog-gone little hard-head I'm gonna put you to the plow and make you work.

Freckles: Hurry back (her parting comment as he rides away)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Hotel Astor

FRED. A. MUSCHENHEIM
TIMES SQUARE
NEW YORK

ACCOUNT FOR MONTH OF APRIL 1929 SERIES C.L. 93981

MR D W GRIFFITH

DATE AMOUNT OF BILL $

WHEN REMITTING BY CHECK DETACH AND RETURN THIS STUB.
YOUR CANCELLED CHECK WILL BE YOUR RECEIPT UNLESS OTHER RECEIPT IS ESPECIALLY REQUESTED

To Hotel Astor TIMES SQUARE New York BILLS PAYABLE MONTHLY

FINAL FIGURES REPRESENT AMOUNT DUE

DAY	ITEMS	CHARGES AMOUNT	CHARGES TOTAL	CREDITS	BALANCE
16	CASH			4948 60	
23	CASH		150 00		
16	CASH		1200 00		
18	"		200 00		
26	CASH		500 00		
30	"		150 00		
MAY 6	CASH		150 00		
6	"		200 00		
7	"		200 00		
11	"		200 00		
26	"		200 00		
27	"		200 00		
6/2	CASH		200 00		
5	"		400 00		990 60

GENERAL REPORT FOR THE MONTH ENDING
APRIL 30th, 1929.

1 - MATTERS OF IMPORTANCE AFFECTING OPERATION AND MAINTENANCE

a) "THE IRON MASK" continued at the New Gallery. Business very good.
b) "VENUS" pre-released at the Tivoli. Reception fair. Business ordinary.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "ALIAS JIMMY VALENTINE" (Metro-Goldwyn) pre-released with sound and talking at the Empire. Played two weeks. Enormous business. Succeeded by "SPITE MARRIAGE" (Metro-Goldwyn). Opened to very good business.
b) "THE DOCTOR'S SECRET" (Famous Players) and "THE LETTER" (Famous Players) pre-released at the Plaza. Both films well received. Did very good business.
c) "NOAH'S ARK" continues at the Piccadilly.
d) "WEARY RIVER" (First National) pre-released at the Regal. Good reception. Followed by "THE BARKER" (First National) and "SONNY BOY" (Warners). Business good but "SONNY BOY" a disappointment.
e) "SHOW BOAT" (Universal) pre-released at the Tivoli. Reception big. Press reviews marvellous.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

Undoubtedly exhibitors and the public have gone crazy over talking pictures. The Press is full of articles every day talking about the menace to the Stage. Generally speaking talking pictures are regarded as sounding the death knell of the legitimate theatre. A meeting has been held of the London West End managers with a view to them doing something to protect their own interests. Theatrical managers who have returned from America say they are going in for talking pictures exclusively.

An action has been started by the European combination - Klangfilm - to restrain the use of Western Electric equipment, as they say it infringes four of their patents. An application for an interim injunction is being made in the High Court on the 3rd May. It is doubtful whether such an injunction will be granted, but it is certain that the action will go to trial.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
720 Seventh Avenue
New York City

A demonstration was given a few days ago when the Fox film "IN OLD ARIZONA" was projected on Western Electric equipment before a committee of exhibitors and a representative of His Majesty's Board of Trade. Afterwards the whole party went over to another cinema where the film was projected on equipment made by British Talking Pictures Ltd.
The general report in the Trade is that, if anything, the British Talking Picture equipment gave better results. Conversely the European Motion Picture Co. who control "Universal" films in this country, booked one of their pictures called "LONESOME" for projection on British Talking Picture equipment at Coventry, and I am told by the Managing Director of Universal that the results were deplorable. You see there two entirely different reports about the same equipment.

After interviews extending over one week we eventually succeeded in getting "ALIBI" passed the Censor. The cuts he insists upon, however, were as follows:-

Part 1. Alter sub-title: "Man hunters, etc."
Part 2. Delete legs displayed up to waist.
Part 4. Delete sub-title "You're a bum".
Part 6. Shorten death scenes.
Delete sub-title: "Outside a house".
Part 7. Delete sub-title "I hate their guts".
Part 8. Delete sub-title: "Any lousy Cop".
Shorten scene of Tommy threatening Williams with gun.
Part 5. Eliminate third degree action Police.

"COQUETTE" passed the Censor without any cuts.

5 - MATTERS OF ECONOMIC IMPORTANCE

There is a wild scramble on the part of exhibitors to get talking picture equipment. Western Electric are easily favourites, and their commitments run well into 1930. Western Electric supply us with a list every week of unfilled orders so that we can keep in touch with the situation. R.C.A. on the contrary (who incidentally are domiciled in this building) will not give us any information at all as to what their orders are. The general idea over here seems to be that their reluctance to give this information is due to the fact that they are doing practically no business, just now at any rate. When we ask them for the information they say that they have promised the exhibitors not to tell anyone, which is of course absurd. They seem to be a very muddle-headed lot, but they are bound to succeed in spite of that because their equipment is undoubtedly very good.

Interchangeability remains in exactly the same position, Western Electric not having given any permission whatever except to agree that R.C.A. pictures may be exhibited over their equipment, but not vice versa. There is no doubt, however, that they could not possibly substantiate any claim that R.C.A. equipment was worse than their own.

I understand that P.C.T. have ordered 50 sets of Western Electric equipment to be put in as speedily as possible. Already the Tivoli is equipped and started their talking pictures with "SHOW BOAT".

6 - ANTI-AMERICAN FILMS

Propaganda in the newspapers is practically continuous in the statements that Great Britain ultimately must make the best talking pictures, as their actors and actresses have the finest speaking voices, and that people are all very tired of the American accent.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

There is a strong rumour in this country that Isidore Ostorer the financial head of Gaumont-British is in America with a view to making a deal with Fox for the sale of all Gaumont-British interests.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

None of any importance.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising
No money spent on this for April.

Press Work
Besides the Weekly Cinema News sent out to full Mailing List of 420 Film Correspondents, sundry photos, articles and paragraphs went out to special journals. Special press display section gives an idea of disposal of these. Photos of Stars (in private) were planted with illustrated weeklies and various fan papers.
Each week during April, Publicity Director sent out the following special articles to the Press List:-

April 3rd. "When Douglas Fairbanks Played Hamlet."
April 10th. "The Mary Pickford I Knew" by David Belasco.
April 17th. "Camouflaging Vilma Banky" ("This is Heaven").
April 24th. "Temperament Doubly Taboo" ("Alibi").

London Presentations.
Douglas Fairbanks in "THE IRON MASK"
Run started March 11th and ended May 1st.
First English Presentation at the New Gallery.
Full details of advance campaign, press and exploitation are contained in March report.

The newspaper display ad. scheme, has been continued in the London Dailies, Evenings and Sunday Weeklies - and all the other details enumerated in March story. A stream of publicity was kept going all the time in the Press, 560 clippings being registered up to end of month.

Constance Talmadge in "VENUS".
First English presentation at the Tivoli, Strand. Ran one week.
The Trade Show held at the Tivoli, March 19th, drew a good deal of publicity and prior to the run at the Tivoli, a good deal of advance work was done in the Press, 176 clippings being recorded. The leading Press notices have already gone to New York.
The Tivoli undertook the newspaper display as well as the usual house publicity, comprising Smalls in entertainment columns of all dailies, evenings and Sunday weeklies.

Newspaper Display Advertisements.
Lift ads., and on Escalators of Underground railways,
Sandwichmen parade main streets.
Big electric sign occupying facia of house.

Oil paintings of scenes were displayed on front of house, and advance trailer was used the week before both at the Tivoli and the New Gallery.
Oil paintings and photos had a fortnight's advance display in lobbies and vestibule.

Special Press Displays.

Two Page Roto Supplement to "THE WOMAN DISPUTED" 13th April, "Picture Show".
Photo Page of "THE WOMAN DISPUTED" 8th April, "Film Weekly".
"Does Money Bring Happiness" by Norma Talmadge, 5th April, "Britannia".
Photos of "THE WOMAN DISPUTED" in April number "Picturegoer".
Top Page Layout to "THE WOMAN DISPUTED", 7th April "Sunday Referee".
½ Page, "THE WOMAN DISPUTED" 13th April, "Looker On".
Complete story and photos, "THE WOMAN DISPUTED" 8th April, "Film Weekly".
Story of "THE WOMAN DISPUTED" in two issues, 20th and 27th April, "Girl's Cinema".
Front Page Photos and story of "THE BATTLE OF THE SEXES"inside, in April 27th "Picture Show".
Top Page Layout Photos "THE BATTLE OF THE SEXES" April 21st, "Sunday Referee".
Complete story and photos of "THE BATTLE OF THE SEXES" April 22nd "Film Weekly".
The Master Character Analysis of D.W.Griffith, April No. "Foyer Magazine".
Full Page of Photos, Vilma Banky, April 20th, "Illustrated Sporting & Dramatic News".
"The Mary Pickford I Knew", by David Belasco. Appeared in "Tatler", as also in "Brighton Standard", "Liverpool Weekly Post" etc.
Douglas Fairbanks' article on "Speed" appeared in "Birmingham Sunday Mercury", "Brighton Standard", "Everybody's Weekly", "Oldham Chronicle", "Ipswich Evening Star", "Bristol Evening Press".
Page of Photos, "THE IRON MASK", April No. "Theatre World".
Film Stars' Confessions (Lupe Velez) "Illustrated Sporting World".
"Why I Did Not Marry Charlie Chaplin" by Pola Negri, April 21st "Sunday Express".
"Charlie Chaplin" by Maurice Elvey. April 16th, "Bristol Times".
"Charles Chaplin" by Adam Quinn, April 13th, "G.K.'s Weekly".
Full Page Photo of Charlie Chaplin April number "Picturegoer".

Cartoon on Chaplin, Talkie Situation. April 1st. "Film Weekly",
The Rex Ingram visit for which interviews were arranged has produced 60 notices in the London dailies, evenings, weeklies and the Provincial Press.
Camilla Horn photos in "Film Weekly", "Vogue" and "Picture Show".
"On Talking Pictures" by Norma Talmadge, appeared in "Yorkshire Observer", "Dublin Saturday Herald", "Birmingham Sunday Mercury", "Brighton Standard".
Photo of Norma Talmadge 17th April, "Bystander".
"Why I Keep Cheerful" by Constance Talmadge, 18th April "Birmingham Evg.Dispatch".
"I'm Safe If I Make Women Laugh" by Constance Talmadge, 13th April "Daily Sketch".
"I Believe in Laughter" by Constance Talmadge, 15th April "Staffordshire Sentinel".
Among items which gave us a good 'break' in the news columns were the stories:
"Mary Pickford Finished with the Silent Screen" and
"Chaplin Objects to Talkies".

Weekly Sales Chat.
Goes out regularly to European, Australasian and Far East branches.

Sales Promotion
Having secured list of houses wired and to be wired in the United Kingdom, we sent out copies of the 24 page booklet issued by New York, to every one of the hbuses concerned, in which we enclosed a special sales letter.
This was followed up by copies of the 2 page circular on "COQUETTE".
Sales Force also received special letter on need for top prices being secured on "LADY OF THE NIGHT", and also covering letter with copy of that of Mr. Arthur W. Kelly on The Talking Picture Situation.
Copy of the 24 page booklet is now being prepared for issue to 3,000 people on our mailing list for all England.

Tie-up Songs.
Arrangements have been made with London publishers for the issue of songs as follows:-

"COQUETTE"	Francis Day & Hunter.
"I'VE NEVER SEEN A SMILE" (Alibi)	B. Feldman & Co.
"ONE FOR ALL - ALL FOR ONE" (Musketeers)	Francis Day & Hunter.
"THIS IS HEAVEN"	Lawrence Wright & Co.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH.

None.

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION

None.

12 - ACCESSORIES

Still plugging away on mail letter campaign to exhibitors a fortnight before play date, and still roping in further orders here and there, as a result.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

M. Silvert

Managing Director,
UNITED ARTISTS CORPORATION, LTD.

Film House,
Wardour Street,
LONDON.
May 2nd, 1929.

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

April 30th, 1928

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

UNIVERSAL PICTURES CORPORATION reports that their film "Ropin' Romance" has been refused exhibition permit in the Straits Settlements. The reason given is as follows:

"Excessive use of firearms, a very undesirable film for this country."

UNIVERSAL PICTURES CORPORATION quotes the following letters pertaining to the refusal of censorship permits in CZECHOSLOVAKIA for the serials "Scarlet Streak" and "Fighting Ranger":

(Rough English Translation)

Prague, May 6th, 1927.

"to UNIVERSAL FILM,
Hybernska 9,
Prague, II.

Gentlemen: As per unanimous judgment pronounced by the Board of Censors the HOME OFFICES forbid the public screening of the film entitled:

"DAS TESTAMANT DES LETZTEN ANFUEHRERS"
("Fighting Ranger")

first chapter, produced by UNIVERSAL PICTURES CORPORATION, NEW YORK, adventure story in a length of 3940 metres.

This picture shows the life of the criminals in detailed manner. TAGGART robbed the marshal and in ~~order~~ to obtain his property he is willing to commit murder. He turns over the money agreed upon to his people, is put in chains, -- and reports said attack to Robert and Mary. Taggart arranges some treacherous attacks on Robert. He gets as reward STELLA since he keeps silent re the proof which could prove Marshal's innocence.

Besides this, the film shows a lot of criminal scenes which are typical for the criminal intrigues. The public screening of the film would offend the good morals and the decency.

ON BEHALF OF THE MINISTER"

- - - - - - - -

Rough English Translation Prague, April 11th, 1928

to
UNIVERSAL FILM MFG. CO
Hybernska ul.c.9
Prague

"Gentlemen: As per unanimous judgment of the BOARD OF CENSORS the HOME OFFICES forbid the public screening of the film "Geheimnisvolle Strahlen"
(Scarlet Streak)

produced by Universal Pictures Corporation of New York, length 3500 metres.

Said picture principally contains rough scenes of fighting between the spy Moncarda and the rescuer of professor Crawford. Scenes of such nature prevail in this picture and the real action subsides.

Due to this reason the public screening has been forbidden since it is considered as offending the good rules of morality"

ON BEHALF OF THE MINISTER"

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

April 30th, 1929

PARAMOUNT FAMOUS LASKY CORPORATION reports the following censorship action on their pictures in GREAT BRITAIN:

"THE LETTER" (Silent)	Objection was taken to the words 'damn' and 'By God'.
"WOLF OF WALL ST." (Silent)	Elimination of scene in boudoir showing Olga putting on her slippers.
"THE RACKET"	It was necessary to tone down the atmosphere of corruption prevalent in both the Law and High Political Circles.

March 30, 1929.

Mrs. C. H. Steele,
1616 Elizabeth Blvd.,
Fort Worth, Texas.

Dear Madam,

Mr. Griffith wishes me to acknowledge your letter of April 26th, and to advise you that the matter of his producing a picture dealing with the history of Texas is still in its early stages. No definite arrangements have been made as yet, but when they are Mr. Griffith will be pleased to keep in mind the suggestions made in your letter.

Thanking you on behalf of Mr. Griffith for your interest in this matter, I am

Yours very truly,

Secretary to Mr. Griffith.

CC/S

Form 1201-A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If neither class of service is desired, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 1, 1929

NIGHT LETTER
COLLECT

Mr. C. J. Lloyd
United Artists Studio
1041 N. Formosa Ave
Hollywood, Calif

Bought two hundred at two seven eights stop Deposit five hundred eightythree dollars stop Am taking care of Jimmies stop Will you advise me when you want sell and at what price or shall I have stock deliver to you Regards

R. A. Klune

Form 1201-A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If neither class of service is desired, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 1, 1929.

COLLECT

Mr Sheppard Butler
Executive Editor
Liberty Weekly,
247 Park Avenue
New York, N. Y.

Mr Griffith interested in writing article subject your wire april twentyninth When would you require this

R. A. Klune, Business Manager
Room 501 729 Seventh Avenue Newyorkcity

May 1, 1924.

Mr. John Gentile,
M. P. P. & D. of America, Inc.,
469 Fifth Avenue,
New York, N. Y.

Dear Mr. Gentile,

Enclosed herewith you will find copy of the letter received from one Ad. Gartner of Los Angeles, Calif., relative to advertising for Mr. Griffith's picture "THE FALL OF BABYLON". As I advised you yesterday on the phone, the distribution rights for this picture in any state of the Union, which were originally sold to state right distributors, have expired and therefore these rights are now Mr. Griffith's, and no one has the right to distribute this picture in any part of the United States at the present time, excepting Mr. Griffith. Therefore, if this person has a print in his possession, as his letter would lead one to believe, and if he plans distributing the picture in my territory, it is absolutely illegal.

Will you kindly have your Los Angeles office look into this matter immediately, and advise us their report and also what method they suggest would be best to follow in order to get possession of the print or prints of this picture.

Will you further send out a circular letter to each and every Film Board of Trade advising them that no one has the right to distribute or sell in any part of the United States, "The Fall of Babylon" "The Mother and the Law" "Intolerance" and "Hearts of the World" and should any of their members know or learn of anyone attempting to distribute, sell or exhibit the above pictures, we would appreciate it if they will advise us immediately, so that the proper steps can be taken to protect Mr. Griffith's interests.

Thanking you for your courtesy, I am

Yours very truly,

For Mr. Griffith.

ahb

IFF

May 1st 1929.

Mr. Dennis F. O'Brien,
152 West 42nd Street,
New York City.

In re:"SALLY OF THE SAWDUST"

Dear Cap:

Replying to your letter of April 29th last enclosing copy of letter from Buckley under date of April 16th also letter addressed to Buckley from Goodman under date of April 11th all relative to the above matter, which letters I return herewith. I beg to advise that neither Mr. Griffith nor the Griffith Corporation have any further interest in this picture since they released all their rights therein to the Famous Players Corporation at the time they renewed their present contractual relations with the United Artists. Therefore I beg to advise that the United Artists Corporation is the only one interested other than the Famous Players and that only as its share of the gross receipts under the terms of its usual distributing contract.

If there is any further data you might require from me relative to this matter please let me know.

Sincerely yours,

AHT:B: GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

COPY

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

ELECTRICAL RESEARCH PRODUCTS Inc.
250 WEST 57TH STREET
NEW YORK

May 1, 1929

Mr.Arthur W.Kelly,
Vice President & Treasurer,
United Artists Corporation
729 Seventh Avenue,
New York City.

Dear Mr.Kelly:

I am enclosing a tabulation which shows the number of installations and unfilled orders of Western Electric Sound Reproduction Systems,here and abroad, as of the week ending April 20th.

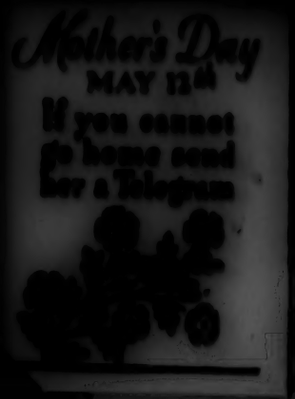
Very truly yours,

(sd.) E.S.Gregg
Export Manager

MW:HS
Encl.

THEATRES IN THE UNITED STATES AND ABROAD EQUIPPED WITH WESTERN ELECTRIC SOUND REPRODUCTION SYSTEMS AND UNFILLED ORDERS ON HAND AS OF APRIL 30,1929

COUNTRY	INSTALLATIONS COMPLETED	UNFILLED ORDERS
United States	1729	650
Canada	33	111
British Isles	25	149
Australia	14	58
France	4	12
West Indies and Central America	3	6
India	3	5
New Zealand	2	9
Brazil	1	3
Italy	1	3
Colombia	-	7
Sweden	-	6
Argentina	-	5
Netherlands	-	4
Germany	-	3
Czechoslovakia	-	2
Mexico	-	1
Japan	-	1
	1815	1267



WESTERN UNION TELEGRAM

NA362 DH=LOSANGELES CALIF 1=

RAYMOND A KLUNK. D W GRIFFITH INC=
729 SEVENTH AVE=

PLEASE REFER TO YOUR LETTER OF APRIL 27 THE ACCOUNT WAS ALLOWED TO RUN FAR BEYOND THE TIME ESTABLISHED BY OUR COMPANY AND WAS SUSPENDED ONLY UNTIL YOUR REMITANCE WAS RECEIVED WHEN IT WAS IMMEDIATELY OPENED PLEASE BE ASSURED WE ARE GLAD TO CONTINUE THE ARRANGEMENT AND IF ANY FUTURE BILLS ARE DELAYED I WILL GET IN TOUCH WITH YOU PERSONALLY STOP WILL MAIL COPY OF MARCH BILL TO YOUR OFFICE=

E WILMOT CASHIER WESTERN UNION TEL CO=

ua.
136

May 1st 1929.

Mr. Dennis F. O'Brien,
Vice-President and Gen.Counsel
United Artists Corporation,
152 West 42nd Street,
New York City.

Dear Cap:

Now that Mr. Schenck and all the artists are here, apparently for the purpose of consolidating the different interests of the United Artists Corporation, will you please let me have an outline of the plans of such consolidation and also advise me from time to time of the time and place of conferences in order that I may attend the same in the interests of Mr. Griffith and the Griffith Corporation.

Thanking you for your co-operation in this matter, I remain

Sincerely yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

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ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

LAW OFFICES

TIMES SQUARE
NEW YORK CITY

RICHARD J. MACKEY
ARTHUR R. WALSH
EDWARD C. RAFFERY
BENJAMIN PEPPER
FRANK B. HESEKE
EDWARD J. CLARKE
CHARLES H. BERG
THOMAS F. CONALAN

IN - RE UNITED ARTISTS CORP'N (CABLE ADDRESS "OSHABRIS")

May 2, 1929

Albert H.T. Banshaf, Esq.
150 West 42nd Street
New York City

Dear Bert:

I am forwarding your letter of May 1st to Mr. Schenck, whom I saw but for a minute at the station when he arrived. Douglas and Mary are not here for any consolidation, but merely for a pleasure trip of a week or ten days, while the story of their next motion picture is being put in order.

When I was in California we had several meetings relative to the proposed consolidation, which was premised upon Blair & Co, purchasing half the capital stock of the new corporation; the new corporation to enter into contracts with the stars to deliver their services in the production of a number of motion pictures, and that it would purchase the preferred stock and the common stock of the United Artists Corporation, United Artists Theatre Circuit, Inc., the Art Cinema Corporation. All of the negotiations are subject to an audit to be made by Haskins & Sells, certified public accountants. This audit is now being made — or was, the last information I received.

Mr. Schenck is the only principal that I know of who has talked with the representatives of the bankers. The final proposition will be based upon the final figures. There

CONTINUATION OF LETTER TO

Albert E.T.Senshef DATE 8/8/32 SHEET NO. 2

has been no commitment of the bankers other than a moral one, and that is conditioned upon what the audits will show.

If you desire further information in this matter, may I suggest that you see Mr. Schenck, or have Mr. Griffith see him.

Sincerely,

Dennis G. Brady

DGB'B/ZC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FILM BOARDS OF TRADE

ALBANY, ATLANTA, BOSTON, BUFFALO, BUTTE, CHARLOTTE, CHICAGO, CINCINNATI, CLEVELAND, DALLAS, DENVER, DES MOINES, DETROIT, INDIANAPOLIS, KANSAS CITY, LOS ANGELES, MEMPHIS, LITTLE ROCK, MILWAUKEE, MINNEAPOLIS, NEW HAVEN, NEW ORLEANS, NEW YORK, OKLAHOMA CITY, OMAHA, PHILADELPHIA, PITTSBURGH, PORTLAND, ST. LOUIS, SALT LAKE, SAN FRANCISCO, SEATTLE, WASHINGTON.

469 FIFTH AVENUE
NEW YORK

CHARLES C. PETTIJOHN
GENERAL COUNSEL

GABRIEL L. HESS
GENERAL ATTORNEY

May 2, 1929.

Miss C. Conway,
D. W. Griffith, Inc.,
729 Seventh Ave.,
New York City.

Dear Miss Conway:

This is to acknowledge receipt of your letter of May 1st with copy of letter you received from Mr. Gartner of Los Angeles, Calif., with reference to the picture entitled "THE FALL OF BABYLON".

I am writing today to our Film Board of Trade Secretary in Los Angeles with regard to this case, and in accordance with our telephone conversation just as soon as I receive a reply from the West Coast I will get in touch with you.

Yours very truly,

John Gentile

JOHN GENTILE

Form 1201-A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If neither class of service is desired, otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

NIGHT LETTER May 5, 1929

Mr. Ray Breesleman
Chamber of Commerce Bldg.,
LOS ANGELES, CALIF.

Have you died or are you just stubborn Consolidation is temporarily holding up my return to Coast Regards to you and Mary

Ray

May 3rd, 1929

Dear D.:

I was so happy to receive your wire dear. You will never know how I have missed you these four long months. I can remember most every little thing you have said to me and have tried to do what you want me to do and

a 7178 Hawthorne Ave.
Hollywood.
tel: Hz. 6304

be what you want me to be.

I am not taking any lessons now but I am working hard each day, going over the lessons I have had.

Please send me another nice dear-when you are coming back and I'll wait and wait.

your same Baby.

AMERICAN THEATRE EQUIPMENT EXPOSITION

...AND...

EXHIBITORS' INSTITUTE

Sponsored by

AMERICAN THEATRE EXPOSITION CORPORATION

Headquarters

Fourth Floor, Hotel Stevens

CHICAGO

W G NEWBOULD, Manager

Telephone Wabash 4460

New York, N.Y.,
Commodore Hotel,
May 4th, 1929.

D.W.Griffith, Inc.,
729 Seventh Ave.,
Room 501 - N.Y.C.

Gentlemen:

In line with our previous correspondence, we advise you that we have placed before Mr.Carl E.Milliken, Secretary of the Motion Picture Producers & Distributors of America, Inc., the following facts relating to the forthcoming American Theatre Equipment Exposition.

At the suggestion of Mr.Milliken, we are placing directly before you, as one of their members, the following proposal:

1. WHAT IS IT ALL ABOUT?

THe American Theatre Equipment Exposition and Exhibitors Institute will be held at the Chicago Coliseum Saturday, June 1st, to Sunday, June 9th., inclusive.

2. WHY AN EXPOSITION?

Because the Motion Picture Exhibitor wants it so that at one place at one time he can SEE and HEAR all that is new in the latest Motion Picture Equipment especially equipment for use in conjunction with the projection of Motion Pictures with Sound, Dialogue, and Music.

Because the Great "American" public are today vitally interested in SEEING and HEARING for themselves the latest sound reproducing equipment.

3. THE PUBLIC ATTITUDE:

Public opinion is divided as to the question of whether the new SOUND pictures are a permanent development or simply a "fad" of

the hour, and the Motion Picture Industry are on trial in the public mind on this all important question.

4. WHAT STAND SHALL THE PRODUCER TAKE?

Your organization must decide if you are to cooperate with the manufacturers of equipment in convincing the public that sound pictures are permanent and here to stay.

5. OUR OFFER TO YOUR ORGANIZATION:

We offer to your organization FREE OF CHARGE Booth space in any of the following numbers 2 to 8, 28 to 36, for the purpose of displaying advertising matter descriptive of immediate and future releases of your motion pictures with or without sound features.

6. WHAT THIS WILL MEAN TO YOUR MEMBERS:

More than twenty five thousand (25,000) will visit this exposition each day for nine (9) days, and approximately one quarter of a million people INTERESTED IN SEEING AND HEARING the latest in sound pictures will attend.

7. IMPORTANT MANUFACTURERS TO EXHIBIT:

The principal and important manufacturers of equipment will display and demonstrate the latest motion picture equipment with FIRST RUN or Pre-Release motion picture subjects so the important producers will be represented indirectly in this way, and by accepting our proposition you will be represented directly and openly as you should be.

8. OUR REASON FOR MAKING THIS OFFER:

First - we believe that your organization certainly should participate in such a public exposition of both equipment and pictures.

Second - we believe that this exposition will fulfill a real public need at this time.

Third - we realize that the time is limited, and that your organization may have no appropriations for an exposition of this kind, so, in the interest of having the public see publicly and not privately the motion picture subjects of your Company, we offer you this space without charge, providing you can and will act immediately in accepting our proposition.

Our principal reason for making this proposition is that we have been besieged by a number of the smaller producers of motion pictures with and without sound accompaniment for space in the exposition.

We have no desire to have the products of the smaller producers or the products of so-called producers both Domestic and Foreign shown at the exposition as the public might carry away some impressions that in our opinion is not desirable for the good of the industry at this time.

We will furnish without charge Booths, complete Lighting Equipment, in fact, everything except Furniture and Personnel that your Members can supply from their Chicago offices.

We will give you an individual contract covering whatever Booth you choose.

The writer must have your decision in this matter at the earliest possible moment. You can reach me at the Hotel Stevens, Chicago, Ill., Room 460. Write - Wire or Telephone.

Respectfully submitted,

AMERICAN THEATRE EQUIPMENT EXPOSITION
AND
EXHIBITORS' INSTITUTE.

W. F. Woodward
General Manager.

May 7, 1929.

Mr. C. J. Lloyd,
United Artists Studio,
Hollywood, Calif.

Dear Jack,

From the tone of your letter I should imagine that perhaps, for your best interests, it might be well for you to purchase your own stock in the future. It so happened that on the day that I paid $5.00 for the stock I found there was no stock offered for less than 5 before I placed the order and inasmuch as I thought you were anxious to get it, naturally, I used my own judgment in not waiting until someone offered it for less than 5. Likewise, when you sent me the second wire requesting me to purchase an additional 20[0] for you and 100 for Jimmie, I found out that there was 100 offered at 2½ and 200 offered at 2-7/8 and I bought it. I didn't attempt to put a trade order in which might have taken days to execute and then meantime if the stock had gone up, you wouldn't have liked it at all. I did charge you $2.00 too much commission on the first purchase. You must realize that a stock which has such a thin market as that which you are dealing in is very often bought by two different people, each purchase being within a few minutes of each other at very varying prices. I have given Jimmie the break on the 100 shares at 2½, but haven't advised him as yet so if you think you should get part of the benefit of this 100 shares bought at 2½ it's all right with me only I don't want to be mixed up in any disagreement over $35.00 or $40.00.

By the way, have you had the transfer of the ten shares of Agua Caliente stock records on the books of the Company as yet? They declared a stock dividend on April 22th of one new share for every forty held and if your stock was not recorded on the books of the Company on or before that date I will receive this dividend. Am glad that their difficulties over the race track have been settled. Incidently, my son is becoming wealthy. Fokker Airplane touched 57 yesterday.

As you know, the whole works in our group are in New York and are holding a series of meetings. Up to this time, however, nothing has been definitely concluded. Mr. Griffith and Mr. Schenck have at last agreed on about three stories so that it won't be long now.

Hope to see you soon in the land of sunshine and dry mountains.

Sincerely,

RAK/GG

P. S. I was able to cancel the previous order to sell 100 "A" at $5.00 Before I executed your subsequent order to buy, so everything is all right there.

May 7, 1928.

Mrs. John C. Carpenter,
Corr. Sec'y. Mary Isham Keith Chapter,
D. A. R.,
Fort Worth, Texas.

Dear Madam,

In reply to your letter of April 28th to Mr. Griffith, we wish to advise that while the matter has been discussed, there has been no definite plan made in regard to Mr. Griffith producing a picture dealing with the history of Texas. If, and when such a plan materializes, Mr. Griffith will be pleased to keep in mind the suggestion contained in your letter.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N.Y.

May 7, 1929.

Mrs. John C. Carpenter,
Corr. Sec'y. Mary Isham Keith Chapter,
D. A. R.,
Fort Worth, Texas.

Dear Madam,

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Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

THE NEWSPAPER AND ALLIED AMUSEMENT MEN'S POST

S. RANKIN DREW POST

The American Legion
101 WEST 42nd STREET -- NEW YORK
TELEPHONE BRYANT 4168

GALA BENEFIT PERFORMANCE OF
"COURAGE" with JANET BEECHER
BROADWAY'S SENSATIONAL HIT
Ritz Theatre, Monday Evening, June 10th, 1929
IN AID OF THE
S. Rankin Drew Post Emergency Relief Fund

COMMITTEE

ERNEST GLENDENNING, *Chairman*
WILLIAM F. DEEGAN
FREDRICK PALMER
ROBT. E. SHERWOOD
CLARKE H. SILVERNAIL
EUGENE J. ZUKOR
JOHN T. WINTERICH
HENRY C. BATE
MICHAEL D. CLOVINE
JAMES E. DARST
CAPT. GEORGE FRIED
MARQUIS JAMES
RALPH NAVARRO
FREDRICK E. PAINTON
WALTER M. WANGER
A. P. WAXMAN
GEORGE C. SMITH, Jr.
GEORGE G. SHOR
GEORGE M. NELSON

May 7th, 1929

Mr. D.W. Griffith
729-7th Avenue
N.Y.C.

My dear Mr. Griffith:-

Confirming telephone conversation to-day, with your Secretary, in connection with the Gala Performance, of "Courage", to be given at the Ritz Theatre, June 10th for the benefit of the Emergency Relief Fund of the S. Rankin Drew Post.

Last year, you very graciously subscribed $12.50 for one ticket, in connection with our affair, and we earnestly hope that you will again favor us with your co-operation.

You probably know of the splendid humanitarian work that this Post has been engaged in for the past several years. The purpose for which this performance is being given is to raise funds in order to help those of our comrades who, through no fault of their own, find themselves temporarily out of employment and without funds.

The renewal of your subscription will be of considerable help to us in this emergency.

Thanking you for your support in the past, and assuring you of our appreciation, I am.

Very truly yours,

E Glendenning
Chairman

Jack took ticket last March 12.50 C.

Please make checks payable to the S. Rankin Drew Post

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

May 8,1929

Mr. Raymond A. Klune
D. W.Griffith, Inc.,
729 7th Avenue
New York City, N.Y.

Dear Mr. Klune:

I am enclosing herewith a statement from the Robin Hood Service Station for $133.50. This statement also includes the bills from The Robin Hood Battery and Ignition Service and Robin Hood Tire Service. I am enclosing all the bills from these firms with the statement.

Now, Mr. Cross of the Robin Hood Service Station has not been dunning me for this. He only called me and asked me when you were returning, as he really could use the money. I told him I was going to send these bills on to you for your attention.

I sent you the storage bill on the Hispano, which I hope you received. Also sent the Western Union Bill. Also received the money for Billy Bitzer.

There are no other bills that are pressing now.

I am still working for Fannie Hurst and probably will be for the next two or possibly three weeks. I don't suppose you will be back before then.

Jimmy is going to write to you in a few days. He is not doing anything as yet. He gives his regards to you and your family and anybody else that wants them.

I am working over at the Roosevelt Hotel so do not get a chance to come to the office very often, but have taken care of everything. T, Freeland and Mr. Marcin are occupying Mr. Griffith's office and Helen Hallett is occupying my office. The entire suite is being charge against the T. Freeland Company and the Griffith Company is being given credit. They came in here the first of last week. I shall get the exact date from Mr. Dent so you can check on it upon your return.

This is all. Best wishes from all of us.

Irene Sercat

JAMES B. PINKER & SON, INC.
ELISABETH MARBURY ASSOCIATED
LITERARY, DRAMATIC & MOTION PICTURE REPRESENTATIVES

ERIC B. PINKER
PRESIDENT
J. RALPH PINKER
VICE PRESIDENT

ADRIENNE MORRISON
MIRIAM HOWELL
GRACE MORSE

9 EAST FORTY-SIXTH STREET
NEW YORK

TELEPHONE VANDERBILT 8140/1
CABLE ADDRESS: BOOKISHLY

LONDON
TALBOT HOUSE
ARUNDEL STREET
STRAND W. C. 2

May 9th, 1929.

Mr. David Wark Griffith,
Hotel Astor,
Broadway at 44th Street,
New York City.

Dear Mr. Griffith:-

My client, Captain Cushing Donnell, who is now in Philadelphia has requested me to obtain from you the manuscript of his play "Chinese O'Neill" or "South of Siam" which you now have, as I am handling it for pictures and need another script. I would greatly appreciate it if you could leave the manuscript so that my boy could pick it up, and if there is any way by which you could let me know that it would be waiting for a messenger, I would appreciate that still more for I know you are very busy.

Thanking you, I remain,

Very sincerely,

Grace Morse

GM:K

Registered
5/9/29

May 9, 1929.

Mr. C. J. Lloyd,
United Artists Studio,
Hollywood, Calif.

Dear Jack,

I am enclosing herewith your Agua Caliente stock certificate for ten shares, together with a letter which I received from the Company. The letter is self-explanatory. It seems that all you are required to do is to sign the receipt for the certificate and send it to the Company together with the proxy, if you care to sign same.

Nothing new as yet. With kind regards

Sincerely,

RAK/CC

90

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
ROCKEFELLER CENTER BUILDING 1270 SIXTH AVENUE
TIMES SQUARE
NEW YORK CITY
CABLE ADDRESS "OBMADRIS"

RICHARD J. MACKEY
ARTHUR R. WALSH
EDWARD C. RAFFERY
BENJAMIN PEPPER
FRANK B. MEGEKE
EDWARD J. CLARKE
CHARLES H. BERG
THOMAS F. COHALAN

IN - RE UNITED ARTISTS CORP'N
"ROMANCE"

May 11, 1929

Mr. Albert H.T. Banzhaf
United Artists Corporation
729 Seventh Avenue
New York City

Dear Mr. Banzhaf:

I am handing you herewith the following instruments:

1. Agreement dated the 9th day of November, 1929 between United Artists Corporation and David Wark Griffith, D.W. Griffith, Inc., etc.

This is the original agreement transferring the rights to "Romance" to United Artists Corporation. Mr. Griffith has already signed this. Will you please, however, cause the two notarial acknowledgments to be executed, one acknowledging the corporation's execution and the other acknowledging the individual execution by Mr. Griffith.

I am also enclosing herewith

2. Two short form assignments, one from David Wark Griffith and one from D.W. Griffith, Inc., to the United Artists Corporation.

These assignment cover exactly the same ground covered by the long contract which Mr. Griffith has already signed. These, however, will have to be presented and furnished to the Metro-Goldwyn Mayer Corporation to complete their chain of title in the purchase of the rights. There is no reason why we should give them copies of the contract between United Artists and all

the parties which contains matters of no concern to the purchasing corporation. Will you therefore please have Mr. Griffith execute these short form assignments.

I am also enclosing

5. Assignment from Albert L. Grey to the United Artists Corporation of all his rights.

Under the original contract between Doris Keane and Griffith, the copyright to the motion picture was taken out in their joint name or in the name of their nominees. Apparently Mr. Griffith named Mr. Grey as his nominee. It is imperative that we obtain an assignment from Grey to the United Artists Corporation.

These matters are urgent, and I therefore would ask you please to give them your immediate attention and obtain the signature of Mr. Grey and Mr. Griffith to all these papers without delay.

Very truly yours,

O'BRIEN,MALEVINSKY & DRISCOLL

By

BP/EC

Enclosures

May 13, 1929.

Statement of Dr. Frederick L. Hoffman, Consulting Statistician, Wellesley Hills, Massachusetts

(*In reference to Special Letter, April 8, 1929, Babson's Reports*)

On my return from an air trip to the West Indies, I regret to find an accumulation of letters and newspaper clippings suggestive of profound misunderstanding on the part of the public due to the use of my name by Mr. Roger W. Babson in connection with an attack upon the motion picture industry. Mr. Babson has used my homicide statistics to develop the idea that the motion picture is the primary cause of the increase in homicide in this country during recent years.

I myself have made no such statement and nothing contained in my figures could be construed to justify such a conclusion. As a matter of fact, my data would justify the opposite inference in that homicides are more common in sections of the country, particularly in the south, in which the proportion of representation of motion pictures is measurably less than in the north and west.

I have, therefore, felt it advisable to make the following statement of facts:

1. I have no connection whatsoever with Mr. Babson's statistical organization.
2. A continuous study of homicides over a long period of years has failed to develop even a casual connection of the motion picture to violent crimes.
3. It goes without saying that certain pictures may possibly aid in the development of a criminal instinct, but in contrast to this the good that the motion picture has done as an educational factor is enormous.

   Motion pictures afford the cheapest and most effective means of relaxation to vast numbers of people who would otherwise be in idleness both as regards thought and time. To me, as a scientific student of social conditions and educational progress, the motion picture is one of the most valuable if not the most valuable and effective methods yet developed of visualizing to the public matters of the highest importance which would otherwise come to naught.

   Production care within the industry effectively excludes pernicious illustrations of human conduct so that it is only by indirect inference that wrongful conclusions can be drawn. Every industry or effort is liable to misuse but, considering the vast amount of good done by the motion picture, I feel that the amount of harm and its relation to homicidal tendencies may safely be considered negligible.
4. In view of the foregoing I consider the conclusion drawn by Mr. Babson from my statistics on homicidal deaths wholly inapplicable to the problem under consideration.

(*Signed*) Dr. Frederick L. Hoffman.

HIGH COURT UPHOLDS NEW YORK TAX LAW

Decides Levy on Corporation Capital Used in State Is Within the Constitution.

NATIONAL BANK LOSES SUIT

Must Conform to Bay State Laws as Trustee—Government Wins Barth Tax Suit on Bond.

Special to The New York Times.

WASHINGTON, May 13.—The New York law imposing a tax on foreign corporations for the privilege of doing business within the State was upheld today by the Supreme Court in an opinion by Associate Justice Stone.

The Circuit Court had affirmed an order of the Delaware District Court expunging the claim of the State of New York for unpaid taxes assessed against a bankrupt corporation, the Thermiodyne Radio Corporation, which operated a factory in New York.

The New York law imposed a tax described as a "license fee," computing the levy upon the basis of the capital stock employed within the State the first year of the corporation's business there.

The corporation had an authorized capital of 250,000 shares without par value, issued at an average price of $2.39 a share. The record disclosed that its total assets were employed in its New York business. A tax of $15,000 was levied aganist it by the State.

The district court rejected the New York claim for tax, which amounted to six cents a share, on the ground that it infringed the equal protection clause of the Fourteenth Amendment to the Constitution. The circuit court upheld the district court.

Decides Constitution Not Infringed.

In reversing the judgment below the high court here held, in part:

"We think that the measurement of such a tax upon a foreign corporation at a flat rate upon its corporate stock, either par or non-par, used within the State, is reasonably related to the privilege granted by the State and to the protection of its own interest in the maintenance of its similar policy of taxation with respect to domestic corporations, and so does not infringe any constitutional immunity.

"Nor is such a tax to be deemed a denial of equal protection because a different measure or method of computing the tax is applied to corporations having non-par stock from that applied to corporations having stock of par value. * * *

"Differences between the two classes of stock, and especially the difference in the rights of creditors of the two classes of corporations, equally justify classification and discrimination between them in fixing a franchise tax based on corporate stock of foreign corporations. The inequalities in tax result from a classification founded upon real differences, hence the resulting discrimination is not arbitrary or prohibited by the Fourteenth Amendment."

State Law Governs National Bank.

The Supreme Court upheld the provision of the Massachusetts law requiring that a national bank absorbing the business of a State bank which has been named as administrator of estates must seek permission of the State Probate Court to act in such capacity.

The case was that of the Worcester County National Bank of Worcester, Mass., which brought an appeal from the Probate Court of that county. It was remanded for further action.

The high court held that Congress in passing the McFadden Branch Banking act of 1927 sought to avoid any provision in contravention of the law of any State in which consolidations of banks might be effected.

"So strongly manifest is this purpose," said the court, "that we do not hesitate to construe the effect of Section 3 [of the McFadden act] in Massachusetts to be only to transfer the property and estate from the trust company to the national bank to be managed and preserved as the State law provides for administration of estates, and not to transfer the offices of executor from the State trust company to the succeeding national bank."

Admits Baltimore Transit Appeal.

In two orders the court certified that it had jurisdiction in the case of the United Railways of Baltimore against the Public Service Commission for a fare of 10 cents straight and set the case down for argument on Oct. 28.

The United Railways seeks a reversal of the action of the Maryland Court of Appeals holding the present fare of 10 cents or four tokens for 35 cents is compensatory and does not constitute confiscation of property.

This case was taken to the Supreme Court last Winter, but at that time the court dismissed the appeal on the ground that it lacked jurisdiction because the company had not waited to receive the benefit of remedies provided by a prior decision of the Court of Appeals.

The Public Service Commission had since made readjustments in the fare schedule in compliance with the directions of the Maryland court. The United again sought to upset the commission's action and carried the case through to the Court of Appeals. The commission was upheld.

The case was assigned for Oct. 28, as the result of a motion filed with

THE PANHELLENIC
8 Mitchell Place
First Avenue and 49th Street
New York City
—
Vanderbilt 2640

May 15, 1929

My dear Mr. Clune,

Several weeks ago Mr. Griffith informed me he was about to return an original scenario he had been good enough to read for me. To date it has not arrived.

I realize of course how very busy Mr. Griffith is, and fully appreciate his courtesy in personally considering the manuscript. But my intercession was for a friend--and one who is most anxious to have the manuscript returned since Mr. Griffith is unable to use it.

Won't you please see if you can have it returned to me? Its title was "The Turning Wheel" and it was a carbon copy--written on legal size paper, I believe.

I would appreciate it a great deal if you would see that the piece is sent to me as I am in an unpleasant position and naturally in sympathy with the anxious author.

Thanking you for your courtesy in this matter, I am

Yours very truly,

Mary E. Laudenberger

At a Special Meeting of the Executive Committee of D. W. Griffith, Incorporated, held at the Hotel Astor in New York City, on the 15th day of May, 1929.

PRESENT: Messrs. D. W. Griffith and Albert H. T. Banshaf, constituting a majority of the members of the said Committee.

Mr. Banshaf then stated that a waiver of notice signed by Mr. Epping, the remaining member of the Committee, would be placed on file as soon as the same was received from Mr. Epping.

Upon motion duly made, seconded and carried, Mr. Raymond A. Klune was appointed Auditor of this Corporation to serve at the pleasure of the Board.

Mr. Banshaf then also stated it was advisable to deposit certain funds of this Corporation with the Central Savings Bank in the City of New York, whereupon, upon motion duly made, seconded and carried, it was unanimously

RESOLVED, that

1. Central Savings Bank in the City of New York be and hereby is designated as a depositary of this corporation and that funds of this corporation deposited in said Bank be subject to withdrawal by presentation of passbook and a written order with the seal of the corporation impressed thereon, signed on behalf of this corporation by any two of the following four, to wit:

Secretary - Treasurer - Asst. Treasurer or Auditor.

2. Said Bank is hereby authorized to pay any such orders, even if drawn to the individual order of any signing individual or tendered in payment of his individual obligation.

3. All the foregoing authorities shall be and continue in full force and effect until revoked or modified by written notice actually received by said Central Savings Bank in the City of New York setting forth a resolution to that effect stated to have been adopted by the Executive Committee and signed by the secretary or assistant secretary of this Corporation and bearing this Corporate seal; and said Central Savings Bank in the City of New York is hereby authorized and directed to at all times rely upon the last notice received by it of any resolution as to the foregoing authorities and as to the persons who from time

are its officers and their signatures, when such notice bears this corporate seal as it appears at the foot hereof and is signed by one purporting to be its secretary or assistant secretary.

4. All items (other than cash) that may from time to time be received from this corporation for deposit or collection by the said Bank, shall be subject to the following conditions: That the items shall be forwarded by the said Bank as agent for this corporation at the risk of this corporation; that the said Bank shall not be responsible for negligence, default or failure of sub-agents, nor for losses in the mails; that the said Bank shall have the right to charge back to this corporation's account any itemffor which actual payment is not received; that items may be sent direct to the banks on which drawn without waiving any of the above conditions, and that all items are credited subject to actual payment.

5. This Corporation hereby assents and agrees to be bound by the By-Laws of the Central Savings Bank in the City of New York.

Mr. Banzhaf also stated, it was desirable to deposit some of the Corporation's funds in the East River Savings Bank, whereupon, upon motion duly made, seconded and carried, it was

RESOLVED, that any two of the following officers, vis;

Secretary - Treasurer - Assistant Treasurer or

Auditor

may withdraw on behalf of this Corporation any and all funds deposited with the said East River Savings Bank upon presentation of the passbook issued by the said East River Savings Bank, this authority to endure until revoked by this Committee or Board of Directors.

It was also deemed advisable for the corporation to rent from the Central UnionTrust Company, or other bank in the City of New York, a suitable safe deposit box for the use of the corporation.

Upon motion duly made, seconded and carried, it was unanimously

RESOLVED, that the Secretary of this Corporation be and he hereby is authorized to rent on behalf of this Corporation a safe deposit box in the Central Union ~~Trust~~ Company of New York, or other bank or trust company in New York City, or elsewhere, ~~and~~

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RESOLVED, that this Executive Committee does hereby appoint Albert H. T. Banshaf, C. M. Conway and Raymond A. Klune as deputies to have access at all times and from time to time to safe No. in the safe deposit vault of Central Union Safe Deposit Company of New York, situated at premises No. 786 Fifth Avenue, Borough of Manhattan, City of New York, with power to remove therefrom any or all the contents thereof, and be it

FURTHER RESOLVED, that this authorization shall continue in full force and effect until written notice of revocation thereof shall be communicated to and received by said Central Union Safe Deposit Compa ny of New York.

It was also deemed desirable for the Corporation to rent from the Union Dime Savings Bank in New York City a safe deposit box for its use.

Whereupon, upon motion duly made, seconded and carried, it was unanimously

RESOLVED, that Union Dime Savings Bank be, and it hereby is, designated as depository for the funds of this Corporation, and that the Treasurer be, and he hereby is, authorized to open, maintain and operate an account with the said bank and from time to time to deposit with the said bank to the credit of this corporation, or for collection and credit to this corporation, any and all moneys, notes, checks, drafts and other commercial instruments, and it is

FURTHER RESOLVED, that any two of the following officers, viz:

Secretary, Assistant Treasurer or Auditor

of this corporation are authorized to sign any and all drafts and orders against any funds at any time standing to the credit of this corporation with the said bank, and that the said bank be, and it hereby is, authorized to honor any and all drafts and orders so signed, including those drawn to the individual order of any officer signing the same, without further inquiry as to the authority of said officers or the use of said drafts and orders.

There being no further business to come before the meeting, the same was upon motion duly made, seconded and carried, adjourned.

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HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7900

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

May 15, 1929

D. W. Griffith, Inc.
729 Seventh Avenue
New York City

Gentlemen:

This is to advise you that in accordance with the By-laws and Certificate of Incorporation, and also pursuant to the resolution passed by the Board of Directors at the meeting of May 7, 1929, Three Hundred and Thirty-three (333) shares of the stock standing in your name have been called for redemption on August 1, 1929.

In accordance with the By-laws of the corporation; "If said preferred shares thus called for redemption are not thus duly presented for redemption, they shall, as stated in the Certificate of Incorporation, cease to share in further or later dividends.

Will you please therefore send me the certificates for Three Hundred Thirty-three (333) shares for redemption, duly endorsed in blank.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice President & Treasurer
Arthur W. Kelly

AWK:BA

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

UNITED ARTISTS CORPORATION, TOKYO, JAPAN.

No.144

Mr. Arthur W.Kelly,
Vice-President & Treasurer,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y.

May 15th, 1929.

Dear Mr. Kelly: GENERAL REPORT FOR THE MONTH ENDING APRIL 30TH, 1929.

I beg to submit for your information General report for the month of April, 1929, covering the operation of Far Eastern Branch.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF FAR EASTERN HEADQUARTERS FOR THIS PERIOD:

In my last report I referred to the extremely difficult situation created in Osaka through the Shikishima Club discontinuing the screening of foreign pictures, thereby leaving Shochiku-za as the only foreign first-run picture theatre in Osaka. As anticipated the Shochiku Company availed themselves of this opportunity by offering us a ridiculous rental for THE IRON MASK and declined to make an offer for other pictures. The Shochiku Company has recently completed a deal for the distribution of the UFA specials including METROPOLIS, and in addition had secured a large number of other foreign films previously at a low figure, thereby considering themselves in a position to dictate their own terms.

In other large cities in the Kansai District the opposition of Shochiku have been able to offer us terms which are practically as good as the best previously obtained from Shochiku, and, as the acute releasing situation is principally confined to the City of Osaka, we decided that rather than accept the terms dictated by Shochiku we would use every effort to build up new competition in that city.

We succeeded in arranging for a special first run of THE IRON MASK and various other pictures at the theatre hall of the Osaka "Asahi" newspaper, one of the two largest

Mr. Arthur W.Kelly,
U.A.C., New York.

newspapers in Japan. This hall as a rule is only rented for concerts, lectures and motion pictures under the auspices of "The Asahi" for one night or two at a time. We succeeded in securing this hall for one week for THE IRON MASK and for three days each (week ends) for other pictures, and furthermore secured free of charge an excellent amount of publicity through this leading newspaper, from which we benefit not only in Osaka but throughout the Kansai District, thereby enhancing the prices for our pictures in the surrounding small towns. We furthermore succeeded in arranging for the regular first-run at Osaka in the Ohashi-za, previously a dramatic theatre, but which at our suggestion was transformed into a motion picture theatre. THE IRON MASK was presented simultaneously at Ohashi-za and two smaller theatres, and the result of these combined first runs was considerably better than the highest offer received from Shochiku for this picture.

In Tokyo the simultaneous first run of THE IRON MASK at Denki Kan and Musashino Kan was a huge success, our percentage share being about 40 per cent more than the best obtained for any previous Fairbanks feature. The second and third run contracts secured for this picture in Tokyo were also exceptionally satisfactory. As THE IRON MASK kept the various first run theatres busy for three weeks no other United Artists pictures were released during April.

China:

THE IRON MASK was released simultaneously at the Carlton and Capitol theatres in Shanghai. Business was good but not quite up to expectations. AWAKENING and RESCUE played first run in Hongkong and Tientsin. AWAKENING and STEAMBOAT BILL JR. played first run in Peking, and BATTLE OF THE SEXES and THE WOMAN DISPUTED played first run in Hankow.

The April revenue from China was exceptionally satisfactory and reached the record set in February, 1928, when both THE GAUCHO and THE CIRCUS were released in Shanghai, and this was attained notwithstanding the absence of revenue from Harbin due to the trouble referred to in my last report. The Atlantic theatre in Harbin has not yet settled its dispute with the authorities and is still closed.

UNITED ARTISTS CORPORATION, TOKYO, JAPAN.

Mr. Arthur W.Kelly,
U.A.C.,New York.

Philippine Islands:

The new Lyric Theatre will be opened during the latter part of May, and we are therefore still without first run revenue from this territory, but have received fair returns from small towns for pictures previously released. RAMONA and THE DOVE have proved very successful and we expect a considerable excess percentage for these pictures.

Straits Settlements:

AWAKENING had a successful first run in Singapore. Otherwise no change from last report.

India:

During the month of April we received record breaking revenue from this territory, as a result of which the total revenue from India during the first four months of this year showed one hundred per cent increase over the same period last year.

With the hot season now prevailing in India we expect to see a certain slump in revenue during the next few months, but as we have closed a very satisfactory contract for our fifteen latest productions, which will be released commencing about the end of August, we expect to receive excellent returns from this territory during the fall season.

Dutch East Indies:

With the close of the rainy season we expect to see our revenue noticeably increased from this territory.

2. PRODUCTIONS RELEASED BY OTHER DISTRIBUTORS:

Report discontinued.

3. CHANGES IN PERSONNEL AND SALARIES:

See attached list.

UNITED ARTISTS CORPORATION, TOKYO, JAPAN.

Mr. Arthur W.Kelly,
U.A.C., New York.

4 and 5. MATTERS OF POLITICAL AND ECONOMIC IMPORTANCE:

In Japan the Tanaka Ministry seems to have ridden over the worst storms and will probably remain in power for several months to come.

In China fighting is still taking place in the interior, and it has not yet been possible to resume playings in Changsha and Chungking. Business in the larger cities, however, has not been affected by this warfare. A spinal meningitis epidemic in Shanghai has kept many persons from attending theatres.

In India the strikes in Bombay assumed a very serious aspect resulting in street riots, which have had a detrimental effect on theatre business.

6. BOYCOTT OF FOREIGN FILMS AND CENSORSHIP:

The censor in Dutch East Indies has finally passed TEMPEST after cutting 480 metres covering revolutionary scenes in reels eight, nine and ten. The picture registered with theatregoers on its opening night in Sourabaya.

7. CONSOLIDATION (ACTUAL OR CONTEMPLATED) OF THEATRES:

Mr. M.Y.Lo, Managing Director of North China Amusements Ltd., Tientsin and Peking, has formed the Harbin Amusement Company in association with a Mr. Kaspe. This new company will control seven theatres in Harbin, or practically all of the important theatres except Atlantic. Mr. Lo has approached us with a view to taking over our contract with Atlantic theatre, which has been closed by the authorities, but negotiations on this subject are still pending.

8.. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

Mr. Holt, Manager of Peking Theatre, Shanghai, has interested his company in the erection of a new 1,500 seat theatre on Avenue Edward VII, French Concession, Shanghai, but definite plans have not yet been drawn up.

UNITED ARTISTS CORPORATION, TOKYO, JAPAN.

Mr.Arthur W.Kelly,
U.A.C., New York.

A new company is proposing to erect in the French Concession, Shanghai, a 3,000 seat theatre with sound equipment to be called AUDITORIUM. It is the intention to operate this theatre in conjunction with a large general amusement company. Building operations are expected to commence shortly.

9. ADVERTISING - PUBLICITY - EXPLOITATION AND SALES PROMOTION:

In Japan a very effective inexpensive publicity campaign was carried out in connection with THE IRON MASK.

For the first time in China publicity in the native language has been issued covering THE IRON MASK, LADY OF THE PAVEMENT and THE THREE PASSIONS. Every Chinese newspaper and periodical of note in the country has been supplied with this publicity.

10. MERITORIOUS SERVICE:

Recently Mr. K.Shikata, Manager of our Seoul Branch, has achieved exceptionally marked progress in sales in his territory.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING FAR EASTERM HEADQUARTERS:

None.

12. MISCELLANEOUS:

The month of April promises exceptionally satisfactory returns on operations.

The writer sails for America on the Empress of Asia, May 23rd and will arrive in New York on or about June 8th.

Yours sincerely,

E. H. Beesony

Special Representative

EHB JH

Form 1201A

Charge to the account of D. W. Griffith, Inc. $

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 16, 1929

STRAIGHT Copy

Mr. G. J. Lloyd
232 Speedway Drive
Beverly Hills, Calif.

Please wire immediately availability of Bessie Love for one greatest parts Mr Griffith has ever had. Sincerely confidential

Regards

R A Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

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SD252 112 NL=HOLLYWOOD CALIF 15

RAYMOND A KLUNE, D W GRIFFITH INC=
ROOM 501 729 7 AVE NEWYORK NY=

ENTIRE GRIFFITH FORCE OFF FEATURE PRODUCTIONS THIS MEANS YOU WILLARD AND D W INCORPORATED THIS TAKES EFFECT AS OF WEEK AGO SATURDAY HENCE NO CHECKS TODAY STOP I WAS NOT ADVISED UNTIL I CAME TO STUDIO FOR CHECKS STOP BRENTINGER ADVISES HE ADVISED NEWYORK TO ADVISE YOU STOP I WILL BE THRU WITH FANNIE HURST END OF NEXT WEEK STOP BRENTINGER SUGGEST MY CHECK COME FROM YOU DIRECT INSTEAD OF BEING PAID BY FEATURE AND BILLING D W INC STOP ADVISE ME IMMEDIATELY WHAT YOU WISH DONE AND ARE YOU EVER COMING BACK WIRE ME AT ROOSEVELT HOTEL AS AM WORKING OVER THERE AND DO NOT WANT WIRE LEFT AT STUDIO

REGARDS=

ANNE FERRERO.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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Send the following message, subject to the terms on back hereof, which are hereby agreed to May 16, 1929.

NIGHT LETTER

Miss Anne Ferrero
c/o Miss Fannie Hurst,
Roosevelt Hotel,
Hollywood, Calif.

Lower left hand drawer folder marked Sawtelle papers send to me immediately stop Know about payroll calamity stop We are coming back shortly Dont worry We will pay you from here when you finish with Hurst Advise airmail when you get finished Regards

R. A. Kline

EXECUTIVE OFFICES

HARRIS AMUSEMENT COMPANIES

AND AFFILIATED ENTERPRISES

DAVIS THEATRE BUILDING
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PITTSBURGH, PENNA.

EXECUTIVE DIRECTORS
D. A. HARRIS
JOHN H. HARRIS
FRANK J. HARRIS
I. LIBSON
EUGENE L. CONNELLY

May 16, 1929.

OFFICE OF
JOHN H. HARRIS

HARRIS THEATRE
Pittsburgh, Pa.
SHERIDAN SQUARE THEATRE
Pittsburgh, Pa.
WM. PENN THEATRE
Pittsburgh, Pa.
PALACE THEATRE
Pittsburgh, Pa.
EAST END THEATRE
Pittsburgh, Pa
J. P. HARRIS THEATRE
McKeesport, Pa.
HARRIS-STATE THEATRE
McKeesport, Pa.
HARRIS THEATRE
Tarentum, Pa.
PALACE THEATRE
Tarentum, Pa.
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HARRIS-STATE THEATRE
Washington, Pa.
WASHINGTON THEATRE
Washington, Pa.
REGENT THEATRE
Washington, Pa.
HARRIS THEATRE
Evans City, Pa.
HARRIS SOUTH HILLS THEATRE
Dormont, Pa.
HARRIS THEATRE
Donora, Pa.
STRAND THEATRE
Youngstown, Ohio
HARRIS THEATRE
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FAMILY THEATRE
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GRAND OPERA HOUSE
Wilmington, Delaware
HARRIS THEATRE
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AMUSEMENT CO.
STRAND AMUSEMENT CO.
CINCINNATI WALNUT THEATRE
AMUSEMENT CO.
CINCINNATI CAPITOL THEATRE CO.
VINE STREET LYRIC THEATRE CO.
CINCINNATI COSHOCTON THEATRE CO.
SOUTHERN THEATRE CO.

Mr. D. W. Griffiths,
United Artists Corp.,
729 Seventh Ave.,
New York City, N.Y.
Dear Mr. Griffiths:-

On Wednesday, June 19th, at Noon, the Historical Society of Western Pennsylvania will unveil a tablet on the site of the world's first all moving picture theater, the Nickelodeon, at Smithfield and Diamond Streets, Pittsburgh.

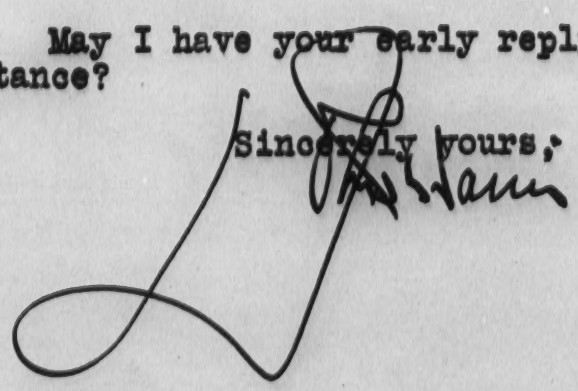
This theater was opened by my father, the late Senator John P. Harris, founder of the Harris Amusement Company, and the tablet is in the nature of a tribute to his memory, as well as an appropriate recognition of an epoch in the amusement business.

Ceremonies of an important civic nature are to take place at the time. These will be broadcast over K.D.K.A., the world's pioneer broadcasting station, and will also be reproduced by sound pictures. Very brief speeches will be made by Mr. William H. Stevenson, President of the Historical Society, Hon. Charles H. Kline, Mayor of Pittsburgh, Mr. E. F. Albee and one or two others.

We will be particularly honored if you could come to Pittsburgh and make one of the speeches. I know it is a great sacrifice for a busy man but nothing so important in the history of the moving picture business has occurred since the opening of the Nickelodeon, and I feel that you will be compensated by the joy you get from this occasion.

May I have your early reply, and I trust, your acceptance?

Sincerely yours,



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MUSEUM OF MODERN ART FILM LIBRARY

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Mr. Griffith:----

Man, we ain't together no mo'

Mr. Levi, the generous quaker, told me this week I was off the pay-roll last week. That's ex post facto/ or something else mysterious and unprofitable. However it has one element of strength, it seems to be true.

My departure creates no vacuum. The offices have been occupied for some weeks by Mr. Marcin and his staff. My presence has not been the most desirable feature of the offices for them.

Mr. Considine has the appearance of one whom the Lord was not looking after. His latest production has developed those features for which he is widely known and largely rewarded. If he were a lesser genius and giant of the art I would say he was worried.

I part with Mr. Levi still believing the Jews are among the chosen. As a special tribute to his kind, I would like to choose something for him....something special.

The studio continues in its usual splendor. As described most elegantly by Mr. Roland West: This studio is a big ass-hole, fit only for a fart." While his words are colloquial,his idea expels a thought.

I retire from it with illustrious rewards: the ownership of some stock in a Mexican whore-house, gambling den and saloon.

Until we meet again, as the old Hymn sayeth,

With the Welshman's greetings,

Lloyd.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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R A KLUNE= 120 C1823

D W GRIFFITH CO 729 SEVENTH AVE NEWYORK NY=

LOVE UNDER CONTRACT METRO GOLDWYN LONG TERM STARTS PICTURE IN THREE WEEKS FOR WHICH NOW REHEARSING AND HAS NINE WEEKS SHOOTING SCHEDULE PERIOD PLANS FOR SECOND PICTURE FOLLOWING WITHIN THREE WEEKS PERIOD WILL HAVE DEFINITE ANSWER TOMORROW BUT TODAY OFFICIALS VERY PESSIMISTIC REGARDS=

LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

May 17, 1929.

Mr. Arthur Kelly,
United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Kelly,

Referring to the monies representing income on "JUDITH OF BETHULIA" from various country which you are holding, will you kindly have check for same made payable to A. L. Grey Special Account, and sent to the above address.

Very truly yours,

ALG/CG

105

May 17th 1929.

Mr. Fulton Brylawski,
1331 G. Street N.W.,
Washington, D. C.

Dear Mr. Brylawski:

We enclose herewith two booklets of the story entitled "Into the West", which we would appreciate your copyrighting in the name of D.W.Griffith Incorporated, a Maryland Corporation, having its office at 729 Seventh Ave., New York City. The author of this story is Willard Griffith.

Very truly yours,

RCR:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

D. W. Griffith, Inc.
New York, N. Y. Title of book:
Down the West.
By Willard Griffith, of the United States.

Date of publication May 17, 192 9. Affidavit received May 21, 192 9.
Copies received May 21, 192 9. Entry: Class A, [illegible], No. 16441.

[SEAL]

Thorvald Solberg
Register of Copyrights

U. S. GOVERNMENT PRINTING OFFICE

ROOSEVELT HOTEL
"Winning the West"
HOLLYWOOD, CALIFORNIA

May 17, 1929

Mr. Raymond A. Klune
D. W. Griffith, Inc.,
Room 501
729 7th Avenue
New York City, N.Y.

Dear Mr. Klune:

I received your wire this morning, and I have sent on by registered mail, air mail, the papers marked "Sawtelle" as requested.

I shall be through with Miss Hurst, Thursday, May 23rd, and will be taken off the payroll that night. I shall work all day Thursday. Therefore, I go on the D.W. Inc. payroll as of Friday, May 24th. I have told Mr. Dent this. Mr. Brentinger was the one who objected to my being paid by Feature and then billing D.W.Inc., as he was a little afraid, as he said,"it would turn out to be just one of those things". I guess he figured Feature wouldn't get the money.

I went into the bank into and the clerk there told me the Astor Hotel had wired them to find out how much or rather how good the D.W. account was. I don't know the exact meaning of it. The clerk told me that happened a good many times in instances where people were checking out. However, I received your wire this morning and you said nothing about leaving immediately. This may or may not be of any importance to you, but I just though I'd tell you.

Oh yes, I forgot to mention that D. W. Inc. is charged for one day of my salary, as I was let out by Feature on a Saturday and was not put on again until Tuesday. I received a check for Monday from them, which I presume they will be billing D.W. Inc.for.

Another thing, when I went to work for Miss Hurst, Mr.Dent explained explicitly to me that my entire salary was to be charged to the Brenon production, and that I could do the

ROOSEVELT HOTEL
"Winning the West"
HOLLYWOOD, CALIFORNIA

certain things I had to do for the Griffith Company also and it would all be charged to the Brenon production. However, in your wire you stated that I was to do whatever Mr. Dent told me to do just so he paid my salary (a rather broad statement) and that any time I did not put in on the Feature Production work was to be charged to D. W. Inc. This was a loop-hole for him, so I do not know whether or not he will try to charge D. W. Inc for any of the time. I told him today that I had been kept busy every minute with Miss Hurst, which is the truth, and that I had to come up nights to take care of the Griffith Company work. So don't let him try to bill you for any time. I don't think he will, but he might, and as I said before, he was the one himself who suggested taking the job under the terms outlined above.

When I return to the studio Friday, I don't know where I am going to place myself. Our office is chuck full. There is Miss Hallett in there and another girl for T.Freeland. Mr. Freeland, Mr. Marcin and Mr.Sutch (Sutch is Ass't. on this picture with T.) are all in Mr. Griffith's office. And the dirty stares that are passed around when poor little me or big Mr. Lloyd come in that office. We certainly do feel like we are intruders. Miss Hallett suggested I come in and take the messages for the Marcin and Freeland company when I returned and she would go back to her own office. She said she was taking <u>all</u> of the Griffith company's calls. I checked with the operator and there hasn't been a call put through to 329 for ages. I'll do it for her if Feature pays D.W. Inc. for it. I spoke to Mr. Dent about an office and he said he would give me one of the small offices upstairs until you return. It certainly seems like a cyclone hit the congenial Griffith troupe.

I sent you the Bank of Italy checkbook fillers, requested by Miss Conway.

Jimmy is doing nothing so far. Mr. Lloyd is busy writing a novel. Mr. Miles is doing the publicity for the Fitzmaurice picture. Every one at the studio is simply

ROOSEVELT HOTEL
"Winning the West"
HOLLYWOOD, CALIFORNIA

raving about "Lummox". They have a great cast. Cora is working very hard on the story of "The Taming of the Shrew". They are almost ready to start shooting.

I don't know whether or not you know that the studio's pet??? Nate Stein is back, working at the studio. I don't know his official position, but I am sure it must be something next to Considine ar probably before. He seems to be going along all right, even if he does get pale when he sees Fairbanks.

This, for some reason, has turned out to be a sort of a gossipy letter, but I imagine you will be glad to hear the"dirt" from Hollywood.

I have only one check left for Hya. That is for tomorrow.

I don't think any one believes you are coming back. I always get the funniest looks when I tell people I hear you are coming back shortly. It certainly has turned out to be some trip.

There are no more pressing bills just at present. I sent you the few I did, because I thought it would be best to do so.

Are you anxious to come back to this sunny clime? You were such a New Yorker, I was wondering whether or not your love was still there. Mrs. Klune will probably like California a lot better when she returns with that dear little boy. I am anxious to see him. I bet he will be walking by the time you get back. Give Mrs. Klune my best wishes.

Jimmy keeps telling me to tell you that he will write to you. Has he?

Well this is all?? for today. I think I have just about covered everything. Have heard nothing from Sternlov since the check arrived and I sent it to him. Hope you got your differences straightened out.

Kind personal regards.

Irene Ferrero

Kind regards to William.

(5/18/29)

One thousand and sixty Park Avenue

Dear David

We are motoring up to Boston to-
morrow for a few days as I must show
Etta & Bob something of New England -
Bunker Hill and Paul Revere's and
Old North Church etc. Bob is also to
observe some surgeon operate at Mass. Gen.
Hospital - We will probably be back Wednesday
or Thursday - so ring me then so that
we can have dinner here and hear
another one of your stories. I'm still
all thrilled over "Pioneer Women" but the
"Babies" is good and as a Catholic would make
money & not be offensive to us -

In haste

Love

May 15th

Letter from McGrath to Lubenek

New York City
May 18, 1929

Dear Joseph:

I have been trying for the last two weeks to make an appointment with you over the telephone but unfortunately and to my embarrassment, I do not seem to have been able to get a connection. I must see you at once about some stories in order that I may get back to work immediately. The delay caused by the proposed consolidation is too expensive for me and I can't wait any longer.

I am at the same hotel and I would appreciate it if you would arrange an immediate appointment.

As ever,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM ARCHIVE

1929. Tax 2119 5/20/29

English playwright. The editor quoted the writer as saying, "I don't know what we English authors would have done had it not been for Columbus."

D. W. Griffith Gets Tax Refund of $38,486

WASHINGTON, May 20 (A. P.).—A refund of $38,486 for overassessment of income and profit taxes for the last half of 1920 to D. W. Griffith, Inc., Mamaroneck, N. Y., was announced today by the Internal Revenue Bureau.

The overassessment resulted from an increase allowed in deduction from depreciation and deduction for State license tax. Adjustments were made, the bureau said, in accordance with an order of the United States Board of Tax Appeals handed down last February 28.

BE CAREFUL TO KEEP THIS BOOK CLEAN.

D. P. Griffith Jnr.

No. 1047656

UNION DIME SAVINGS BANK

INCORPORATED 1859

SIXTH AVENUE AND FORTIETH ST.
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BANK OPEN DAILY FROM 9.30 A.M. TO 3.30 P.M.
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When the depositor cannot come in person, the pass-book may be sent to the Bank by mail or otherwise with an order written on one of the blanks provided for that purpose or on a small piece of paper in the following form:

Date,.....

UNION DIME SAVINGS BANK:

Pay to bearer on book No......

..... *Dollars.*
(Sign name and address)

PLEASE READ THE REGULATIONS ON LAST TWO PAGES.

Depositors at a distance will please write for special blanks for drawing or depositing, and not use the ordinary blanks.

UNION DIME SAVINGS BANK,
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Always give the number of your book.

Beginning October 1st, 1921 and until further notice, interest will be allowed at the rate of 4% per annum, and credited quarterly, to date of withdrawal, on deposits made on or before the third business day of January, April, July and October.

Every [illegible] allowed at the rate of [illegible] per annum, and credited quarterly, to date of withdrawal, on deposits made on or before the third business day of January, April, July or October.

Interest is allowed on money not remaining on deposit the first of January, April, July or October.

Please bring or send the book at least once a year to have the interest credited.

PAGE 1

No. 1047656	Deposits	Drafts	Balance
20MAY1929RECD	$5,952.77		
15AUG1929RECD	$1,079.37		
19AUG1929PAID		BY CHECK	$4,200.00
25OCT1929PAID		BY CHECK	$1,000.00
19DEC1929PAID		BY CHECK	$1,700.00
INT. TO APR'31	116		

PAGE 2

BALANCE BROUGHT DOWN

BALANCE, INCLUDING INTEREST TO APRIL 1, 1931 CARRIED TO NEW BOOK

Universal Pictures Corporation

730 FIFTH AVENUE
NEW YORK

CARL LAEMMLE
PRESIDENT

May 20, 1929.

Mr. D. W. Griffith,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Griffith:

On Monday, May 27th, we open our moving picture version of "Broadway" in the Globe Theatre. It will give me the greatest of pleasure if you will be a part of the audience. We anticipate that this will be one of the events of the moving picture season.

Please let me know at your earliest convenience, so that I can send you the seats that I would like to have you occupy.

Cordially yours,

Carl Laemmle

President

SEWARD PROSSER,
CHAIRMAN, BOARD OF DIRECTORS

ALBERT A. TILNEY,
PRESIDENT

BANKERS TRUST COMPANY

NEW YORK
16 WALL STREET
FIFTH AVENUE AT 43RD STREET
MADISON AVENUE AT 57TH STREET

CABLE ADDRESS — NEW YORK & PARIS-BANKTRUST
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9 & 9 PLACE VENDOME
LONDON
26, OLD BROAD STREET, E.C.2.

16 WALL STREET
NEW YORK

May 21, 1929

The David W. Griffith Studios,
Mamaroneck,
New York.

Dear Sirs:

Sometime ago I had the pleasure of seeing your wonderful film, America, and was particularly impressed by the scene depicting the arrival of the express rider from Massachusetts at the Virginia House of Burgesses. I am wondering if it would be possible for me to obtain a copy of this picture, and also whether you would be willing to have the picture reproduced in a book which I am writing for Bankers Trust Company on American public finance. I am interested in using this picture in the book because it gives such an excellent idea of how the colonial assemblies conducted business.

In your film as I recollect it you showed a low rail separating the lobby from the main hall. In Chambers' book, America, on page eight, the hero states that he offered Miss Montague his bench to stand upon, and she sprang up on it scarce noticing me at all, - and all the while her fan went tapping the devil's tattoo on the rail** From this it would appear that the rail was a high one. I am wondering whether you have any notes on this subject. I presume, of course, that you made the picture as nearly as possible to agree with the appearance of the room in colonial days, and that you had good authorities for everything that you did.

It would be interesting if you could throw a little more light on this matter.

Yours very truly,

Harvey E. Fisk

F DTL

Harvey E. Fisk

M. P. Engineers Seeking

THE The NEWSPAPER of FILMDOM Fil

VOL. XLVIII No. 32

Spotlight

TWICE a year, around their convention time, this industry becomes aware of the existence of that serious-minded organization known as the Society of Motion Picture Engineers. To the man in the trade, the S.M.P.E is merely another consolidation of initials and that's as far as it goes.

Yet in the hands of this group of highly proficient technicians, or engineers as they describe themselves, rest the answers to many of the unanswerable problems facing the scientific progress of the industry. Their work is splendid. Even into our layman's mind has seeped the significance of their research and the potential, as well as actual, importance of their endeavors.

Encouragement

The business at large long since should have accorded this organization the recognition it deserves. The responsible factors in production which the S.M.P.E. persistently seeks to aid and in exhibition where much effort at improvement is intensively concentrated should lend ther support. How this should be done is not within our province to determine Perhaps, through membership; perhaps, through more substantial sums set aside for experimentation. The method could be determined.

What does appear very plain to us is that a group such as this should not be compelled to waste valuable minutes, perhaps hours, in discussing how its financial being may be sustained. There is too much of vital importance yet to be accomplished. The engineers know not the ways of publicity. Yet because we feel they need it, we take it upon ourselves to fasten the spotlight in their direction this morning.

To the Secretary of the
Society of Motion Picture Engineers
5th & Sussex Sts., Harrison, N. J.

Please enter {my / our} order for.....Annual Subscriptions to the Society's TRANSACTIONS for the year 1929, at Ten Dollars ($10.00) each, payable in four installments of $2.50 each, in advance of each publication date.

(NOTE:—There are four issues of the TRANSACTIONS per year, aggregating a Volume of between 1000 and 1500 pages. Subscriptions will be mailed directly to individual address, if so specified and addresses are furnished to the Secretary).

Signed.....

Date..... Address.....

Officers

L. C. PORTER, PRESIDENT
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W. B. COOK, PAST PRESIDENT
28 WEST 42ND ST., NEW YORK CITY

FRANK A. BENFORD, VICE PRESIDENT
1642 RUGBY ROAD, SCHENECTADY, N. Y.

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P. O. BOX 544, CORNING, N. Y.

R. S. BURNAP, SECRETARY
5TH AND SUSSEX STS., HARRISON, N. J.

W. C. HUBBARD, TREASURER
111 WEST 57TH ST., PLAINFIELD, N. J.

Society of Motion Picture Engineers

ENGINEERING SOCIETIES BUILDING
29 WEST 39TH STREET, NEW YORK CITY

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CARROLL H. DUNNING
1518 CAHUENGA AVE.
HOLLYWOOD, CALIF.

SIMON ROWSON
1 FAWLEY ROAD N. W. 6.
LONDON, ENGLAND

May 21, 1929

Mr. D. W. Griffith,
D. W. Griffith,
729 Seventh Avenue,
New York City.

Dear Sir:

During the recent Convention of the Society of Motion Picture Engineers, an editorial appeared in the FILM DAILY which so clearly states the Society's condition and requirements that we feel certain you will be interested in reading the enclosed copy. The Film Daily has no connection with our Society, but it knows the needs of the Motion Picture Industry and recognizes the vital importance to the industry of the work our members are doing.

You, too, are benefiting by the continued progress and development made possible by the researches and inventions of these men of science. Are you doing your share to enable their organization to function effectively?

During the past three months, our Committee has written you two letters, frankly outlining the financial needs of the Society, requesting your cooperation and suggesting a plan by which your firm in contributing to its support, could at the same time derive benefit through receiving annual subscriptions to the Society's "Transactions" - the outstanding literature of the industry and containing the very latest developments in sound and motion pictures.

Many of the organizations addressed responded generously to the first or second letters. Some expressed their hearty approval but preferred to make a cash contribution instead of subscribing to the Transactions. This support is even more appreciated by us, as the expense of publication of the Transactions is considerably more than half of their subscription price. Hence, a cash contribution of $50.00 means more to the Society than the purchase of ten annual subscriptions, amounting to $100.00.

The fact that you have not yet responded, prompts us to address to you this third and final appeal on this mutually important subject and to urge your prompt and generous response.

Very truly yours,

Willard D. Cook Chairman
BUSINESS RELATIONS COMMITTEE

WBCook:DA

May 21, 1929.

Mr. John H. Harris,
Harris Amusement Companies,
Davis Theatre Building,
Pittsburgh, Pa.

Dear Sir,

Mr. Griffith wishes me to acknowledge your letter of May 16th and to advise you that he sincerely regrets that he will be unable to attend the unveiling of the tablet on the site of the first all moving picture theatre in Pittsburgh on June 19th, due to the fact that he expects daily to leave for the Coast, and he will not be here in the east on June 19th.

Mr. Griffith wishes me to thank you for your kindness in extending this invitation to him.

Very truly yours,

Secretary.

CS/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

213

May 22nd 1929.

Mr. Joseph M. Schenck,
729 Seventh Avenue,
New York City.

Dear Mr. Schenck:

Because of an immediate emergency I would like to see you confidentially this afternoon. Will you kindly let me know when and where. Very important.

Sincerely,

AHTB: GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE REPUBLICAN NATIONAL COMMITTEE

CHAIRMAN
HUBERT WORK

VICE CHAIRMEN
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FRANKLIN W. FORT, SECRETARY

J. R. NUTT, TREASURER

MRS. J. C. GRISWOLD
MEMBER FOR TEXAS

111 PARK LANE DRIVE
SAN ANTONIO, TEXAS

M.P.D.A.
MAY 27 1929

May 22, 1929.

My dear General Hays:

I am enclosing clipping from a recent number of the San Antonio Light, with the hope of interesting you to the extent that you will ascertain if a certain feature can be introduced into the picture that will be made near San Antonio under the able directorship of Mr. Griffith.

For many years, I have worked for a better understanding with Mexico and the United States and in 1916, organized what is known as the Pan-American Round Table.

This organization has been recognized by the Pan American Union as having accomplished splendid work, Both John Barrett and Dr. Leo S. Rowe are familiar with the many constructive things we have done. With this introduction it occurred to me that it would not be amiss to introduce into the picture or climax it with the thought that the Alamo, the "Cradle of Texas Liberty," was ordained for a specific purpose, that purpose was that Texas is to serve as the cornerstone upon which to cement the relations between North and South America. By the spilling of the blood of the heroes of the Alamo, and the blood of the youth of Mexico around the sacred spot, it was consecrated so that it might serve for the purpose. I am sure this is not well expressed but your mind will readily grasp what I mean. I would not make this suggestion if President Hoover had not so recently visited the countries to the South of us and his one big idea is to strengthen our relationship. You recognize the Latins' love for sentiment, and I feel if this thought could be introduced, the propaganda would be far reaching.

The organization I represent, the Pan-American Round Table, has a beautiful Pan-American room in the Gunter hotel,

and is worth while visiting. The room has a coat of arms of all the Republics, and Mexico was gracious enough to send us a special flag to be hung under their insignia.

Please pardon my presumption but I just felt you would be sympathetic and do all you could to call attention to the strengthening of our relations with the Republic.

With best personal wishes and by the way, our mutual friend, Jeff Strickland, wishes to be remembered, I am

Sincerely yours,

Florence T. Griswold

To General Will Hays,
469 Fifth Avenue,
New York, N. Y.

Form 1205 A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
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DAY LETTER		DEFERRED	
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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 23, 1929.

Mrs. H. G. Grover,
President, Better Films Committee,
Union Club,
Rutherford, N. J.

On the occassion of your annual dinner allow me to congratulate you on the splendid work of your committee in furthering the better films movement

D. W. Griffith

226

May 23rd 1929.

Miss Joan Lowell,
c/o Mr. George T. Bye,
535 Fifth Avenue,
New York City.

(without prejudice & letter B.cos)

Dear Madam:

The position taken in this letter and the circumstances referred to have been presented by us to Mr. George T. Bye, your agent and he has suggested an alternative. We have waited until now but nothing having been definitely settled we feel it proper to repeat ourselves to you in writing.

Accordingly we hereby tender back to you the option covering "Cradle of the Deep" and ask that the contract be regarded as rescinded.

"Cradle of the Deep" was advertised by your publishers and agents as an autobiography. You, of course, knew that this was being done. By not contradicting such publications you impliedly warranted them to be true. The public, including our client, accepted them as true, relying upon your tacit assurance that the work was, in fact, an autobiography.

"Cradle of the Deep" secured popularity and our client's attention because this ably written story apparently portrayed as a fact the extraordinary and romantic life of the author. The thrill proceeded from belief in the reality of the reported occurrences.

Now, the fact is, (admitted by you, so we believe) and, in consequence, generally understood, that "Cradle of the Deep" is not your true autobiography; this has deprived the book of its most valuable asset as a subject for motion picture reproduction, namely, the right and opportunity to have a photoplay presentation heralded and accepted as a re-presentation of your own dramatic life. The public might be attracted by pure invention but it would reject the invention which first secured attention because believed to be not invention but a veritable autobiography.

In short, the single asserted fact which you permitted to be believed as real - the essential fact which was advertised and led to a reading of "Cradle of the Deep", which gave the book a following, which apparently assured a sympathetic audience for its photoplay production and which induced our client to pay you Five thousand ($5,000.) Dollars - was not a fact. Simply the literary value of your work is not a substitute for what was mistakenly believed to exist. Our client did not get what it believed it was getting and therefore we ask that the money paid be refunded.

Very truly yours,

May 23rd 1929.

Miss Joan Lowell,
c/o Mr. George T. Bye,
535 Fifth Avenue,
New York City.

Dear Madam:

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Very truly yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7200

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

May 23, 1929

Mr. D. W. Griffith
D. W. Griffith, Inc.
729--7th Avenue
New York City

Dear Mr. Griffith:

We are enclosing herewith two copies representing a synopsis of the contract negotiated between the Union Theatres Ltd. of Australia and the United Artists Corporation. These arrangements were made after months of negotiation.

It will be remembered that some time ago we endeavored to make a similar arrangement with the Union Theatres, based upon silent pictures, but during the negotiations talking pictures became a factor, consequently it meant the revamping of the entire proposition, due to changes that were necessary to be made in the policy of the operation of the theatres in Australia.

Mr. Joseph M. Schenck has gone over the terms and conditions in this memorandum and has approved them for his productions and those of the Art Cinema Corporation, and we are submitting same to you for your approval.

We recommend this arrangement in the interest of our Producers, by virtue of the condition that exists in Australasia at the present time, meaning that we find it advantageous to have an immediate outlet for our product with the Union Theatres, which are the biggest and best operating circuit in Australia, as against the opposition of Hoyts Theatres Ltd. Heretofore we have never had an opposition theatre in Melbourne, and by the Union Theatres going into that territory and building, it has made it possible for the United Artists to play under more favorable conditions than in the past.

Yours truly,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

Enclosures

2-36

MEMO

At a conference this afternoon at from 3 to 4 p.m. there were

President — Miss Joan Lowell
Mr. Bye
Mr. Thompson Buchanan
Mr. Mulligan
Mr. Schuster
Mr. Goodwin
Mr. Harby
Mr. Banzhaf

Mr. Banzhaf stated that the position of the Griffith Company was that the option should be rescinded and the money returned and that it had set this out in a letter which he desired to hand personally to Miss Joan Lowell. He thereupon handed the letter and option to Miss Joan Lowell and she handed the same to Mr. Buchanan who read it and then it was passed around and all read it.

Mr. Mulligan stated that he thought the first paragraph in the letter indicated Mr. Banzhaf intended to claim that Mr. Bye had admitted that there was a basis in fact for the Griffith Company's claims, whereas it was understood that anything said by Mr. Bye or Mr. Banzhaf should be without prejudice. M. Mulligan wanted the first paragraph sticken out of the letter.

Mr. Harby suggested the first paragraph remain and with the words "without prejudice to either party" inserted at the end of the first sentence.

Mr. Banzhaf said that the first paragraph in the letter was put therein because he wanted to make it clear that the claim advanced on behalf of the Griffith Company was not suddenly thought of but had been stated to Mr. Bye in the interview referred to,

and that Mr. Bye had made an alternative suggestion from which nothing had resulted.

Mr. Mulligan consulted privately with some of the other gentlemen present and then announced that it would be satisfactory to him to have the words "without prejudice to either party" inserted in the letter in the place in which they now appear.

These words were inserted in ink by Mr. Harby.

Mr. Harby also stated that he was willing to have it understood that the gentlemanly and friendly discussion of facts which followed the delivery of the letter would be without prejudice to the parties to which Mr. Mulligan replied "Of course, that is understood."

The foregoing is dictated by Mr. Harby on the 24th day of May 1929 at 3 minutes past four pm.m in the presence of Mr. Banzhaf.

M.E. HARBY

May 24, 1929.

Mr. A. Griffith Grey,
Longacre Building,
New York, N. Y.

Dear Mr. Grey,

With further reference to the income from the picture "JUDITH OF BETHULIA" which is being held up by the United Artists Corporation, as I understand on instructions from Mr. Nathan Burkan, attorney for Mr. Hiram Abrams' Estate, attached herewith you will find statement of amounts paid to the investors, Mr. Abrams, Mr. Griffith, yourself and Mr. Lloyd, as return of investment to them.

Also on this statement you will notice a total of $759.36 for prints of this picture, due D. W. Griffith, Inc., which has never been paid. Incidently, the prints of "JUDITH OF BETHULIA" which were made by D. W. Griffith, Inc. were made under a guarantee of payment from Mr. Hiram Abrams, and said bills, which are at present in the unpaid bill file of the "JUDITH" account are made out to Mr. Abrams.

In view of the above, I wish you would take this matter up with Mr. Burkan. You will note from the attached statement that all the investors have had some return of their investment with the exception of Mr. Griffith. Mr. Griffith has received nothing, and it is hardly fair for Mr. Burkan to hold up this money on behalf of Mr. Abrams Estate when there are unpaid bills for prints and when Mr. Griffith has received no return on his investment, although the other members have received over half of their investment.

Will you kindly let me know the outcome of this matter, as I am anxious to have some disposition made of the sum now being held by the United Artists Corporation, which will partly reimburse D. W. Griffith, Inc. for the print indebtedness.

Thanking you,

Very truly yours,

Investment (7) Stirm Insurance 2000 —
D. J. Griffith 1500 —
A. L. Grey 1500 —
G. J. Lloyd 1000 —

A/c Receivable (51)
G. V. Corp Combined about 97½ } 7666⅔ 1719.46
A. L. Grey 1150.00

Paid on a/c of Investment to:—
Stirm Abrams. 15838⅓ 1167.70
G. J. Lloyd 60% 600.00

Unpaid Bills
D. J. Griffith Inc.
1 Ponto 189.84
1 " 189.84
½ " 277.68
657.36
Capehart Car 80

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

May 24, 1919.

STATEMENT
"JUDITH OF BETHULIA"

Cost of world rights of picture $6000

Investors:

Hiram Abrams	$ 2000.00
D. W. Griffith	1500.00
A. G. Grey	1500.00
G. J. Lloyd	1000.00
	$ 6000.00

Return of investment received by:

	Amount	%
Hiram Abrams	$ 1167.70	.5838½
A. G. Grey	$ 1150.00	.7666 2/3
G. J. Lloyd	$ 600.00	.60
D. W. Griffith	$ 0000.00	0

Unpaid bills

D. W. Griffith, Inc.	4 prints	$ 759.36

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PHONE GRanite 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
May 27,1929

Mr. Raymond A. Klune
D. W. Griffith, Inc.
729 7th Avenue
New York City, N.Y.

Dear Mr. Klune:

Received the check this morning. Thanks.

The Freeland Company is still occupying our offices downstairs, so I have taken an office upstairs, until your return.

I am certainly in a peculiar position here now. I had to get a new ribbon for the typewriter and I had the worst time trying to get one. I finally had to get one and charge it personally. I hope it won't be long before you return, so all these things will get straightened up.

I really haven't much to say, but just wanted you to know I received the check and that I am back carrying on for the Griffith Company.

Best wishes to you, Mrs. Klune and the baby.

Yours very truly,

Anne Ferrero

P.S.

I had no check for Hya for last Saturday.

May 27, 1929.

Automobile Club of Southern Calif.,
1161 N. Vine St.,
Hollywood, Calif.

Gentlemen:

Will you kindly renew the insurance now in force on the Pierce Arrow belonging to Mr. D. W. Griffith, A/C #563069 13-1, and which expires June 1st.

Please send policies, together with bill for this insurance to the above address.

Very truly yours,

Business Manager.

Mr. D. W. Griffith

BAE/CC

May 27, 1929.

Miss Carol Dempster,
Hotel Plaza,
59th St. & 5th Ave.,
New York, N. Y.

Dear Miss Dempster,

I am sending you herewith my check in the amount of $31.78, covering the two assessments which you so kindly paid for me.

Very truly yours,

RAK/CC

Art Cinema Corporation
729 Seventh Avenue

Telephone Bryant 7300

New York

May 27, 1929.

Mr. Will H. Hays,
Motion Picture Producers &
Distributors of America, Inc.,
469 Fifth Avenue,
New York City.

Dear Mr. Hays:

Will you please serve notice on all members that we are working on a motion picture version of Alexander Poushkin's short story entitled "THE SHOT" and intend to produce a picture with this title; further, that on account of having spent considerable time and money in the development of our story, in which the shot is the most important dramatic point of interest, we feel that we should have definite protection on this title, which is so closely connected with our story.

Thank you.

Sincerely yours,

Joseph H. Moskowitz

MCB

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

'SALT WATER TAFFY' RIVALS JOAN'S LIFE

Amazing Autobiography of June Triplett Reveals 'Child's Life at Sea'

BOOK AVAILABLE ON FRIDAY

Lying in the trough of the waves off the Jersey Coast and writing her diary as she swims, little June Triplett headed today toward New York and fame on the last long lap of the swim which began a month ago off Australia when her father's sloop, the Minnie A. Cohan, burned to the water's edge.

In an exclusive dispatch to this newspaper the hardy little mariner, every word of whose autobiography is as true as the next, estimated that she would head into the Narrows some time tomorrow night. The interview, she explained, was floated ashore in a series of bottles which she discovered bobbing in the wake of the Leviathan.

The daughter of Captain Ezra Triplett, once master of the ill-fated Kawa, went aboard the Mamie E. Cohan when she was not more than three hours old, she explained, "with her duffle all wrapped up in a triangular piece of linen." It was during her early girlhood that she learned to lie about her father's boat, a habit in which she persists to this day.

"Needless to say," she writes to the Evening Post, "my life in the South Seas was a series of adventures so incredible that I was finally persuaded to put them down in my autobiography. This is what I have been writing during my swim to New York.

"Never shall I forget the start of my swim that pleasant May morning nearly a month ago. The harbor of Australia was crowded by the excited populace. Tears were in my eyes as they showered me with well wishes and other hard objects. I climbed to the rail of my father's ship, the Mary A. Cohan, held my nose and jumped. I emerged a moment later with the first chapter of my autobiography already written.

"Inasmuch as I realized that my swim to New York from my father's burning ship (I forgot to mention that the boat was burning all the time) would probably consume some time, I asked my father to pace me in a seagoing dory."

All during the trip, she explained, her father handed her paper and sharpened pencils, receiving the closely written pages of the diary and reading copy as he rowed. Two deep sea lions clung to the swimmer, snatching at the pages as she filled them. At the Panama Canal the little lady was forced to alter her course and go around by Cape Horn, a detour which lengthene journey by several days.

Once a man-eating shark race side her, "his hungry jaws extende hot breath coming and going." tain Triplett, that old news h urged her to bite it, but the swam away in terror after one loo the swimmer.

Through the Gulf Stream in a w of broken glass, Miss Triplett forced way past Florida. A jagged b punctured her waterwings, but fought her way forward.

"If all goes well," she writes, should arrive in New York Harbor tomorrow. I am confident I will accorded a royal welcome by the M or's Committee and Grover Whal Father also tells me they are planni a splendid dinner on Wednesday nig aboard the Isle de France, where number of authors, editors and artis will officially welcome me home."

Miss Triplett hopes, she says, "th every word of my autobiography wi be believed by the critics and that the will recognize in the incredible adven tures the story of a child's life at sea."

Her diary is to be published on Friday by G. P. Putnam's Sons under the title, "Salt Water Taffy." Corey Ford appears on the title page as Miss Triplett's ghost writer. In the illustrations which graphically portray some of the author's more thrilling adventures are faces which strangely resemble Clarence Chamberlin, Heywood Broun, Frank Sullivan and George S. Chapelle. And on the jacket of the book are indorsements from persons who, not long ago, praised a similar amazing autobiography by a young girl—Joan Lowell's "Cradle of the Deep."

31,614,172,621 SMILES— THAT'S PHONE VOICE'S YEAR

U. S. Compilations Say Noth Service Use Growi

Washington, May 27 (AP).—Grow telephone service and use durin five-year period ending Decemb 1927, was nearly four times the mated increase of the country's lation during the same period.

The Department of Commerc nouncing the results of its quint telephone census, figured tha 18,522,767 telephones in use at t of 1927 represented an increase per cent over 1922, while the popu increase for the period was pla 7.5 per cent.

In 1927, the department said, s

WATCHMAN KILLS ENGINEER

Chicago, May 28, (AP).—Thomas Scarborough, the watchman of the 5240 Sheridan Road apartment hotel, shot Arthur Vanderpaelt, the engineer, dead.

Scarborough told police that he and Vanderpaelt had been wrangling over the propriety of permitting tenants to move into the hotel at night.

3,000 HEAR MAYOR EULOGIZE WAR DEAD

U. S. FILM MEN SEE FRENCH FIELD LOST

Producers Oppose 4-to-1 Ratio on Imports as Virtually Subsidiz

WOMAN INVOL IN CHRISTIAN

TELEPHONE: RECTOR 1690-1691 & 9567

THE EQUITABLE LIFE ASSURANCE SOCIETY
OF THE UNITED STATES
393 SEVENTH AVE. NEW YORK

THOMAS I. PARKINSON, PRESIDENT

T. W. BRENNAN
ASSOCIATE AGENCY MANAGER

HOWARD E. O'MALLEY
ASSISTANT AGENCY MANAGER

THEO. H. POLHEMUS, AGENCY MANAGER
ROOM 1018 EQUITABLE BUILDING
120 BROADWAY
NEW YORK CITY

May 29th, 1929

Mr. Ray Klune
c/o D. W. Griffith
729 - Seventh Avenue
New York, N. Y.

Dear Ray:

This will acknowledge receipt of your lengthy and apologetic letter. I question whether or not you tried to get me on the phone because this office not only has a connection with the Golf Course, but also has one with the Gym at the Mc Alpin Hotel.

Every morning a certain amount of joy must come into everyone's life, and your remarks regarding the Irish Roman black Catholics brought the joy to me. Because if you dislike them, it simply means that they are being boosted by a back-sliding Scotch Presbyterian, and if it were within my power to do any favor which your mother-in-law would appreciate, I would suggest, instead of Yoghurt, an overdose of arsenic.

Far be it from me to make any dirty cracks, but I think that the mythical check that you enclosed for a $1,000. is about as good as those you gave to the Doctors last year. I might draw to your attention the fact that even you could get a swell funeral for a $1,000.

While the Yoghurt may be good for the pains you had suffered, I know of nothing to prescribe for the pains which you give me, and in polite company, I dare not mention where the place is. You may, if you can, use your imagination.

Sincerely,

Tom Brennan

TWB:HS

At a Special Meeting of the Board of Directors of D.W.Griffith, Incorporated, held at the office of the Secretary, 130 West 42nd Street, Boro of Manhattan, City, County and State of New York on May 29th 1929 at 2 p.m.

PRESENT: D.W.Griffith, President.
Albert L. Grey Vice President
J.C.Epping Treasurer
Albert H.T.Banshaf Secretary
Raymond A. Klune, by invitation,

constituting a majority of the Board.

The President called the meeting to order and the Secretary stated that the minutes of the meeting would be forwarded to all the directors for their ratification and approval.

The Secretary then presented the resignation of J.C. Epping as Treasurer and Director of D.W.Griffith, Incorporated to take effect immediately, and stated that such resignation would also cause a vacancy in the Executive Committee.

Upon motion duly made, seconded and carried, the resignation of J.C.Epping as Treasurer and Director of D.W.Griffith Incorporated and as a member of the Executive Committee was duly accepted with regrets.

On motion duly made, seconded and carried Mr. Raymond A. Klune was duly elected director and Treasurer also a member of the Executive Committee of D.W.Griffith, Incorporated to fill the vacancy caused by the resignation of J.C. Epping for the remainder of his term, or until his successor be duly chosen and qualified.

Mr. Klune being present accepted the office and immediately entered upon the duties thereof.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

There being no further business before the Board the matter was adjourned.

Albert H. T. Bayley

Ratified and approved by:

John Effinger

P. W. Griffeth

Albert T. Gunn V. P.

Albert H. T. Bayley

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

TEL. JOHN 4730

DOUGLAS, MULLIGAN & McNAMEE
50 PINE STREET
NEW YORK

ATTORNEYS

JAMES H. DOUGLAS
HOWARD F. R. MULLIGAN
CHARLES R. McNAMEE

206

May
29th,
1929.

Albert H. T. Banzhof, Esq.,
130 West 42nd Street,
New York City.

Dear Sir:

We hereby confirm the conversations had at your office on Monday, May 27th at the time of the meeting there of our client, Miss Joan Lowell, her counsel, yourself and the other parties who attended.

We likewise refer to your letter dated May 23rd, 1929 which you personally delivered to our client, Miss Lowell, at that meeting on May 27th.

At the meeting, on behalf of your client, D. W. Griffith Inc., you made a verbal tender to Miss Lowell of the option of D. W. Griffith Inc. and made demand for payment by Miss Lowell to you as attorney for the corporation of five thousand dollars. You simultaneously delivered to her the letter referred to above.

Miss Lowell verbally refused your tender and likewise refused your demand for the payment of the moneys. As her attorneys we confirm this refusal.

The assumptions contained in your letter are incorrect and unwarranted. There has been no breach of warranty. The only warranty involved in this transaction is specifically set forth in the text of the agreement and the alleged warranty to which you

D. M. & McN.

refer is not contained in the written contract which contains the whole agreement of the parties and was not made.

Miss Lowell granted to your client for the consideration named in the contract a valuable option extending over a period of two months and has foregone during that period the opportunity of making motion picture right contracts with others which would have been lucrative to her.

The term of the option has now expired. Your client failed to exercise it and there is nothing due the corporation from Miss Lowell.

Very truly yours,

Douglas Mackenzie McClamroch

HWBREWER & CO NEW YORK

COMMERCE LINEN

HFRM:ah

Form 1016 A

Charge the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED			
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If no class of service is desired, message will be transmitted at a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

May 31, 1929

NIGHT LETTER

Automobile Club of Southern California,
1161 N. Vine Street,
Hollywood, Calif

Disregard my letter now enroute As of June first renew only fire and theft insurance on ~~Mercedes~~ Griffiths Pierce Arrow and Hispano Suiza as both care in dead storage

R. A. Klune
for Mr. D. W. Griffith.

MEMBERS
MERCHANTS ASSOCIATION OF N.Y.
RETAIL DEALERS PROTECTIVE ASSN.

JAMES H. SCOTT, Presid
WALTER TIGHE, Vice Presid

AAA AUTO SERVICE, INC.

153-155 WEST 54TH STREET
NEW YORK CITY

TEL. CIRCLE 6280-6281-4370-6070

May 31st, 1929.

IN ACCOUNT WITH Mr. D. W. Griffith,
Hotel Astor,
New York City.

May 18th, 1230am to Floral Park , in 330am	$15.00

Made in U. S. A.

Form 6 SM 2-29

OFFICE RUSHGRAM

To MR. HENRY KLUNE - D.W.GRIFFITH OFFICE

From MR. PAUL BURGER Date 5/31/29

We again wish to solicit your cooperation and serious consideration of any and all propositions coming out of the Atlanta territory this Spring and Summer. This territory, particularly in Georgia and Florida, faces the worse sales and economic conditions in its entire motion picture history. Business is not only terrible, but it is going to be worse for some little time to come. In fact, poor business conditions, not only from the motion picture but from every other sort of an industrial standpoint, are bound to exist for at least another twelve months. For your further information, please be advised that there are 581 fruit properties or ranches in Northern Florida alone that have been condemned, and where the fruit trees and bushes have been destroyed and the land plowed under. A quarantine has been placed on 172 different varieties of fruits and vegetables in Florida and the destructive forces which the Government is bringing to bear on the Mediterranean fruit fly have been extended even to private vegetable patches. The latest edict concerning the orange and citrus plantations is that all fruit must be picked from the trees and buried before June 1st.

For your further information, this plague has recently been discovered in the lower section of Georgia and has practically resulted in not only the ruin of the agricultural business in that section, but also in the theatrical business of Mr. Gortatowsky and other small circuit owners in that area, as well as the independent exhibitors.

We mention these facts to you again forcefully, because we are now working on a basis of solicitation down there which is purely one of salvage and all previous precedents on prices and playing time will have to be forgotten for the time being, if we are to get any sales and rentals at all. Rather than withdraw our salesmen, as has been the practice of some distributors, we have decided to keep one salesman in this area, working on the principle that if the others are out we may at least be able to get whatever business there is left.

PB:DS

May 31, 1929.

Mr. H. Hayashi,
c/o United Artists Studio,
Hollywood, Calif.

Dear Hyashi,

I am enclosing herewith check for two weeks salary ending June first. This will be the last that you will receive, in any event, for the present. At the moment Mr. Griffith does not know when he will return to the Coast and it is his suggestion that you get another position. If, and when Mr. Griffith does return to the Coast I will get in touch with you and if you care to return and take your position again with him it will remain with you.

Please take the Pierce Arrow immediately and put it in dead storage at Cole's Garage opposite the studio. Ask him to cover it, if possible, to jack it up and remove the battery. The same thing should be done with the Hispano Suiza. Tell Mr. Cole to send a receipt for these two cars to me in New York at the above address and also to send all bills here.

I am awfully sorry that conditions have taken this turn but you can rest assured that if and when Mr. Griffith returns to the Coast I will get in touch with you.

With kind regards, I remain

Very truly yours,

RAK/CC

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1865
CABLE ADDRESS
"PEMBAN"

May 31st 1929.

Important

Mr. David W. Griffith,
Hotel Astor,
B'way & 44th Street,
New York City.

Dear Mr. Griffith:

I am expecting, any day, a call from Mrs. Griffith as to what you are doing relative to the renewal of production activities and aside from Mrs. Griffith's requests, I am receiving daily requests from stockholders as to the Griffith Corporation's activities.

For your own financial welfare, to say nothing of that of the Griffith Corporation and its stockholders, you owe it to yourself to immediately start production. Over six months have passed since the last picture was made and meanwhile the necessary expenses of operation continue and are rapidly accumulating.

If you would get back into production you not alone would be benefiting yourself financially but you would help all Class "A" stockholders as well. Further by distributing through the United Artists you would increase its earning capacity, and thus further benefit yourself by reason of your stockholdings in that Company, as well as the stockholdings of the Griffith Company, with a further indirect benefit to you.

It may be that you and Joe Schenck cannot agree upon a story for production purposes. But since Mr. Schenck is agreeing with others on stories, I am afraid that you would have little chance under all the circumstances to quarrel with him on that point, or be successful in a claim for damages for breach of contract. At any rate, a lawsuit or a threatened one would be fatal under all the circumstances, you would have everything to lose and nothing to gain.

You will recall that it took us six months to finally enter into a new contract with the United Artists as against that of the Pathe proposition, and when you look at the balance sheets of the respective companies you must admit that the United Artists was the proper place for you. Irrespective of any personal feelings which one may have against Joe Schenck, we must give him credit for taking the United Artists out of its troubles and putting it on a fine income basis. Had you not signed up with United Artists and gone with Pathe instead, you would have lost your, as well as the Griffith Company's

United Artists stock which now has a total potential value of at least $1,000,000. And I dare say that if you had signed with Pathe you would have walked out before or shortly after DeMille did. You and the Griffith Company now have a substantial interest in the United Artists, and the Griffith Company's failure to produce pictures at this time is a very serious mistake, for many reasons, some not wise to mention.

I dislike very much writing to you about such matters but I owe it to you and the Griffith Company to bring this squarely before you, before serious criticism and action be taken.

Epping has resigned as a director and officer of the Corporation for the reason that he does not wish to continue as a member of the Board under the present circumstances whereby all directors of the Griffith Company may become personally liable on the ground of misfeasance in office (not doing that which they should do) in this case not producing.

Promises by others to finance pictures unless put in writing by substantial and reliable parties are of no value. Even if they are of value and you should seriously consider them, yet the Griffith Company would not be excused for not continuing with a production program in the interim. For instance, you possibly could have made two productions, one at least since your visit to New York, and the more the Griffith Company marks time considering proposals the weaker its position becomes to trade in connection with any legitimate proposals, whereas, if you were in production and substantial parties were trying to contract with you they would necessarily be forced into a more disadvantageous position whereas as the time passes without producing, the advantage will be with the other parties. If, however, you are seriously considering leaving the Griffith Company then I would suggest that you and the Griffith Company enter into mutual releases at once and steps be taken to liquidate the Corporation. This will necessitate considerable expenses and loss to both you and the Corporation, but it is a thing that must be faced squarely.

Should Mrs. Griffith become convinced that we are not acting in good faith she would press her present action against you and the Griffith Company on the salary claim and she could under her separation agreement ask for and have appointed a receiver of all your property. Should she do this you would be practically bound hand and foot because such receiver would take possession of all your income and whatever property you might have and disburse it under order of the Court unless a bond were given to protect her interests.

Therefore you should start production at once with Joe Schenck even if you do not like the stories, or select one of your own and we will endeavor to finance the same in order that you may carry out the promises you made Mrs. Griffith. You have three parties to

consider in this matter; first, your own welfare, second, the welfare of the Class "A" stockholders of the Griffith Corporation and third the claims of Mrs. Griffith whether they be justified or not. Here is a legal position which she can enforce irrespective of the merits and should we continue inactive the Court might easily conclude that the merits lie with her. Therefore inaction is the greatest error we can make. If we make a production and it is not as good as anticipated we will at least be doing something, but if we do nothing we all may be charged with neglect of our various duties, which as officers and directors are in the nature of trustees to the stockholders, to say nothing of your duty to yourself and your legal duty to Mrs. Griffith, which, of course, is not as serious as that to the stockholders.

I have tried to get you on the wire a number of times and have written to you for an interview but unfortunately I have been unable to catch you in. I am therefore sending this letter by special delivery in the hopes that you will receive it since something must be done at once.

Sincerely yours,

Albert H. Banzhaf

AHTB:GDM

SUPREME COURT OF THE STATE OF NEW YORK

- x

D.W.GRIFFITH INCORPORATED

Plaintiff

Trial desired in New York County

against

JOAN LOWELL BUCHANAN also known as JOAN LOWELL

Defendant

- x

Plaintiff, appearing herein by Banshaf & Richter, its attorneys complains of the defendant and alleges:

FOR A FIRST CAUSE OF ACTION

FIRST: Plaintiff at the times hereinafter mentioned was and is a producer of photoplays and was and is a foreign corporation, organized and existing under and by virtue of the laws of the State of Maryland, transacting its business in the State of New York, in the City and County of New York.

SECOND: At all times hereinafter mentioned the plaintiff was, and now is, duly authorized to transact business within the State of New York. Prior to the events hereinafter mentioned, the plaintiff had duly procured from the Secretary of the State of New York a certificate that the plaintiff was duly authorized to transact business within the State of New York, and it had paid all taxes required of it by the State of New York.

THIRD: On or about the 25th day of March, 1929, in the State of New York, the defendant granted to the plaintiff, in writing, the privilege to purchase, within the succeeding two months, the exclusive right to make motion pictures and

photoplays based upon, taken from, or adapted from, a book, written by the defendant, entitled "The Cradle of the Deep" , A copy of said agreement is hereto attached marked Exhibit "A".

FOURTH: Upon the execution of said Exhibit "A" the plaintiff paid to the defendant the sum of Five thousand ($5,000.00) Dollars therein mentioned.

FIFTH: Said book "The Cradle of the Deep", on the face thereof, on the paper jacket thereof, and throughout its contents, purported to be, and was presented as, the writer's actual autobiography. At the time of said payment of Five thousand ($5,000.00) Dollars and the execution of Exhibit "A" it was and, prior thereto it had been, advertised and announced, in public prints, that said book, "The Cradle of the Deep," was, in fact, the defendant's autobiography and was the true story of her actual life. The defendant knew that said representations were made. The defendant never publicly, or to the plaintiff, contradicted any thereof. The defendant intended that said representations be accepted by the readers thereof as true. By not contradicting said representations the defendant tacitly warranted them to be substantially true.

SIXTH: Said book, "The Cradle of the Deep", obtained a wide circulation and popularity. Said book was generally accepted, not as a romance or fiction, but as a presentation of the unusual and dramatic life of the author, the defendant herein. The wide circulation of said book and acceptance thereof as a truthful autobiography occurred after said representations were made as alleged herein.

Said circumstances, and those representations concerning said book which are heretofore referred to, became known to the plaintiff and they were known to the plaintiff when it accepted the agreement, Exhibit "A", and when it paid Five thousand ($5,000.00) Dollars to the defendant for the privilege by said agreement conveyed.

The plaintiff was induced to pay said sum of five thousand ($5,000.00) Dollars and to accept said agreement, Exhibit "A", by the assurance, proceeding from the wide circulation and popularity of "The Cradle of the Deep" at the time of the defendant's tacit warranty of the truth of said representations concerning said book,

(a) that an audience had been created for the photoplay presentation of defendant's veritable autobiography entitled "The Cradle of the Deep";

(b) that a photoplay of "The Cradle of the Deep" could be truthfully heralded to said audience and generally as a re-presentation of the defendant's own life;

(c) that said photoplay of "The Cradle of the Deep" could be publicly offered as possessing a peculiar individual attraction, not attaching to romance or fiction, but attaching to the reproduction of a life which, although it possessed the unusual, interesting, dramatic and exceptional qualities of a stirring romance, was not fictional, but was the picturization of the very life of the heroine and author of the book, "The Cradle of the Deep" truthfully set forth in said book.

(d) that the popularity of "The Cradle of the Deep", and the acceptance thereof by the public as an autobiography, and the consequent creation of an audience for a photoplay based thereon, created the opportunity to represent by means of a photoplay the romantic and unusual but actual life of the author of said book as exhibited in her autobiography and to derive profit from the peculiar popularity thereof.

SEVENTH: On information and belief that the defendant knew that the inducement which persuaded the plaintiff to pay said sum of Five thousand ($5,000.00) Dollars and accept said agreement, Exhibit "A", was the inducement hereinbefore set forth.

EIGHTH: Shortly prior to May 23rd, 1929 articles appeared in the public press which denounced "The Cradle of the Deep" as a false presentation of the defendant's actual life and which pictured the defendant as having hoaxed the public by presenting "The Cradle of the Deep" and by persuading the public to accept "The Cradle of the Deep" as a presentation of her actual life.

NINTH: Upon information and belief:

The defendant did not contradict the allegation in said publications made. After said publications denouncing "The Cradle of the Deep" appeared the defendant did not establish the truthfulness of her claim, theretofore asserted, that "The Cradle of the Deep" was defendant's autobiography, or that it truthfully pictured her actual life, but the defendant tacitly and otherwise verified the allegations made against her and made against said book.

TENTH: By reason of said public denouncement of "The Cradle of the Deep" , and by reason of said verification by the defendant of the allegations of said publication, "The Cradle of the Deep" thereupon appeared not to be the autobiography theretofore represented, but to be and to have been fictional. The production of a photoplay based upon "The Cradle of the Deep" as a truthful re-presentation of the actual life of the heroine portrayed therein and of the author thereof, was thus made impossible. Thereby the production of a photoplay based simply upon said book, "The Cradle of the Deep", deprived of the right and opportunity to make the assurance that by said photoplay it was the life of the author and not fiction that was being portrayed, was attended by hasard which was not contemplated by the plaintiff, and was not the joint contemplation of the plaintiff and the defendant, at the time when the sum of Five thousand ($5,000.00)

Dollars was paid and when said agreement, Exhibit "A", was executed.

ELEVENTH: By reason of said public disaffirmance of "The Cradle of the Deep" as portraying the very life of the author thereof and by reason of defendant's tacit admission that "The Cradle of the Deep" was not defendant's autobiography, the essential support for a photoplay based thereon, which had been contemplated when payment of said sum of Five thousand ($5,000.00) Dollars was made, disappeared without any fault, action or omission on the part of the plaintiff and ceased to exist.

TWELFTH: The plaintiff would not have paid said sum of Five thousand ($5,000.00) Dollars and would not have accepted said agreement, Exhibit "A", if it had known that "The Cradle of the Deep" was thereafter to be demonstrated or was thereafter to be tacitly acknowledged to the public by the defendant not to be the autobiography which it was represented to be when said book was published.

THIRTEENTH: On the 23rd day of May, 1929, the plaintiff announced to the defendant that it rejected the agreement, Exhibit "A", and demanded that she return the sum of Five thousand ($5,000.00) Dollars paid by the plaintiff to the defendant upon the execution of Exhibit "A". Thereupon the defendant failed and refused to and still refuses to repay to the plaintiff the sum of Five thousand ($5,000.00) Dollars demanded.

FOR A SECOND CAUSE OF ACTION

FOURTEENTH: Plaintiff at the times hereinafter mentioned was and is a producer of photoplays and was and is a foreign corporation, organized and existing under and by virtue of the laws of the State of Maryland transacting its

business within the State of New York.

FIFTEENTH: At all the times hereinafter mentioned the plaintiff was, and now is, duly authorized to transact business within the State of New York and, prior to the events hereinafter mentioned, had duly procured from the Secretary of the State of New York a certificate that the plaintiff was duly authorized to transact business within the State of New York and had paid all taxes required of it by the State of New York, City and County of New York.

SIXTEENTH: On or about the 25th day of March, 1929, in the State of New York, the defendant granted to the plaintiff, in writing, the privilege to purchase, within the succeeding two months, the exclusive right to make motion pictures and photoplays based upon, taken from, or adapted from, a book, written by the defendant, entitled "The Cradle of the Deep". A copy of said agreement is hereto attached, marked Exhibit "A".

SEVENTEENTH: Said Exhibit "A" was executed by the defendant upon and in consideration of payment by the plaintiff to the defendant of the sum of Five thousand ($5,000.00) Dollars.

EIGHTEENTH: Said book, "The Cradle of the Deep", on the face thereof, and throughout its contents, purported to be the writer's autobiography. At the time of said payment of Five thousand ($5,000.00) and the execution of Exhibit "A" the defendant represented to the plaintiff that the defendant was the "original Jean" (the name of the principal character or heroine of said book) "of this book", and it was, and prior thereto it had been, advertised and announced in public prints, that said book, "The Cradle of

the Deep", was, in fact, the defendant's autobiography, that it was the story of the life of "Joan", or the life of the young woman pictured in said book. The defendant knew that such representations were made in public prints. The defendant never publicly or to the plaintiff contradicted representations. By not contradicting said representations the defendant tacitly warranted to be true the representation that "The Cradle of the Deep" was the defendant's autobiography.

NINETEENTH: Said book, "The Cradle of the Deep" obtained a wide circulation and representations made in public prints referred to in the preceding paragraph hereof came to the attention of the plaintiff. Plaintiff believed said representations to be true and accepted the defendant's said representation and her tacit warranty that said "The Cradle of the Deep" was the defendant's autobiography and was the story of her life. Plaintiff thereby was induced to accept the agreement, plaintiff's Exhibit "A", and to pay Five thousand ($5,000.00) Dollars to the defendant for the privilege conveyed by Exhibit "A", believing that a photoplay presentation of "The Cradle of the Deep" could be truthfully heralded as a re-presentation of defendant's own life and that public attention to said photoplay could be attracted by the assertion of reality of the occurrences reported therein. The plaintiff would not have paid said sum of Five thousand ($5,000.00) Dollars, or accepted said agreement, Exhibit "A", if it had known that said book was not in fact defendant's autobiography and was not the actual story of her life.

TWENTIETH: On information and belief the book, "The Cradle of the Deep", was not an autobiography and the story therein was not the story of the defendant's life in that the defendant represented in "The Cradle of the Deep" that facts and circumstances related were experienced by the defendant which were not experienced by her.

TWENTY-FIRST: On information and belief:

The defendant's representation that her said book "The Cradle of the Deep" was the defendant's autobiography was untrue in many respects and particularly in respect to certain events suitable for presentation in a photoplay in that

(a) The defendant represented in "The Cradle of the Deep" that from the time when she was about eleven months of age she lived for seventeen continuous years on the schooner "Minnie A. Caine", until said schooner sank in flames on the high seas; whereas the defendant did not sail on said schooner for seventeen years and said schooner did not sink in flames on the high seas but still exists.

(b) The defendant represented, in "The Cradle of the Deep" that her father, Captain Nicholas Wagner, had been master of said schooner, the "Minnie A. Caine", during all of seventeen years while the defendant lived thereon; whereas the defendant's father was master of said schooner for only about one year.

(c) The defendant represented that various dramatic events occurred while said schooner, "Minnie A.Caine", was engaged in the copra trade among the South Sea Islands during said period of seventeen years; whereas said schooner was not engaged in copra trade.

(d) The defendant represented, in "The Cradle of the Deep" that while her father was master of the schooner "Minnie A. Caine", for sixteen or seventeen years during which time defendant went to sea with him continuously on said schooner, the defendant had certain dramatic experiences among the South Sea Islands and that when said schooner was finally burned at sea and became a total loss the defendant

was thereon, was about seventeen years of age, and that the crew, including the defendant, was obliged to jump overboard and swim three miles to a lighthouse; whereas the defendant's father was not master of the "Minnie A. Caine" for sixteen or seventeen years, the defendant did not go to sea with her father on board said schooner continuously for that time, said schooner was not finally burned at sea and did not become a total loss, the crew, including the defendant, was not obliged to jump overboard and was not obliged to and did not swim three miles to a lighthouse from said burning schooner.

(e) The defendant represented, in "The Cradle of the Deep", that said book was an authentic autobiography, the story of the defendant's life on board the schooner "Minnie A.Caine" from the time the defendant was eleven months of age, at which time she was taken on board said schooner, "Minnie A. Caine", with her father, who was master thereof, and ending when she was about seventeen years of age with the loss of said schooner at sea, the defendant's life being a continuous seafaring life amongst sailor men on said schooner for about seventeen years, during which incident after incident took place in her presence on said schooner, "Minnie A. Caine", representing that she was slung in a hammock on said schooner, "Minnie A. Caine", was thereon fed goat's milk, that she had various dramatic experiences with and amongst sailors thereon, that she hardly left said vessel during said period and that her life thereon was practically continuous, that it was on said schooner she learned to understand what females generally learn from their mothers, and that only once during this period was she left at her home in Berkley, California, that she then ran away therefrom to again join

said schooner, "Minnie A. Caine"; whereas the fact is that when said defendant was eleven months old her father was not in command of said schooner, "Minnie A. Caine", the defendant did not spend practically the first seventeen years of her life on said schooner, "Minnie A. Caine", the incidents referred to in the defendant's alleged autobiography, if real, did not take place on said schooner, "Minnie A. Caine", the defendant's father did not have command of said schooner, "Minnie A. Caine", except for one year, twelve or thirteen years later than the time named by the said defendant.

(f) The defendant represented in "The Cradle of the Deep" that it was when said schooner "Minnie A.Caine" was under sail that said schooner caught fire and that when all hands on said schooner had to jump overboard and swim three miles to a lighthouse to save themselves the defendant also had to swim this distance and that her pet kittens were then on defendant's back digging their claws into her shoulders. Representations were made in "The Cradle of the Deep" concerning other details of said fire and concerning her father's emotions after being saved when looking back to watch the complete destruction of said schooner,"Minnie A. Caine"; whereas the fact is that said schooner never caught fire except when it was beside a wharf at Adelaine Harbor when a cargo of lumber was being discharged therefrom, which fire was supressed and after which said schooner was rebuilt within a few months succeeding said occurrence; and the fact is that defendant did not swim three miles with her pet kittens digging their claws in defendant's back after said schooner caught fire, and the defendant's father did not watch said schooner burn and sink and did not give expression to emotions referred to in said book, "The Cradle of the Deep", while

watching the burning and sinking of said schooner.

(g) The defendant represented in "The Cradle of the Deep" that various dramatic occurrences happened in her presence in connection with natives on the Island of Papua during a part of her sixteen years' stay on said schooner, "Minnie A. Caine"; and that, during said time she saw one of the seamen thereon have his arm amputated with a razor and that during said sixteen years' stay on said schooner a waterspout which was dispelled with a shot from a rifle; whereas the fact is that said alleged occurrences either did not take place or if they ever happened they never happened during the defendant's sixteen years' stay on said schooner.

(h) The defendant represented in "The Cradle of the Deep" that many emotional, dramatic and unusual events which are therein portrayed took place as a part of the defendant's daily life for sixteen years on the said schooner, "Minnie A. Caine", that the defendant took part in many of said events and personally observed others; whereas the fact is that whether or not the defendant ever had stirring experiences at sea of the nature referred to in "The Cradle of the Deep" the story set forth therein was compounded of hearsay, and imagination, and said defendant has in said book, "The Cradle of the Deep", interwoven with some facts, imagined romantic occurrences and has represented the compounded result as being in fact the literal recitation of her actual sixteen years of life on one schooner instead of a fancied life.

(i) The defendant represented in her book "The Cradle of the Deep" the unusual and dramatic incident that she was the only female living on board the schooner, "Minnie A. Caine", and that she developed from a baby to a young woman during the seventeen years she alleged having spent there,

and had no one but men to teach her what young girls ought to know about themselves; whereas the fact is that during a part of the time when the defendant was really on said schooner, "Minnie A. Caine", the defendant's mother was likewise there, and whereas the defendant was a student in public school in Berkley, California during part of the time when she represents herself to have been a lone female for seventeen years on said "Minnie A. Caine", and whereas the fact is that such life as the defendant really lived upon a schooner was not lived upon the schooner, "Minnie A. Caine", but if lived was lived upon several different vessels and under different and less stirring circumstances; and whereas the fact is that when defendant was eleven months of age she was not aboard the "Minnie A. Caine", but the first vessel upon which the defendant lived for any time was the schooner "Premier"; and whereas the fact is that during the time said defendant represents herself to have lived for seventeen years an extraordinary dramatic and stirring life upon said schooner, "Minnie A. Caine", said defendant was in fact for a part of said time living the prosaic life of a student in California.

TWENTY-SECOND: Shortly prior to May 23rd, 1929, articles appeared in the public press denouncing "The Cradle of the Deep" as a false presentation of the defendant's actual life. The defendant did not contradict said allegations publicly or to the plaintiff. The plaintiff thereby learned that the representation that said book was an autobiography was false and, in a writing, a copy whereof is hereto attached marked Exhibit "B", gave notice to the defendant that the plaintiff rescinded the agreement, Exhibit "A", and demanded that the defendant return to the plaintiff the sum of five

thousand ($5,000.00) Dollars paid by the plaintiff to the defendant upon the execution of Exhibit "A" and the plaintiff thereupon tendered back to the defendant said agreement Exhibit "A". Thereupon the defendant failed and refused to and still refuses to repay to the plaintiff the sum of Five thousand ($5,000.00) Dollars demanded.

W H E R E F O R E the plaintiff demands judgment against the defendant in the sum of Five thousand ($5,000.00) Dollars with interest from March 25th, 1929, together with the costs and disbursements of this action.

Hanshaf & Richter,
Attorneys for plaintiff,
Office & P.O. Address,
#130 West 42nd Street,
Borough of Manhattan,
City of New York.

D. W. GRIFFITH COLLECTION
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62

TREASURY DEPARTMENT

INTERNAL REVENUE SERVICE

NEW YORK, N.Y.

OFFICE OF THE COLLECTOR
SECOND DISTRICT OF NEW YORK
CUSTOMHOUSE BUILDING

IN REPLYING REFER TO

DMcH:6C8 ITR:34328

JUN 4 1929

D. W. Griffith, Inc.,
[illegible], 729-7th Ave.,
New York, N. Y. [illegible]

I am enclosing a check drawn in your favor by the Disbursing Clerk of the Treasury Department on account of an overpayment or overassessment of income tax for the year 7-1-1920-12-31-1920 in the amount of $ 38486.36 and interest in the amount of $17102.56

Respectfully,

FRANK K. BOWERS,

Credit - Surplus (Refund Fd 1920 Tax) 38,486.36 Collector.
Interest 17,102.56

TREASURY DEPARTMENT

INCOME TAX UNIT

OFFICE OF
COMMISSIONER OF INTERNAL REVENUE
WASHINGTON

IT:C:CC-

CERTIFICATE OF
OVERASSESSMENT

Number: 947810

D. W. Griffith, Incorporated,
Orienta Point,
Mamaroneck, New York.

Allowed: $ 38,486.36

Schedule No. 34328

Sirs:

An audit of your income tax return, Form 1120 Dated MAY - 4 1929
and a consideration of all the claims (if any) filed by you for the period ~~year~~ July 1, 1920 to Dec. 31, 1920, indicates that the tax assessed for this year was in excess of the amount due:

Assessed, Account #418,705	$110,225.62
Previously allowed STA4976	55,112.81
Balance	$ 55,112.81
Correct tax liability	16,626.45
Overassessment	$ 38,486.36

The overassessment shown herein is in accordance with the order of redetermination issued by the United States Board of Tax Appeals on February 28, 1929, Docket #14,267.

Your claim for refund of taxes to the extent not herein allowed was disallowed by the Commissioner as of the date of the schedule above noted.

NOTE.—The interest, if any, included herein is taxable income, and must be included in your income tax return for the year in which received.

The amount of the overassessment will be abated, credited, or refunded as indicated below. (You will be relieved from the payment of any amount abated: if an overpayment has been made and other taxes are due, credit will be made accordingly, and any amount refundable is covered by a Treasury check transmitted herewith.)

Included in the accompanying check is interest in the amount stated below, allowed on the refund or credit.

Respectfully,

C. B. ALLEN,
Deputy Commissioner.

Abated: $
Credited: $
To Tax. Year

Credited: $
To Tax. Year

Refunded: $ 38486.36
Interest: $ 17,102.56

By
Head of Division.

(7776) Revised Apr., 1926

June 4, 1929.

Miss M. E. Landenberger,
The Panhellenic,
3 Mitchell Place,
New York, N. Y.

My dear Miss Landenberger,

I am returning herewith the script entitled "THE TURNING WHEEL" which you submitted for Mr. Griffith's consideration.

Am sorry there has been such a delay in returning same to you.

Very truly yours,

Business Manager.

Mr. D. W. Griffith.

RAK/CC

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Form 1926 A

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

June 6, 1929.

NIGHT LETTER

Security 1st National Bank,
Hollywood Cahuenga Branhh,
Hollywood, Calif.

Leaving for California Will pick up note June fifteenth

R. A. Klune

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June 6, 1929.

Mr. Joseph M. Schenck,
United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Dear Joseph,

I am sending herewith an untitled play which is called by the author "Common Sense Brackett". I feel sure that it is a pretty safe story. It might be possible that it could be made the first pastoral, on the order of "WAY DOWN EAST", since the inception of the talking pictures, and it is the sort of thing that I have done as well as anyone. The amateur theatrical show which is only one of the very many fine incidents in the play would give an opportunity for some pretty girls and many good laughs and Common Sense Brackett himself - he is called Bruce in the story - affords opportunity for a characterization much like Bacon in "Lightnin" which, needless to tell you, has always been very successful with the American public.

I have been waiting to hear what you thought of "Momala".

I personally think the Texas story, like "THE PIONEER WOMAN", could be made into a tremendous picture but knowing your angle as I do I never had much hope that you would agree with me.

After all, you are agreeing right along with others on stories so certainly there must be some story that you and I can come to an agreement on. Let us try and make it the story which I am sending with this letter.

I will be waiting to hear from you. With best wishes,

Sincerely yours,

DWG/CC

We are asking ten eminent
Men and women to answer
for us the question "What
is Beauty?" I would ask you
write between one and
two thousand words for
me on "What is Beauty in
Pictures"

D. W. Griffith. June 7, 1929

"WHAT IS BEAUTY IN MOTION PICTURES?"

When I received the request to write an article on What is Beauty in Motion Pictures,in a weak moment I consented to endeavor to tell what it is. This move I have regretted deeply. I certainly tackled a tough job. I sympathize with the attitude Dr. Johnson assumed towards that famous line of Keats "A thing of beauty is a joy forever". Dr. Johnson thought these lines were a lot of applesauce, and tried to get someone to explain what Keats meant when he said this. Of course, the busy old talker did not care for poetry anyhow, but still that does not get me out of my difficulty in trying to tell what is beauty in motion pictures.

I don't know how to attack the problem at all. Does it mean who is beautiful? Does it mean the people who act in the pictures, those far famed beauties of the screen? Or do they want to know what beauty can be put into a scene in a picture. Of course, I am still madly enthusiastic over the beauty that can be put on the screen, particularly since the advent of the so-called talking pictures, sound and voices and music, have come to help. I say this rather more in what it is going to do than what it has done in this respect. Some ten or twelve years ago I put talking and singing into a picture of mine called "DReam Street" and went around trying to get somebody to finance what I thought was going to be a tremendous thing - the talking pictures. But everybody seemed to think it was just a novelty that would not amount to anything, but Warner Brothers have brought to sharp realiziation the absurdity of the old idea about it being only a novelty. I also spent $150,000)I wish I had it now) trying to perfect the wide screen, that is, a screen that would be practically the width of the average stage space. I didn't get very far with that. The money ran out before it was perfected, but it is going to be perfected. Within a few years you are going to see pictures spread out on a great canvas. That will eliminate those big faces, the close-up. I never knew how terrible this would become when I invented the idea. They are going to be able in motion pictures to paint on a great canvas. They are going to perfect the talking pictures as they have perfected the records. Talk about beauty! Imagine what you are going to be able to see then.

You will be able to see pastoral landscapes, streams through meadows and you will

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be able to hear the flow of the water. Perhaps by the stream cows are being driven home and you will hear the tinkle of their bells as they go by. You will be able to see a beechwood tree. Perhaps you will hear the wind stirring in its branches among the leaves - and any art that can reproduce the stirring of the wind in a beechwood tree will certainly spread beauty beyond compare. You will be able to see to movement of the people in the streets of a great city - the turmoil - the weaving of cars in and out - the voices of the children invented by humanity, the towers of iron and steel, automobiles, railways and steamships. The throngs of human beings, men and women, girls and boys. The short-skirted babies of now, in reds and oranges and blues and grays and crumsons, weaving in and out on streets like Broadway. Perhaps they don't know where they are going. Doubtless very few of them know what it is all about - who does - but they represent that movement of tragedy, of comedy, that burlesque, that satire, that nonsense, despair, hope, love and all the rest that makes up life. Ugly, some may say. That's only the point of view. I should say it is all a thing of beauty. Now I [redacted] like Paul Jones in Fielding's excellent novel when he takes his hero on a bright morning up a hill of poetic beauty and then stops and reminds his reader that now that he has his hero up there what the hell is he going to do with him and how is he going to get him down again. There are probably very few nowadays interested in beechwood trees and pastoral scenes, so I wish I could turn this article over to someone who knows how to write for the public, but I promised to write this thing and I will go through with it even if I pass out in doing it.

Of course it has been proven that the public is very much intere sted in the screen and the faces of the screen. I mean the more successful ones, those lucky, vivid children that come out of poverty, all the way from cooking spaghetti and the serficable, but rather humble business of washing dishes, surrounded by an aroma of corned beef and cabbage, to find themselves famed around the world, known, admired and praised in countries that never even heard the name of the President of the United States.

As an example, I was paying a young lady, a very astute young lady she later turned out to be, what I considered a rather extravagant salary - twenty-five dollars a week. The young lady didn't like something I said in directing her and she proudly boasted "Before she was through she would be making a hundred dollars a week". The young lady was wrong - thank the Lord. Five or six years later she was making $10,000 a week to

everyone's surprise. Incidently, this young lady, with honest sincer[redacted] in acting the roles she has played , giving to them that tender simplicity, has produced and given to the world a great deal of beauty. I don't think it is worth while mentioning her name because you doubtless never heard of her, but just as a matter of establishing a fact, her name is [redacted]

I was at a little dinner some years ago, a very humble affair, given in a small four room house by a newly married couple. They were celebrating their journey into that great adventure sometimes called matrimony. I had been warned not to miss this party because a certain young man was going to cook spaghetti and he was the finest spaghetti cook in the city. The party was O. K. and the spaghetti was great. The young man not only cooked the spaghetti but also served it with great interest and solicitude. He wasn't a professional cook, I must remark. He was, of course, unknown to the world and fame. I happened to look at him while he was serving the spaghetti. He had a marvelous face. I spoke to my host about him. To make a long story short, I made a test of him for motion pictures. As I said before,his face was marvelous, but his body was a little fat. I suggested that he train down. He did. I put him in a few small pictures. Incidently, no one bothered much about him at the time, but later onhe was given a chance and from then on he gave a great deal of beauty to the world. You perhaps have also heard of him, but at any rate I will tell you his name. It was Rudolph Valentino.

What is Beauty? For instance, what is beauty in women? Where is there a beautiful woman? I am old enough now to make a statement frankly. There is no such thing. For us who have to look for handsome men or for beautiful women to play parts in the pictures, every day comes clearer the truth that there is no truly beautiful woman. When you have to photograph them in the hot lights of the studio, in the hurry and bustle and anxiety, you discover this fact most forcefully, and that is what drove me to invent the thing that is so much used now, haze photography. This helps a lot but even then you have to use certain angles for each of them.

I know of two women in motion pictures - I am not going to mention their names - that in face and form, in line and contour, come nearest being beautiful as any I have ever seen. It is almost impossible to pick a flaw in either one of these two young ladies - let no one get excited, both of them are married. However, to the great

world at large they are not one tenth as popular as a half a dozen others that cannot even pass a beauty test, but who are able to express something, to translate life and ideas so that people looking at them on the screen think they are beautiful.

I realize that again, Like Paul Jones, I am climbing a hill - well, I will climb it to the top. If I fall down and break my neck it is the editor's fault, not mine.

Perhaps beauty is something that they feel and think - their imagination - their dreams. In other words, whatever is boiling in the pot inside them is beauty. After all, practically [redacted] can be beautiful. Exercise, self-denial and the right kind of thinking. The same course can make any man attractive .

Now if you get anything out of this, you win.

["practically every woman can be" JWA]

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June 7th 1929.

Mr. Albert H.T. Banzhaf,
"White Bridge Farm"
Southport, Conn.

Dear Mr. Banzhaf:

It is very important that I read "Cradle of the Deep" as it existed before the Evening Post attacked the same. It is quite possible that some changes have been made in the present book. It is also important that I see the jacket of the book as it was printed before the Evening Post attack was made.

While I hate to deprive you of your autographed copy of the autobiography you ought to let me have it for I cannot prepared a proper complaint, not being automatic, without reading the autobiography above referred to, namely the one issued before the Evening Post attack was made.

Very truly yours,

MEH:GDM

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

June 10, 1929.

NIGHT LETTER

Miss Anne Ferrero
c/o United Artists Studio,
1041 N. Formosa Ave.,
Hollywood, Calif.

Arriving Losanageles alone Friday night on Chief Advise Sternlov and Jimmie

Tell Miles radio is not for sale Regards

R. A. Klune

June 10, 1929.

Mr. Harvey E. Fisk,
Bankers Trust Company,
16 Wall Street,
New York, N. Y.

Dear Sir,

In reply to your letter of recent date relative to our picture "AMERICA" please be advised that the only manner in which we can meet with your request for a copy of the picture of the arrival of the express rider from Massachusetts at the Virginia House of Burgesses would be to make a copy from the print of the motion picture itself through enlargement. If this will suffice your needs we will be very glad to let you have it.

The historical incidents depicted in the production were all under the supervision of Mr. John L. E. Pell an expert on all matters pertaining to the American Revolution. We are sure that Mr. Pell will be very pleased to give you any information you require if you will address him at his home, 185 Pomeroy Ave., Pittsfield, Mass.

Very truly yours,

D. W. Griffith, Inc.

RAK/CC

Business Manager.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SEWARD PROSSER,
CHAIRMAN, BOARD OF DIRECTORS

ALBERT A. TILNEY,
PRESIDENT

BANKERS TRUST COMPANY

NEW YORK
16 WALL STREET
FIFTH AVENUE AT 46th STREET
MADISON AVENUE AT 57th STREET

CABLE ADDRESS — NEW YORK & PARIS-BANKTRUST
CABLE ADDRESS — LONDON-BANTRUSCOM

PARIS
3 & 5 PLACE VENDOME
LONDON
26, OLD BROAD STREET, E.C.2.

16 WALL STREET
NEW YORK

June 11, 1929

D. W. Griffith, Inc.
729 Seventh Avenue,
New York, N. Y. Attention: Mr. R. A. Klein

Dear Sir:

I am in receipt of your favor of the tenth instant and appreciate your willingness to give me a copy of the print of the motion picture depicting the arrival of the express rider from Massachusetts at the Virginia House of Burgesses. It seems to me that this ought to give me what I want. Please let me know what you would charge for making such a copy.

Yours very truly,

Harvey E. Fisk

F DTL

Harvey E. Fisk

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

June 12th, 1929.

Miss Conway,
% D. W. Griffith, Inc.,
729 Seventh Ave.,
New York City.

Dear Miss Conway:

With reference to the charge of French Francs, 2750, as shown on settlement statement of LADY OF THE PAVEMENTS for the period ending March 2nd, 1929, Paris Exchange, please be advised that this covers the hire of a launch to convey a party to Pont-Neuf, near Paris, in order to shoot a scene for this picture. The authorization is contained in telegram from Mr. Griffith to our Paris office which was received by them the latter part of December 1928.

Very truly yours,

UNITED ARTISTS CORPORATION

Comptroller
H.J. MULLER

HJM:MVH

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To Mr. Klune

From C. M. Conway

Date June 15, 1939.

Time

Reply to

Dear Ray,

As per your instructions to-day I telephoned Mr. Schenck's secretary about the story "Common Sense Brackett". She said that Mr. Schenck had not read it as yet, but planned to take it with him to the Coast and read it on the way. The trade papers said he was leaving to-day but when I asked her she said no, not yet. I suppose that means that he may leave within a day or two. Therefore, I am unable to make copies of the story as I had planned, as I didn't want to take it away from Mr. Schenck. He might leave before I finished, so I thought it best to leave it there. Would it be convenient for you to have Miss Ferrero make a few copies from the one you took? Mr. Richter said he would like to get a copy as soon as possible as the people might be asking for it any day now, so let me know if you can have this done.

Nothing else new. Haven't seen or spoken to Mr. Griffith since you left, but yesterday Willard asked me to get hold of a print of an old Fine Arts picture called "The Fall of the Alamo" so, I suppose, that is still in the wind.

Best regards to everyone,

Please make all replies on back of this memorandum.

TELEPHONE WISCONSIN 3019

New York Federation of Post Office Clerks

AN ORGANIZATION DEVOTED TO THE INTEREST OF THE U. S. GOVERNMENT
AND AN IMPROVED POSTAL SERVICE

Convention Committee

JOHN J. FLYNN . . . Committee Chairman
JOHN M. TORKA . . Committee Secretary
ISIDORE POSNER . . Committee Treasurer
JAMES KENNAUGH
LOUIS C. WOOLF
OSCAR NIEDHARDT

Officers

JAMES KENNAUGH . . . President
HERMAN GOLDSTEIN . . First Vice-President
JAMES CAULO . . . Second Vice-President
HENRY WURTZEL . . Third Vice-President
DANIEL GOLDSTEIN . Fourth Vice-President
WALDEMAR CRUGER . Fifth Vice-President
ABRAHAM GERBER . . Recording Secretary
JOHN M. TORKA . . . Financial Secretary
ISIDORE POSNER . . . . Treasurer
JAMES H. COKELEY . . . . Guide
BENJAMIN TARSHIS . . . . Guard

116 WEST 39TH STREET
NEW YORK, N. Y. June 14, 1929.

STATION DELEGATES

Name	Station
Harold Bloom	A
Jacob Jacobowitz	B
Benjamin Meyerowitz	D
Harris H. Harnick	F
Louis V. Griffin	G
Benjamin Tarshis	H
Gus Roth	I
Ernest E. Williams	J
Lawrence R. Hanstein	K
Joseph Appelbaum	L
Wilfred A. Fitzmaurize	N
Wilbur J. Rogers	P

D.W. Griffith, Esq.,
729 - 7th Ave.,
New York, N.Y.

Dear Mr. Griffith:-

Confirming 'phone conversation with our Mr. Kennaugh, I desire to inform [illegible] that we have been successful in [illegible] convention time [illegible] matters [illegible] mails. [illegible] for [illegible] orms [illegible] ions. 5,000 delegates and visiting employees will attend. They meet at the Commodore Hotel for a week. We are desirous of showing them that the people of this City are interested in their labors. We are appealing for financial assistance and your contribution will be appreciated.

After all expenses are met any surplus monies will be applied to our local Sick Aid and Death Benefit Fund.

Very sincerely yours,

John J. Flynn

John J. Flynn, Chairman,
Convention Committee.

RADIO BROADCASTING DATES

NEW YORK FEDERATION OF POST OFFICE CLERKS, THROUGH PRESIDENT JAMES KENNAUGH, WILL BROADCAST OVER THE FOLLOWING STATIONS:

WLWL, TUESDAY, JANUARY 15, 1929, AT 6.45 P.M.
WLWL, TUESDAY, MARCH 12, 1929, AT 7.15 P.M.
WMCA, MONDAY, APRIL 1, 1929, AT 9.00 P.M.
WLWL, TUESDAY, MAY 28, 1929, AT 7.15 P.M.
WMCA, SATURDAY, AUGUST 31, 1929

LISTEN IN!

[illegible]
John M. Costigan
College
Waldemar Cruger
Fordham
Henry E. Oberle
GENERAL POST OFFICE
Auditor's Office, Room 313
Jacob H. Cannold
Inquiry Section, Room 240
James Kennaugh
Louis C. Woolf
Room 442
Thomas J. Keyes
Room 446
Peter J. Walters
M. I. & R. Dept.
James J. Ferguson
Money Order Division
John J. Flynn John Scherer
Miss Julia V. Mahoney
Order & Instruction Section
Miss Lillian Klinger
Registry Division
Emile Combe, Jr.
Supply Department
Leo Craft

STATION DELEGATES

Office Supt. of Delivery
Room 201
Christopher P. McCann
Office Supt. of Mails
Room 230
Harry R. Meyers Frank Stonk
Transportation Department
Joseph R. Keller
Mailing Division
Abraham Gerber
Delivery Division
John M. Torka Alex. Kats
Weighing Section
Isidore Posner
Grand Central, Mailing Div.
Ralph P. Rippere
Grand Central, City Div.
William Otto
Grand Central, Trans. Dept.
Patrick Reidy
Grand Central Annex
Abraham M. Kasprowitz
High Bridge
Charles J. Robine
Hudson Terminal
Daniel Goldstein
Inwood
Jacob Flank
Madison Square
Max Gogel Jos. Freedman
Geo. Balterman John M. Schick
R. M. Younghans
Morris Heights
Samuel Goldman
Sutton
Benjamine Teitle
Times Square
Abraham Levine No. 8
Tompkins Square
Philip Grossman
Trinity
Israel Itzkowitz
Tremont
Timothy Leonard
Varick St. Letter Dept.
Theodore F. Guba
Varick St., City Division
Max Mechanic
Washington Bridge
William O'Grady
West Farms
Herman Goldstein
Williams Bridge
Milton Kurwitz
U. S. P. O. Garage
West 54th Street
William Posner
West 63d Street
William Herman

TELEPHONE WISCONSIN 3039

New York Federation of Post Office Clerks

AN ORGANIZATION DEVOTED TO THE INTEREST OF THE U. S. GOVERNMENT
AND AN IMPROVED POSTAL SERVICE

Convention Committee

JOHN J. FLYNN . . . Committee Chairman
JOHN M. TORKA . . Committee Secretary
ISIDORE POSNER . . Committee Treasurer
JAMES KENNAUGH
LOUIS C. WOOLF
OSCAR NIEDHARDT

Officers

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JAMES CAULO . . . Second Vice-President
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JOHN M. TORKA . . . Financial Secretary
ISIDORE POSNER . . . . Treasurer
JAMES H. COKELEY . . . . Guide
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116 WEST 39TH STREET
NEW YORK, N. Y. June 14, 1929.

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Name	Station
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Lawrence R. Hanstein	K
Joseph Appelbaum	L
Wilfred A. Fitzmaurice	N
Wilbur J. Rogers	P
[I]ving P. Shatkin	R
[M]iello Buccino	S
[S]amuel Bronstein	T
[J]oseph Baumgarten	U
[M]ichael Pedberesnak	W
[A]braham Warshauer	Y

City Hall Registery Division
John J. Kenny

City Hall Mailing Division
[S]amuel Moser James Elardo

City Hall City Division
James Caulo
Joseph Spiro
John M. Costigan

College
Waldemar Cruger

Fordham
Henry E. Oberle

GENERAL POST OFFICE
Auditor's Office, Room 313
Jacob H. Cannold
Inquiry Section, Room 240
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Money Order Division
John J. Flynn John Scherer
Miss Julia V. Mahoney
Order & Instruction Section
Miss Lillian Klinger
Registry Division
Emile Combe, Jr.
Supply Department
Leo Craft

D.W. Griffith, Esq.,
729 - 7th Ave.,
New York, N.Y.

Dear Mr. Griffith:-

Confirming 'phone conversation with our Mr. Kennaugh, I desire to inform you that we have been successful in bringing the Post Office Biennial Convention to New York City, for the first time in thirty-two (32) years.

The Convention discusses matters pertaining to improvements of the mails. Those adopted are sent to Congress for their disposition. All postal reforms were born at these or like conventions. 5,000 delegates and visiting employees will attend. They meet at the Commodore Hotel for a week. We are desirous of showing them that the people of this City are interested in their labors. We are appealing for financial assistance and your contribution will be appreciated.

After all expenses are met any surplus monies will be applied to our local Sick Aid and Death Benefit Fund.

Very sincerely yours,

John J. Flynn

John J. Flynn, Chairman,
Convention Committee.

STATION DELEGATES

Office Supt. of Delivery
Room 201
Christopher P. McCann
Office Supt. of Mails
Room 230
Harry R. Meyers Frank Stock
Transportation Department
Joseph R. Keller
Mailing Division
Abraham Gerber
Delivery Division
John M. Torka Alex. Katz
Weighing Section
Isidore Posner
Grand Central, Mailing Div.
Ralph P. Rippere
Grand Central, City Div.
William Otto
Grand Central, Trans. Dept.
Patrick Reidy
Grand Central Annex
Abraham M. Kasprowitz
High Bridge
Charles J. Robine
Hudson Terminal
Daniel Goldstein
Inwood
Jacob Flank
Madison Square
Max Gogel Jos. Freedman
Geo. Balterman John M. Schick
R. M. Younghans
Morris Heights
Samuel Goldman
Sutton
Benjamine Teitle
Times Square
Abraham Levine No. 8
Tompkins Square
Philip Grossman
Trinity
Israel Itzkowitz
Tremont
Timothy Leonard
Varick St. Letter Dept.
Theodore F. Guba
Varick St., City Division
Max Mechanic
Washington Bridge
William O'Grady
West Farms
Herman Goldstein
Williams Bridge
Milton Hurwitz
U. S. P. O. Garage
West 34th Street
William Posner
West 43d Street
William Herman

June 17, 1929.

Consolidated Film Industries, Inc.,
203 West 146th Street,
New York, N. Y.

Gentlemen:

We are sending you herewith two letters from the Publix Theatres, in which they designate certain scenes from Mr. Griffith's picture "AMERICA" which they wish to use. We are also sending herewith positive of these scenes with the footage of each desired marked thereon.

Will you kindly make up immediately one very good print of each of the scenes mentioned, and deliver same, together with the positive sample which we are sending you herewith to Mr. Irving Rapper, Room 959 Paramount Bldg., Times Square, New York City. The cost of making up these scenes is to be paid by Publix Theatres and you can be guided by this in sending them open account or C. O. D. as you prefer.

The Publix Theatres Corporation is very anxious to have these scenes delivered to them not later than Tuesday afternoon, if possible, or in any event, Wednesday morning, and we would appreciate whatever co-operation you will extend to them in this matter.

Thanking you for your courtesy,

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

P. S. Kindly return the attached letters to me when you are finished with same. Thank you.

TEL. JOHN 4730

DOUGLAS, MULLIGAN & McNAMEE
50 PINE STREET
NEW YORK

ATTORNEYS

JAMES H. DOUGLAS
HOWARD F. R. MULLIGAN
CHARLES R. McNAMEE

236

June
17th,
1929.

Albert H. T. Banzhof, Esq.,
130 West 42nd Street,
New York City.

Dear Mr. Banzhof:

I confirm the understanding and agreement between ourselves as attorneys for Miss Joan Lowell and yourself as attorneys for D. W. Griffith Inc., you having stated that your client might institute suit against Miss Lowell based upon the allegations contained in your letter to her dated May 23rd, 1929, and the immediate institution of such suit being deemed unnecessary by both of the parties concerned, it is agreed that your delaying the instituting of such an action will not be deemed laches on your part and that Miss Lowell will not assert or interpose a defense of laches based upon that delay by you in the event that suit is subsequently begun by your client in this connection.

Very truly yours,

HFRM:ah

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1929

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1929 JUN 18 PM 7 21

SD169 125 NL XU=HOLLYWOOD CALIF 18

D W GRIFFITH=
HOTEL ASTOR NEWYORK NY=

EASTERN THEATRE MAN NAMED HARRIS HAS COLLECTED COLOR FILM PATENTS TO COMPETE WITH TECHNICOLOR CLAIMING GREAT ADVANTAGES HIS PROCESS SAW TWO REELS ACTION AND HEARST RANCH WHICH LOOKED GREAT WANTS TO KNOW IF YOU ARE INTERESTED IN HIS FINANCING YOUR NEXT PICTURE WITH HIS PROCESS OR IF WILLING TO SELL YOUR COMPANY TO HIM FOR EITHER STRAIGHT CASH OR CASH AND STOCK HIS COMPANY THEY HAVE STUDIO HERE AND APPARENTLY MEAN BUSINESS FOX NOW TESTING THEIR PROCESS AS TECHNICOLOR TIED TO WARNERS THEY ARE ANXIOUS TO BUILD OWN STUDIO IN VALLEY FOR YOU THEY SAY AND HAVE YOU ACTIVELY ASSOCIATED WITH THEIR ENTERPRISE IF INTERESTED SAY SO IN WIRE WILL HAVE THEM BEGIN NEGOTIATIONS DIRECT THEY ARE REPUTED TO HAVE LARGE RESOURCES KINDEST REGARDS=

:LLOYD.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

THE NORTH AMERICAN REVIEW
FOUNDED IN THE YEAR 1815
9 EAST 37TH STREET
NEW YORK

OFFICE OF
THE EDITOR

June 21, 1929

D.W. Griffith, Esq.,
729 Seventh Avenue,
New York City,

My Dear Mr. Griffith;

Here on the North American Review we feel, after having seen a number of the talking motion pictures, that the art of photography as it is related to motion pictures, has turned pretty definitely in a new direction since the introduction of sound effects and dialogue.

It is our thought that a discussion of this new orientation would make a most interesting article for our magazine; and you, of course, are the man, above all others, whom we would wish to write the article since you were the first to perceive the artistic possibilities in the motion picture.

Have you, by any lucky chance, the leisure in which to do three thousand, or thirty-five hundred words on this subject? And if you have, will you let us know at your earliest convenience since we very much wish to have the article for our issue which closes on July 20? If you haven't the leisure we shall, most regretfully, be forced to go elsewhere.

Very truly,

Dolos W. Lovelace
Associate editor.

HOME OFFICE
729 SEVENTH AVE.
NEW YORK

TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

June 21, 1929

D W Griffith Inc

At a recent conference with our Chairman, Mr. Joseph M. Schenck, it was decided that, in view of the fact that practically none of our United Artists Producers intend to make silent versions of their pictures for use in foreign territory, it would be impracticable to continue the maintenance of our Foreign Exchanges, outside of the English-speaking countries; consequently Mr. Schenck has instructed me to dispose of our Exchanges as quickly as possible, thereby saving the expense of operation of those Branches prior to the completion of the unplayed contracts that we now have on our books. In this respect we have been in negotiation with the METRO-GOLDWYN-MAYER Corporation who are desirous of taking over our Far East branches, and we enclose herewith a memorandum setting forth the terms and conditions under which we intend to dispose of said Exchanges.

As the deal will involve the unplayed contracts of your pictures, you are kindly requested, if you approve of the terms and conditions of the entire transaction, to attach your signature to the memorandum enclosed.

We will endeavor to make similar arrangements with other concerns for the disposition of the balance of our Foreign Exchanges.

The distribution of our pictures in India, Burma, Ceylon, Philippine Islands, China, Mongolia, Manchuria and French Indo-China, will be controlled through the New York office, in the event we have pictures available for those territories.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
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GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

D.W. Griffith Inc.

June 21, 1929

PROPOSED PLAN FOR THE ACQUISITION BY METRO-GOLDWYN-MAYER CORPORATION OF UNITED ARTISTS CORPORATION of FAR EAST

It is proposed, subject to final agreement, that Metro-Goldwyn-Mayer shall acquire the distributing organization of the United Artists Corporation in the Far East, comprising the following Exchanges:

JAPAN:

TOKYO Home Office
TOKYO Exchange
OSAKA Exchange
AOMORI Exchange
KYUSHU Exchange

STRAITS SETTLEMENTS: SINGAPORE Exchange

DUTCH EAST INDIES:

WELTEVREDEN, Batavia, Exchange
SOERABAYA, Java, Exchange

KOREA: SEOUL Exchange

INDIA, BURMA and CEYLON are not included.

PHILIPPINE ISLANDS are not included,

CHINA, MONGOLIA, MANCHURIA and FRENCH INDO-CHINA are not included.

It is proposed that M-G-M will take over the operation of the above mentioned offices as of Sept. 1, 1929, under the following terms and conditions:

1 - United Artists Corporation shall receive all cash it has in banks as of Aug. 31, 1929 as reflected in its Balance Sheet as of that date, including cash in transit and on hand in exchanges

but excluding travelling advances and contingent funds on hand or in transit to exchanges, which amount M-G-M shall reimburse United Artists Corporation.

2 - M-G-M shall reimburse the United Artists Corporation for advances and deposits made covering Rent, Telegraph, Telephone, Electric Light and Water deposit, and all other deposits made that were necessary for the operation of these exchanges, and upon receipt of said moneys from M-G-M, United Artists Corp. shall take the necessary action to have the total of these deposits vested in the name of M-G-M.

3 - ACCOUNTS RECEIVABLE FROM PRODUCERS, as reflected in the Balance Sheet as of Aug. 31, 1929 shall be collected from the Producer by United Artists Corporation.

4 - ACCOUNTS RECEIVABLE FROM EXHIBITORS for film hire on Played and Earned basis, as reflected in its Balance Sheet as of Aug. 31, 1929, shall be paid by M-G-M to United Artists Corporation as and when collected by them from exhibitors.

5 - MISCELLANEOUS ACCOUNTS RECEIVABLE, as reflected in the Balance Sheet as of Aug. 31, 1929, due from M-G-M shall be paid by M-G-M to the United Artists Corporation in cash. Amounts due United Artists Corporation from exhibitors for advertising material supplied shall be paid to U. A. C. by M-G-M as and when collected by them. M-G-M shall pay to U.A.C. in cash, any interoffice accounts receivable due from Exchanges to be taken over by them. Other accounts receivable due U.A.C. from exchanges and agents other than those taken over by M-G-M shall be collected by U.A.

6 - POSTERS, ACCESSORIES, on hand and in transit: M-G-M agrees to reimburse the United Artists Corporation in cash for accessories on hand and in transit, as reflected in its Balance Sheet as of Aug. 31, 1929, less a credit for any amount of accessories or posters that M-G-M decide not to use as of Aug. 31, 1929.

7 - FURNITURE & FIXTURES: M-G-M agree to reimburse U. A. C. in cash for the amount carried on its Balance Sheet as of Aug. 31, 1929, on this item.

8 - LIABILITIES: U.A.C. agrees to settle all its liabilities owing to Producers as reflected in its Balance Sheet as of Aug. 31, 1929.

9 - ACCOUNTS PAYABLE & ACCRUED EXPENSES: U. A. C. agree to pay all Accounts Payable and Accrued Expenses as of Aug. 31, 1929, including the amount that is owed the U.A.C. of Delaware on Purchase Account as of Aug. 31, 1929, or any other expense incurred prior to Aug. 31, 1929.

10 - ADVANCE PAYMENTS FOR FILM SERVICE: U. A. C. agree to give credit to M-G-M for any amount it carries on its Balance Sheet as of Aug. 31, 1929, for moneys received as advance payments for film service from Exhibitors, provided the said advances are advances from Exhibitors served by the Exchanges which M-G-M are taking over. It is understood that M-G-M are not to receive any credit for any advances which the Corporation may have for film service for Exhibitors in the territories of India, Burma, Ceylon, Philippine Islands, French Indo-China, China, Manchuria, Mongolia and Korea, with the exception of those Exhibitors served from the Seoul Exchange.

11 - M-G-M agree to assume all expenses of the operation of said Exchanges and the Tokyo home office as of Sept. 1, 1929, and thereafter.

12 - It is further agreed that M-G-M will pay to United Artists Corporation, in consideration of its Good Will, the sum of $_____. (This sum to be agreed upon by Mr. J. M. Schenck and Mr. Arthur Loew.

13 - It is further agreed that the U. A. C. will turn over to M-G-M, as of Aug. 31, 1929, all of its unplayed contracts in the following exchanges:

JAPAN:	TOKYO Home Office TOKYO Exchange OSAKA Exchange AOMORI Exchange KIUSHU Exchange
STRAITS SETTLEMENTS:	SINGAPORE Exchange
DUTCH EAST INDIES:	WELTEVREDEN, Batavia, Exchange SOERABAYA, Java, Exchange
KOREA:	SEOUL Exchange

14 - Further, the U. A. C. agree to permit the distribution thru the above mentioned Exchanges, of unreleased product of the U. A. C. or its Producers that is available for distribution and delivered to our Tokyo office as of ~~Sept. 1, 1929~~ Aug. 31, 1929.

15 - The following are the terms which the U. A. C. shall receive for its unplayed contracts and unreleased pictures:

a - Unplayed Contracts: On all unplayed contracts U.A.C. shall receive ninety (90%) percent of the film rental from Sept. 1, 1929 on, to be settled with producers on the basis of their contracts with U.A.C.

b - Unreleased Product: U. A. C. shall receive sixty (60%) percent on all unreleased product delivered and available for release to the Far East Exchanges as of Aug. 31, 1929.

c - Lease: Released and Unreleased Product.

The lease shall conform to the contracts between U. A. C. and Producers for the Far East territory. All prints of these subjects shall be returned to the Producers or destroyed, and if destroyed, satisfactory affidavits furnished of the destruction of same.

16 - It is agreed that in the event M-G-M should desire to continue distribution of any of the U. A. pictures at the expiration of the leases between the U. A. C. and its Producers, the U. A. C. will endeavor to secure permission for a continuation of the distribution of said pictures.

17 - Cost of Prints, Trade Paper Advertising, Newspaper Advertising, Freight Charges, Express Charges, Censorship, Duties, Copyright Charges, are to be borne between the Producers and the Distributors in accordance with Schedule "A".

18 - U. A. C. does not bind itself to release any further product thru the above mentioned Exchanges to be acquired by M-G-M, unless distribution thru said Exchanges is desired by any one of its Producers; then the terms and conditions are to be mutually agreed upon.

19 - All used prints on hand at the different exchanges are to be turned over to M-G-M, but new prints on hand or in transit, or prints which have had only a first run shall be paid for by M-G-M together with charges as per Schedule "A".

20 - Shipping cases, stationery, printing and censor stamps unexpended (deferred charges) are to be paid for by M-G-M.

The above terms and conditions, subject to formal contract being prepared, between Metro-Goldwyn-Mayer and United Artists Corporation, are hereby accepted and agreed to as they affect my or our producing company's pictures now being released, as per the above, by United Artists Corporation of Far East.

ACCEPTED D. W. Griffith, Inc.

By Albert D. Lasky Inc.

DISTRIBUTION OF CHARGES FOR THE FAR EAST

SCHEDULE "A"

	PRODUCER	DISTRIBUTOR
REVENUE	60%	40%
PRINTS	60%	40%
TRANSLATION & NEGATIVE TITLES	100%	
POSITIVE TITLES	60%	40%
FREIGHT & CARTAGE FROM LABORATORY TO DESTINATION	100%	
DUTY	60%	40%
REPLACEMENT	60%	40%
CENSORING	60%	40%
COPYRIGHTING		100%
TRADE & NEWSPAPER ADVERTISING		100%

- - - - - -

June 21, 1929.

Stock Transfer Department,
Central Hanover Trust Company,
80 Broadway,
New York, N. Y.

Gentlemen:

Will you kindly furnish me with a complete list of the names, addresses and number of shares owned, of the stockholders of D. W. Griffith, Inc.

I understand that the cost of making up this list will be in the neighborhood of one hundred dollars, and if you will send the bill to me personally, check will be remitted promptly.

Thanking you,

Very truly yours,

Vice-President.

D. W. Griffith, Inc.

AGG/GG

June 21, 1929.

Mr. John J. Flynn,
Chairman Convention Committee,
N. Y. Federation of Post Office Clerks,
116 West 59th Street,
New York, N. Y.

Dear Sir,

We have discussed with Mr. Griffith the matter contained in your letter of June 14th and he regrets exceedingly that at this time we are unable to make any contribution to your very worthy cause.

We are not producing at the present time and we, therefore, have no fund from which to make contributions.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ARTS FILM LIBRARY

June 25, 1929.

Mr. E. Corcoran,
Steel Pier,
Atlantic City, N. J.

My dear Mr. Corcoran,

Please pardon our delay in sending you something for the exhibit but we have had a rather hard time finding something that was used in Mr. Griffith's pictures. However, we have succeeded in finding something and while its significance is not very great, it is the best we can do.

We have today sent you via parcels post a package containing a Chinese cup. This cup was used in the Chinese shop sequences of "BROKEN BLOSSOMS" and is the only thing that remained in Mr. Griffith's possession. We are also sending you, underseparate cover, an autographed photograph of Mr. Griffith.

Sorry that we were not able to find something more significant and befitting Mr. Griffith's position in the industry, but trust what we are sending will serve the purpose.

With best wishes,

Very truly yours,

D. W. GRIFFITH, INC.

cc/s

June 25, 1929.

Post Office Department,
Station G,
West 52nd St.,
New York, N. Y.

Dear Sirs,

Referring to the enclosed notice of arrival of registered article for Mr. John C. Epping at this address, kindly be advised that Mr. Epping is in Europe.

If the sender will lift the "For Personal Delivery Only" stipulation the writer is authorized to accept any and all communications for Mr. Epping.

Very truly yours,

CC/S

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Grey

From C. M. Conway

Date June 26, 1929.

Time

Reply to

Dear Mr. Grey,

Attached hereto you will find duplicate bills covering the amount due us for prints of "Judith of Bethulia". Of course, I don't know just how Mr. Burkan would like to have this matter handled, but personally I think the easiest would be for him to instruct the United Artists Corporation to pay to D. W. Griffith, Inc. any and all sums representing "Judith" income up to the amount of $759.36. When this is done D. W. Griffith, Inc. will be more than glad to receipt the enclosed bills or to give him a release covering same. I have been advised today by the United Artists Corporation that the amount due on "Judith" to date is $635.86, so you see we will not be paid in full by any means and according to the way the "Judith" income accumulates it will be another twenty-five years before we get the additional $123.50.

Inasmuch as the Corporation cash account is very low, I would appreciate it if you will rush this letter off to Mr. Burkan so that the instructions can go forward without delay to Mr. Kelly.

Many thanks.

Please make all replies on back of this memorandum.

June 26th, 1929.

Dept. of Taxation & Finance,
Albany, New York.

Gentlemen:

Enclosed is franchise tax report on DAVID W. GRIFFITH CORP. for the year 1929.

Very truly yours,

MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

June 26, 1919.

Mr. and Mrs. Francis P. Garvan,
Roslyn House,
Roslyn, L. I.

Dear Sir and Madam,

On behalf of Mr. D. W. Griffith I wish to acknowledge receipt of copy of the book "Chemistry In Medicine" sent by The Chemical Foundation, Inc. with your compliments.

Mr. Griffith deeply appreciates your courtesy in thus remembering him.

Very truly yours,

Secretary to Mr. Griffith.

CC/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(6/26/1929)

MUSEUM OF MODERN ART FILM LIBRARY COLLECTION

Sixty Park Avenue

Dear David,

Mr. Banzhaf let me have "Commonsense Bronson". You told us some of it and I liked it as you remember. On reading it am most enthusiastic. Think it the best so far. It is safe. And you can do a lot with the country stuff. Dont like the name however for a movie. People dont care for common sense until they are middle-aged at least. They might think it preachy. I suggested to Mr. Banzhaf that in order to get Mr. Schenck's interest, you might call it "Her First Step-in". He said "Brevities"" but I think mine best.

I opened the enclosed by mistake. I did the same months ago and sent on the notice to Mr. Banzhaf. If that is your original account at that Bank, at compound interest all these years, you should not be so indifferent toward it.

Trust the cold is better.

Sorry about "Journey's End" but you may make some connection even yet. The British Co. get 50/50. I was to have met Sherrif the author at a tea but was out of town. They do it with the N.Y. company intact in February, that is the present plan. However you may get it yet. You are the one to do it. Hope Schenck likes"Commonsense" . If he doesn't do it without him. It is an awfully good story. So long.

Linda

June 26th

A

87.3'

June 27, 1929

D. W. GRIFFITH COLLECTION,
MUSEUM OF MODERN ART FILM LIBRARY

Mr. W. H. Kemble,
Bartlett Building,
Los Angeles, Cal.

Dear Sir,

With reference to our long distance telephone conversation concerning the BIRTH OF A NATION, would say I have since checked the figures and I find that I was over conservative.

The gross net income per road show was $2,210,323.93. This does not include receipts from foreign countries which are not available at this writing. We think the estimate of $15,000,000 to $18,000,000 gross to the theatres is conservative.

If our wonderful musical score and effects were added to the film, we estimate that the gross net income from that operation along during the next two to three years should be from $1,000,000 to $2,000,000, as very few of the smaller cities have seen the picture with a good orchestra.

If an entirely new dialog version is made, we believe that everyone who has seen the picture before would like to see it again, besides the many who have not seen it, so that we think our estimate of the same profits, or perhaps double, is within reason. There would be no difficulty in having Mr. Griffith again produce the picture.

With reference to the condition of the negative, would say it is in excellent condition and we have run the picture before Ernest Rappe, Director of Roxie's Orchestra; important heads of Fox Movie Tone and other people who are among the best judges in the country, and they admit the picture is undoubtedly still the greatest of all pictures and there is practically nothing in it to indicate that it is an old picture.

Yours very truly,

EPOCH PRODUCING CORPORATION

By

HEA KM

NATHAN BURKAN
COUNSELOR AT LAW
1451 BROADWAY
NEW YORK

TELEPHONE WISCONSIN 9060
CABLE ADDRESS "BURKLAW NEW YORK"

CHARLES SCHWARTZ
LOUIS D. FROHLICH
HUGO VOGT
SOL A. ROSENBLATT

June 22th, 1923.

Mr. A. Griffith Gist,
807 Longacre Building,
New York City.

Dear Sir:

Your letter of the 27th inst., with enclosures received.

I am enclosing herewith copy of letter, which I have this day sent to Mr. Kelly authorizing payment to D.W. Griffith Inc., of the balance of $635.80, which United Artists have stated they are holding on account of Judith of Bethulia.

Very truly yours,

Nathan Burkan

NAR/FLL.
(Enc.)

EXECUTIVE OFFICE:
STEEL PIER BLOCK

TELEPHONES:
4-8175 AND 4-8176

Atlantic City Steel Pier Company

Atlantic City, N. J.

June 28th, 1929

Dear Miss Conway:

Thank you very much for your letter of June 24th.

I am in receipt today of the Chinese Cup and also the autographed letter from Mr. Griffith. .

Both of these will be given due prominence in the exhibit .

I am glad to advise you that the Motion Picture Exhibition is attracting widespread attention and bids fair to be one of the greatest attractions in the resort this season.

I hope you have an opportunity of paying us a personal visit soon.

Sincerely yours

Ed. F. Corcoran

Ed. F. Corcoran
Director of Exhibit.

TREASURY DEPARTMENT

INTERNAL REVENUE SERVICE

OFFICE OF THE COLLECTOR
SIXTH DISTRICT OF CALIFORNIA
IN REPLYING REFER TO

LOS ANGELES, CALIF.
June 28, 1929.

D. W. Griffith, Inc.
1476 Broadway,
New York, N. Y.

S I R S:

This office has at hand Information return, Form 1099, furnished by you for Warren Newcomb, for the calendar year 1924. The address thereon is found to be incorrect and it is respectfully requested that the last known address be forwarded this office as early as practicable, in order that we may complete our investigation.

Self-addressed franked envelope is enclosed, which requires no postage, for your reply.

Respectfully,

Galen H. Welch, COLLECTOR,

By E. J. Green per IH

E. J. Green,
DEPUTY COLLECTOR.

EJG:IH

GPO

June 29,1929

Commissioner of Internal Revenue
Washington, D. C.

Dear Sir:

We respectfully desire to call your attention to an error which was made by us in filing our direct information at the source return relating to compensation paid to employees. This error was in the salary of D. W. Griffith, represented in the amount of $200,000.00, whereas it should have been $141,971.57.

Will you kindly notify the Collector's office in Los Angeles, the district in which Mr. Griffith filed his return.

Respectfully yours,

Copy of letter sent to Miss Conway
from Mr. Klune, to be recopied on
D. W. Griffith, Inc., stationary.

136

July 1st 1929.

Mr. T.P. Mulrooney,
Foreign Manager, United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Mulrooney:

In answer to your favor of June 29th I hand you herewith duplicate proposal for the distribution of United Artists pictures through Metro-Goldwyn-Mayer in certain of the Far Eastern territories, acceptance of which has been duly signed by D.W.Griffith, Inc., per myself.

Very truly yours,

AHTB:GDM

Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

OFFICE OF

A. GRIFFITH GREY

807-A LONGACRE BUILDING
BROADWAY AT 42ND ST.
NEW YORK

BRYANT 0131

July 2, 1929.

Mr. D. W. Griffith,
Astor Hotel,
New York, N. Y.

Dear D. W.:

Referring to our conversation of several weeks ago relative to "Way Down East," I have this matter pretty well in hand and feel definitely sure that we can start having it recorded next week. It would enhance its value tremendously if you would make a five or six minute prologue which would give us a more tangible excuse for billing the picture as the world's second tour, or something similar to that.

I have talked to Mr. Kent of the Paramount organization, to Mr. Al Boyd who has been General Manager and Buyer for the Stanley for the past fifteen years or more, and to various other people who know the merchandising of pictures. Mr. Kent told me he felt sure that if United Artists were to handle it as a silent picture, they would not gross $150,000, but everybody agrees that if we have it properly synchronized and handle it along the lines I propose as a semi-road show, playing picture houses on percentage, that it will do a very fine business.

I proposed to my people that they advance the money for the recording and all expenses pertaining to the handling of same, and I, naturally, will handle it with my organization. The profits are to be divided, 40% to Phono-Kinema Inc., 60% to D. W. Griffith Inc. I have estimated that the recording will cost $20,000 for which the Phono-Kinema Inc. is to be reimbursed out of the D. W. Griffith moneys. I estimate that within thirty weeks the D. W. Griffith profits should be not less than $200,000 so if I am anywhere near correct, and I feel definitely sure I am, you can see this is well worth giving your quick attention.

I think I should receive from D. W. Griffith Inc. for my services, etc., 5% of your profits. In other words, 40% to Phono-Kinema Inc., 5% to me, and 55% to

D. W. Griffith Inc.

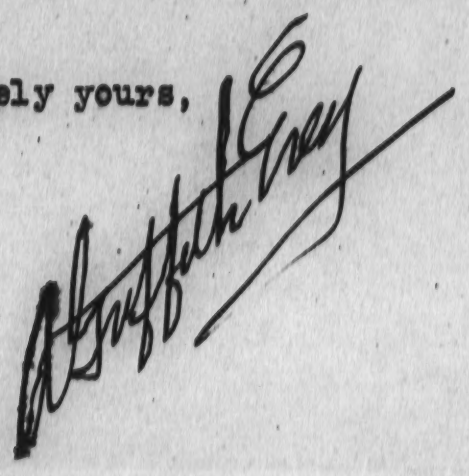
Willard tells me you are contemplating leaving for the coast on Thursday. I have tried to get in touch with you on so many occasions but have failed. I would like very much to have you dictate a letter to Willard sanctioning the above proposition as this, naturally, will be necessary before I can proceed any further.

I will try and see you as to when and where you can make this prologue. If you are leaving Thursday, it will have to be made at the coast which, of course, will be O.K.

Please give this your undivided attention.

With all good wishes,

Sincerely yours,



AGG:G

VARIETY 7-3-29

Joan Lowell Settling Out Of Court on Her Book

Los Angeles, July 2.

Joan Lowell has decided to settle out of court the damage case of Theodore Soloman, scenario writer, who holds a contract from her giving him the exclusive right to the material in her book, "Cradle of the Deep," as well as to her services as an actress for the period of five years.

When the papers began carrying stories that D. W. Griffith was about to make the book into a picture featuring the author, Solomon consulted his attorneys regarding the contract signed by Miss Lowell about three years ago. In this contract it was set forth that the material which she later used in "Cradle of the Deep" was to be Solomon's exclusive property for film use and that he was to have exclusive right to her services as an actress in the filming of any picture based on this material.

Solomon's attorneys wrote Miss Lowell who referred them to her attorneys who in turn ignored the correspondence for three weeks. When about to file the injunction petition Solomon's lawyers received word from Miss Lowell's representatives that a representative was on the way here to settle.

July 5, 1929.

"DRUMS OF LOVE"

ENGLAND.	As of 6/8/29	1096	Contracts for	£ 51,661	$	153,556.00
GERMANY	" " 5/2/29	613	" "	M112,101		26,691.00
ARGENTINE	" " 4/27/29	166	" "	P 87,445		36,726.00
BRAZIL	" " "	173	" "	R 95,421:940		11,517.00
MEXICO	" " 6/1/29	59	" "	P 18,003		8,640.00
AUSTRALIA	" " 4/27/29	469	" "	£ 5,385		26,117.00
FRANCE	" " "	105	" "	F 245,142		9,585.00
BELGIUM	" " "	57	" "	F 154,700		3,745.00
SWITZERLAND	" " "	6	" "	F 6,789		1,305.00
CZ. SLOVAKIA	" " "	123	" "	K116,945		3,461.00
SPAIN	" " "	47	" "	P 24,458		3,497.00
SWEDEN	" " "	103	" "	K 8,658		2,319.00
DENMARK	" " "	63	" "	K 7,559		2,012.00
NORWAY	" " "	13	" "	K 1,966		524.00
ITALY	" " "	125	" "	L 195,528		10,226.00
FINLAND	" " "	16	" "	M 75,177		1,887.00
HOLLAND	" " "	30	" "	F 8,525		3,421.00
PERU	" " "	39	" "	£ 494-7-8		1,979.00
OUTRIGHT SALES						9,700.00
			TOTAL		$	316,708.00
DOMESTIC	As of W. E. 6/22/29 -	5557 Contracts				629,926.32
			GRAND TOTAL		$	946,634.32

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

July 3, 1929

"LADY OF THE PAVEMENTS."

ENGLAND	As of 6/8/29	275 Contracts for	£	12,719	$	61,687.00
ARGENTINE	" " 4/27/29	56 " "	P	42,700		17,934.00
MEXICO	" " 6/1/29	14 " "	P	5,953		2,857.00
AUSTRALIA	" " 4/27/29	158 " "	£	1,641		7,959.00
OUTRIGHT SALES						3,100.00
					$	93,537.00
DOMESTIC	As of W. E. 6/22/29 - 3694 Contracts					772,525.69
					$	866,062.69
SOUND	" " " " - 1306 "					56,457.50
		GRAND TOTAL			$	922,520.19

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

July 3, 1929.

"THE BATTLE OF THE SEXES"

ENGLAND	As of 6/8/29	745 Contracts for	£ 25,255	$	122,380.00
GERMANY	" " 3/2/29	455 " "	M 96,154		22,894.00
ARGENTINE	" " 4/27/29	56 " "	P 28,870		12,125.00
BRAZIL	" " "	19 " "	R 25,567:400		2,795.00
MEXICO	" " 6/1/29	69 " "	P 10,904		5,235.00
AUSTRALIA	" " 4/27/29	251 " "	£ 3,216		15,598.00
FRANCE	" " "	0	0		0
BELGIUM	" " "	28 " "	F 79,550		2,211.00
SWITZERLAND	" " "	2 " "	F 1,950		375.00
CZ. SLOVAKIA	" " "	44 " "	K 62,075		1,837.00
SPAIN	" " "	14 " "	P 16,451		2,350.00
SWEDEN	" " "	14 " "	K 2,915		781.00
DENMARK	" " "	13 " "	K 1,593		424.00
NORWAY	" " "	3 " "	" 309		82.00
ITALY	" " "	26 " "	L 18,425		964.00
FINLAND	" " "	1 " "	M 12,134		304.00
HOLLAND	" " "	1 " "	F 1,750		702.00
PERU	" " "	0	0		0
OUTRIGHT SALES					2,200.00
				$	193,255.00
DOMESTIC, As of W. E. 6/22/29 - 4307 Contracts					536,959.79
				$	730,214.79
SOUND	" " "	" - 451 "			20,485.00
		GRAND TOTAL		$	750,699.79

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

July 5, 1920.

Collector of Internal Revenue,
Los Angeles, Calif.

Dear Sir,

In reply to your letter of June 28th regarding Warren Newcomb we beg to advise that the address furnished to you is the last known address which we have for Mr. Newcomb.

Mr. Newcomb has not been in our employ for several years and we have absolutely no knowledge of his whereabouts at this time.

Regretting our inability to be of service to you in this instance, we are

Yours very truly,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

July 6, 1920.

Mr. A. Griffith Grey,
1476 Broadway,
New York, N. Y.

Dear Mr. Grey,

This is your authorization to negotiate with the Phono Kinema Syndicate, Inc. for the synchronization of our production "WAY DOWN EAST" and the distribution hereafter of same in the United States, Canada and also England.

It is understood that Phono Kinema Syndicate, Inc. is to advance all monies necessary for said synchronization, recording, exploitation, etc.

It is further understood that Phono Kinema Syndicate, Inc. is to receive back from the proceeds of distribution the cost of synchronization and recording only, said cost to be deducted from the first monies received from distribution. After said cost is deducted , D. W. Griffith, Inc. is to receive 60% of the gross realized from such distribution and Phono Kinema Syndicate, Inc. is to receive 40% of the gross realized from such distribution.

It is further understood that all negotiations are to be subject to a regulation contract between D. W. Griffith, Inc. and Phono Kinema Syndicate, Inc. wherein all rights of D. W. Griffith, D. W. Griffith, Inc. in said production "WAY DOWN EAST" are to be reserved and protected.

Very truly yours,

D. W. Griffith, Inc.

President.

AGG/CC

CENTRAL SAVINGS BANK

IN THE CITY OF NEW YORK
CHARTERED 1859

FOURTEENTH STREET OFFICE
4TH AVENUE AT 14TH STREET

BROADWAY OFFICE
BROADWAY AT 73RD STREET

NO DEPOSITS RECEIVED OR REPAID WITHOUT
THE PASS-BOOK

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PRESENT THE BOOK AT LEAST ONCE YEARLY
FOR ENTRY OF INTEREST

No. 1,023,148.

CENTRAL SAVINGS BANK

IN THE CITY OF NEW YORK

CHARTERED 1850

FOURTEENTH STREET OFFICE

COR 4TH AVENUE & 14TH STREET

IS OPEN

MONDAYS	9.30 A. M. TO 7 P. M.
SATURDAYS	UNTIL 12 NOON
OTHER WEEK-DAYS	9.30 A. M. TO 3 P.M.

EXCEPT SUNDAYS AND HOLIDAYS

NO DEPOSITS RECEIVED OR REPAID WITHOUT THIS PASS-BOOK

PRESENT THIS BOOK AT LEAST ONCE YEARLY FOR ENTRY OF INTEREST

Checks or drafts are received for deposit if made payable on the face to the order of Central Savings Bank and are to remain on deposit thirty days before withdrawals can be made against them.

In receiving items for deposit or collection this Bank acts only as depositor's collecting agent, and all such items are accepted under the following agreement: That the items shall be forwarded by this Bank as agent for the depositor at the depositor's risk; that this Bank shall not be responsible for negligence, default or failure of sub-agents, nor for losses in the mails; that this Bank shall have the right to charge back to the depositor's account any item for which actual payment is not received; that items may be sent direct to the banks on which drawn without waiving any of the above conditions, and that all items are credited subject to actual payment.

SPECIAL NOTICE:

The amount shown in the "Balance" column is not to be taken as correct unless verified by comparison with the books of the Bank.

Depositors are requested to count money intended for deposit before coming to the Bank, as the amount must be named when handed in.

Upon withdrawal of the balance, the pass-book will be cancelled and returned to the person receiving final payment.

Be careful to keep the pass-book in good order. Avoid folding or rolling it up.

Give notice to the Bank at once if book is lost.

**Banking Hours established by Resolution of Committee on Finance*
Bank Opens at 9:30 A. M.
Closes at 3 o'clock P. M. Except Mondays & Saturdays
Open On Mondays:
Until 7 o'clock P. M. at 14th Street Office
and Until 8 o'clock P. M. at Broadway Office
Closes at Noon on Saturdays

New York, 1929

EXTRACT FROM THE BY-LAWS OF THE

CENTRAL SAVINGS BANK

IN THE CITY OF NEW YORK

The Bank shall be open daily, except Sundays and legal holidays, from 9.30 A. M. to 3 P. M., and on Saturdays from 9.30 A. M. to 12 noon.

The hours may be extended by the Committee on Finance or, in case of emergency, by the officers.

Deposits of One Dollar ($1.—) or more may be received subject to and in accordance with the Banking Law of the State of New York.

On making the first deposit, the depositors shall be required to subscribe to and thereby signify their assent to the regulations and by-laws of the Bank.

Any person paying money or causing money to be paid into the Bank, or procuring any money from the Bank, directly or by the intervention of other persons, shall by such act, even without his signature, be held and deemed to assent to all rules and regulations of the Bank.

On making the first deposit, every depositor shall receive a pass-book which shall contain extracts of such by-laws and regulations of the Bank as pertain to deposits and the withdrawal of deposits.

The Bank shall not be liable to the depositors except as evidenced by immediate entry made by the Bank in the depositors' pass-books at the time of receiving such deposits.

All deposits and withdrawals shall be immediately entered on the records of the Bank and the pass-book of the depositor.

The Bank is not obliged to make any payments to depositors, or upon their order, unless at the time of demand for payment the pass-book is submitted for the entry of the withdrawal.

The Bank will assume no responsibility for remittance of money to depositors.

Payments shall be made to depositors or their attorneys only against receipts satisfactory to the Bank.

CONTINUED IN BACK OF BOOK

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

IN ACCT. WITH DAVID W. GRIFFITH

1,023,149.

	DATE	WITHDRAWAL	DEPOSIT	BALANCE	ACCOUNT NO.	TRANS.
1	7--5-29		** 787.75	*** 787.75	1023149	L A
2			** **8.46			EE
3			** **8.95			EE
4			** **9.05			EE
5			** **9.15			EE
6			** **9.25			EE
7			** **9.36			EE
8			** **8.41			EE
9			** **8.50			EE
10			** **8.58			EE
11	2--9-32	INT. TO JAN. 1, 1932	** **8.67	*** 876.13		EE
12	2--9-32	** 826.13		*** *50.00	1023149	EEA
13						
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23						

ALWAYS SEE THAT NUMBER PRINTED IN "ACCOUNT NUMBER" COLUMN IS YOUR PROPER ACCOUNT NUMBER

CENTRAL SAVINGS BANK

IN THE CITY OF NEW YORK

July 8, 1929.

Mr. A. Griffith Grey,
1476 Broadway,
New York, N. Y.

Dear Mr. Grey,

In consideration of your services, should a contract, acceptable to D. W. Griffith, Inc. be signed for the synchornization, recording and distribution of "WAY DOWN EAST" between D. W. Griffith, Inc. and Phono Kinema Syndicate, Inc., you are to receive Five percent (5%) of the proceeds received from Phono Kinema Syndicate, Inc. by D. W. Griffith, Inc.

Very truly yours,

President.

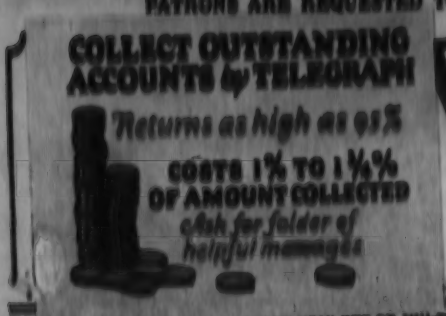
D. W. Griffith, Inc.

A3G/CC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART

PATRONS ARE REQUESTED TO FAVOR THIS COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1001 S



WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1929 JUL 7 PM 4 13

D26 44 DL=DALLAS TEX 7 1258P

D W GRIFFITH=

CRAZY HOTEL MINERALWELLS TEX=1

IMPERATIVE THAT I COMMUNICATE WITH YOU HAVE REAL PROJECT WHERE YOU CAN HELP PUT OVER TEXAS PROPOSITION REAL MONEY FOR US BOTH WAS TRYING LOCATE YOU NEWYORK AND CONTEMPLATING TRIP THERE NEXT WEEK CALL ME FIVE SIX NINE FIVE SEVEN DALLAS WILL ARRANGE MEETING=

BETTY BLOUNT.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1230 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
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Received at

1929 JUL 9

D40 75 DL=DALLAS TEX 9 1154A

D W GRIFFITH=

CRAZY HOTEL MINERALWELLS TEX=

MEETING FTWORTH LAST NIGHT FIVE MEN THERE WILL UNDERWRITE HALF MILLION NOW THEY WANT FTWORTH TO HAVE CREDIT AND WILL BUILD TWO MILLION DOLLAR STUDIO DALLAS WANTS TO DO IT NOW IT IS A SURE BET GOING FTWORTH NOW CONSUMMATE PLANS CALL ME JANET APARTMENTS BEFORE THREE OR WIRE TEXAS HOTEL AFTER THAT TIME THEY WORKING FAST AND WANT TO GIVE BANQUET FOR YOU IN BOTH TOWNS NEED YOURLETTER OR WIRE QUICKLY AS POSSIBLE=

BETTY BLOUNT.

luncheon here, that is being given in my honor, My Chamber of Commerce told them I'd rather have it for you & the Jones from Houston, I've never been ~~criticized~~ before, but I'm just about decided to take ace that's coming to me. I've tried to build you up to these people. Over meeting this A. M. Houston, (looking for a wire from you) My "backers" said "Get the money Betty" Get who you want to Direct your picture. I wired Dallas Chamber of Commerce to Coax of the Luncheon, I couldn't hear from you, and the Houston Capitolist are coming up tomorrow night to confer with Dallas & Ft. Worth men Sat. They didn't Care for a Luncheon other than a quiet 10 or 15 men to talk Money— While I tried to build you up, you

(over)

LATEST PLAYS

"The Wooden Soldier"
"The Birth of Texas"
"Flowers of Progress"
"Innocence"
"Devil's Toll"
"Silver Threads"

MUSEUM OF MODERN ART FILM LIBRARY

stated todays Dispatch, that you knew
nothing of my story, & had no intention
of making it, and yet you were
quoted ~~as~~ in Jan. Fortunes story
the title of My story which everybody
recognized. Now I know the stolen
affair in my Co— and Texas is too
loyal to me to fail me! The other
how a story to sell ——— The Dallas News
owners MUS and ~~as~~ writers, are my friends
& the owners connected through Gov.
Davidson to our Co— and they called me
to read Jans story wired from Mineral
Wells where she said "Kill Blount
Story Griffith says he didn't know her"
They turned tables on her & printed for my
benefit !! Figure that out. The
News is set for an associated press
story & your letter if you care to
(over)

BETTY BLOUNT

Scenarios and Dramatic

PLAYS

talk business to us. This is your chance to carry Texas, if you intend to. You can't get alone what I've spent 4 yrs to get. I have soldiers n' everybody permit from Washington, permit from Mexico — There's not a stone unturned. You can use my foundation & make some easy money as a result of my efforts. Hospitals have tried to beg me my life is given to this, because I love it, and I told you I wanted you to direct my play — I meant My Play too!

May I hear from you?

Sincerely,

Miss Blount.

LATEST PLAYS

"The Wooden Soldier"

"The Birth of Texas"

"Flowers of Progress"

"Innocence"

"Devil's Toll"

"Silver Threads"

...CIDES ...LAW ...RS

...e Appealed ...r Costs ...d.

...re passes a law ...nt of costs of ...s pauper oaths, ...s county or dis- ...be appealed to ... according to a ... Fourth court of ...ete transcript of ...he decision was ... to members of ...f. Maxey Hart, ...ere.

...nt a special mes- ...e last week urg- ...te which was ...hirty-ninth legis- ...o allow indigent ... to the appelate ...er's oath.

...om a suit filed ... district court ..., obtained a ... Leal on No- ... Leal under- ...but the court ... court sten- ...inscript and ... a bond for

... were then ...w No. 1 by ... R. Burger, ... seventy ... the

SCENARIST

Miss Betty Blount, writer of "The Birth of Texas," which will be made in San Antonio by D. W. Griffith.

Recor... ...ill...

Fort Worth July 9th 1929

Mr D W Griffith

Dear Mr Griffith.
There is a local girl who is playing saxaphone and singing at- "Parkers chicken Tea room White Settlement road Ft-Worth" Who I think might interest you. She is from one of the old Louisianna families, Well educated and refined, wonderfull personality, quite a find for some Producer who could develop her.
Ive seen every thing worth seeing the past- 30 years and I know real talent when I see it, All this girl needs is her chance

She has a clever little violenist- playing with her, If you happen to motor out- look her over but dont let her know who you are, I though it might be of intrest to you if you are looking for new talent- to develop as you want it.

Resp
Mrs E J Byrne
811 st Louis ave
Ft Worth

Girl has very expressive contralto voice both singing and speaking.

Dallas Texas
7-10-1929.

Mr. D. W. Griffith
Kind Sir

Noticing in the Dallas Morning News that you are going to make a picture of the Birth of Texas.
I certainly appreciate what you think of our dear old State May grand fathers help to settle the state and I lost two uncle in the fight at The Alamo, One uncle who died 4 or 5 years ago.

lost a Thumb.
I was a Merrill of which you have a Frank Merrill a great movie star, tis a familiar name in the family of Merrill we have two three.
Now what I wanted to say to you after Making this picture I wonder if you would not be intrested in helping me to dramatize my life as a product of Texas.
I have had such a wonderful life I past 22 year which is known

to be one by the fair
citizen of Texas. as my
friend seeing my daily
life so interesting and
yet ~~so bare and~~ so use
ful to would be such
a lesson to those who
were left unfortunate as
I were and would show
them what could be
done and what happiness
could derive from it
and yet such an asset
to the town where scene
of women take the wrong
life.
Now I could not be gain

to tell you even a scetch
in a letter,
But can give you some
of the sweetest picture of
self and Catrin who the
whole Texas will recognize
as True, and your Honable
"Dabney Day" Banker
of Longlee who died
recintly in The last yonge
man in my home town
to go with. He and I was
at a prayer meeting The
only grown yonge man
There and I The only grown
yonge lady was That
night I look at Dabney

and that of how horrible
it was he was there
instead of a dance well
as he went a way and
made good & went a way
made good in a respectable
christain life and lived
such a life that the Drs
& wife and bankers & wife
and lawyer & wife all
wanted me to write a
book and have it dramtized
made in a picture.
There is a love tragady
in it and it was called
by one of the largest
Bankers in Dallas Pinkert

of the bank his quard for
many taken his mothers
estate secritly caused his
brother and I to be separated
then I maried a Dr. son
in Sherman Tex who was
one of the first Drs in
Dallas Texas. he died after
6 years left me three little
boys 6 months old 2- 5- 3 years old
who then ages. a Rich
uncle wanted to take my
babies and put in Orphans
home rather than to help
me how he lost his ½ million
or more and how I raised
the three and help raise Mamas

There certainly are lessons on top of lessons in my life and It is certainly thrilling to hear it and you could not imagine one little woman could do so much.
Rev. L. D. Anderson The largest christain minister of Ft. with will tell you this time I was Teaching Sun-School in his church 5 years Truchee Royall President of Royall Bank of Palestine Tex Lorena Gooch President of First national Bank of Palestine will verify all I say to be

true, will you have several people in Los angeles that met me here in Dallas when I was doing a great deed they called it,
I wish it were possible to have time to have an inter view with you & believe you would find it quite Intresting and would make a wonderfull picture, I had the chance of manying a movie director years ago From Houston who made the first picture that didnt show like it was raining, and didnt
the latter part of Los Angeles

Smith the eyes. But I enjoyed
this beautiful life so I
would not.
Now the would love good
pictures that are true to
life and I can certainly
give you one if you
will help me to Identify
it & give me the name
of some one will help.
I went down here one
day and walk in a store
and caused a mother and
3 children to go back to her
husband ten repented 5
years, she said why dont
you write you life and

for the true story, I have
helped and lifted the most
crippled man to the hand-
rail dance to get a
new hold on life and stop
the life of sin all with a
beautiful deed I have done
I have converted Bank robber
in to real life can show
you letter not over two month
old. I started the reform
of the prison at Huntsville
12 years ago some Thrilling
stories out of that.
Well I'll not bore you with
this hoping you will give
it a Thot and

hope I have not imposed
on you in your visit
so Keep my Idd and
when Leisure time give
me answer as to what
you think of my letter.
I have a grand baby 3 years
old that a friend nurse
spent the day with us
watched her said she timed
her in 15 minute she had
15 diffent expression on her
face. I can see her plainly good
talent if only developed.
add. Mrs Robert Fugate
914- W. Jef- ave
Dallas Texas

I have a brother
W. H. Merrill, Jr
Los angeles Calif.
went there 5 years ago with
nothing work for $5.00 a day now
he is with the largest
construction co. in the world
make $800.00 to $1000.00 a
month. The Merrill came
from Home of the Loved the
five fathers.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

C. A. KEATING
2300 McKINNEY AVE.
DALLAS, TEXAS

July 10

1 9 2 9

Mr. David Wark Griffith,

Mineral Wells, Tex.

Dear Mr. Griffith:

The headlines of Dallas News today, and the articles accompanying same are extremely interesting to a person such as myself, who, 40 years ago began seeing the best productions upon the stage.

The Alamo is a human document that has never been improved upon; and I am sure that all Texans will rejoice to see it adequately portrayed.

This is written principally to say that near Mineral Wells you will find some nature-made "sets" that are wonderful; it is worth a trip to a place called Lovers Retreat, near the old town of Palo Pinto - a geological formation that must be seen to be appreciated; when seen, you will express wonder. All the way from there to near the town of Caddo further west will be found ideal settings for various out-of-doors productions.

In fact, Texas provides all the scenery that can be desired for any production; the sandhills at Monahans, out the T&P would have been suited for the production of the various desert pictures.

The mountains in southwest Texas; the very narrow, rugged canyons of the Rio Grande river, south of the town of Alpine; the many large and elaborate ranch headquarters; the flat country around Lubbock; the Palo Duro canyon near Amarillo; in fact, Texas has so much good stuff for the production of pictures that I hope and trust it will come into its own at no distant day. With it all goes wonderful weather for photographing.

Yours truly,

C. W. Park

Sec. and Asst. to Mr. C.A.Keating
Home, 912 Park Avenue, Dallas, Texas

P.S.--If you produce a picture dealing with the Alamo, I would like to see Newton House, a kid, who has done Western parts in it; he is a fine hoss-rider; but the film people I believe, have been overlooking fine screen talent.
He began acting when 16; and put so much good business into his parts - evidently on his own initiative - that he is a find for somebody. I have never seen him face to face.

C. A. KEATING
2300 McKINNEY AVE.
DALLAS, TEXAS

July 10
1929

Mr. David Wark Griffith,
Crazy Hotel,
Mineral Wells,
Texas.

Judge Hoover, Canadian, Tex., is fountain head for Mobeetie stories. Judge is a poor boy who owns about 500 sections of land.

Dear Mr. Griffith:

Please pardon my writing two letters in one day; but, while born in Michigan, I have lived in Texas forty years; for two thirds of that time on the road selling goods, and years ago came to the conclusion that from the point of romance, Texas has it all over any other state in the Union.

No doubt you know all I shall tell you herein; but want to say that the principal "romance belts" are:

San Antonio; San Jacinto Battle Field near Houston; El Paso and vicinity. El Paso is no slouch when it comes to romance, itself; nothing particularly military; but the essence of frontierdom.

Down Southwest, around San Saba, Llano, Sonora, Junction City, is the indian war country. As a traveling men, I with many other travelers, once upon a time sat around open mouthed, listening to a very old but cultivated lady, tell early day tales. Sonora was and is off of the railroad; there was a very good little hotel - $1.25 per day, where we had venison killed on the landlord's ranch - every meal, cooked a different way; wild turkeys, preserves, jams, jellies; a lay-out that would cost $25.00 today, if, indeed, the foods of the quality served in that frontier hotel, could be had at any price.

Away up in the Panhandle, at old Mobeetie town is more romance; Mobeetie once was capitol of a country as large as Kansas; and one never tires of the old time stories, which run the gamut of human nature, from comedy to tragedy - even ghost stories.

Old Tascosa, about 90 miles north west of Amarillo is another romantic spot; the holdout of Billy the Kid, and all those loveable characters; the place where there is a big grave yard - all the occupants dying with their boots on.

Palo Duro Canyon near Amarillo - while small - only 1200 ft. deep - yet affords a view that makes the art lovers rave; if one can stand on the brink at sunset and look down the misty canyon for 10 or 15 miles, it will fully satisfy the artistic sense of anybody. The smooth, bald prairie, comes right up to the brink of the canyon.

Yours truly,

CMRork, 912 Park Ave.

July 10, 1929.

Mr. Delos W. Lovelace,
The North American Review,
9 East 37th Street,
New York, N. Y.

Dear Sir,

Mr. Griffith wishes me to apologize to you on his behalf for the unseemly delay in acknowledging your letter of June 21st.

Mr. Griffith was away on a trip and as we were expecting him to return daily, your letter was held pending his arrival in New York. He returned last Tuesday, but was compelled to leave for Hollywood on urgent business on Thursday, and therefore he will be unable to write the article for your magazine as requested.

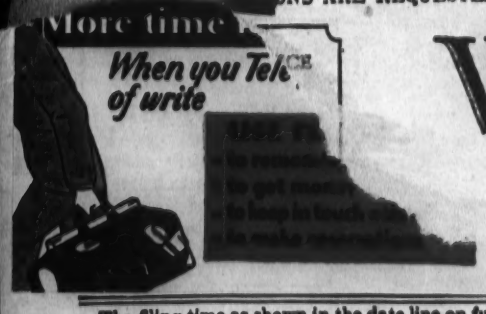
Mr. Griffith wishes me to thank you for your very kind consideration in this matter.

Very truly yours,

Secretary.

CC/S

...ONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 S



WESTERN UNION

...RLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at

1929 JUL 11 AM 8 30

D13 59 NL=DALLAS TEX JUL 10

D W GRIFFITH=
CRAZY HOTEL MINERALWELLS TEX=

TRIED PHONE YOU HAD LEAVE FOR HOUSTON TONIGHT BRING JONES BACK FOR LUNCHEON HERE FRIDAY CHAMBER OF COMMERCE GIVING IT YOUR HONOR FOR MY COMPANY PALM GARDEN ADOLPHUS HOTEL ADVISE RICE HOTEL HOUSTON THURSDAY SURE IF THIS SATISFACTORY LEAVING THERE NOON FOR MEETING FTWORTH TOMORROW NIGHT HUNDRED BUSINESS MEN HERE INVITING YOU ESSENTIAL THAT WE HEAR FROM YOU HOUSTON=

MISS BLOUNT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

J. T. DE SHIELDS J. E. DE SHIELDS E. L. DE SHIELDS ANNA DE SHIELDS

DE SHIELDS

INCORPORATED

MEN'S WEAR

519 SOUTH ERVAY ST. PHONE 2-6647

DALLAS 7/11/29

Mr. D. W. Griffith
Mineral Wells Tex

My Dear: I am sorry I did not meet you when you were in Dallas recently: If in our city again soon, I shall be glad to meet you; and it might be mutually beneficial.

I have much historical data, MS and printed touching fully upon the heroic age of Texas, the Texas Revolution etc: You would be greatly interested no doubt in what I have along this line — I can perhaps furnish you more Texas history than any one = I have much on the Alamo Fight = Goliad, Battle of San Jacinto etc.

I also have some fine historical paintings by McArdle, Onderdonk, Moran et al = "The Fight at the Alamo, the Battle of San Jacinto etc = I am very sure you would be interested in seeing these Paintings = so when you are in Dallas again, I shall be glad to have you visit my home, and "make yourself at home".

With highest regards, and best Wishes for the success of your laudable enterprise, I am

Yours truly
James T. DeShields
3517 Connell Ave
Dallas Texas

Phone 5-1504

Ft,Worth,Texas,

July,15th,1929,

Mr,David Wark Griffith,

Mineral-Wells, Texas,

Dear Sir,

I am more than anxious to meet you personally, for two reasons,First,I have learned that you are a descendant of "Shirley Carter," of Virginia,I too am a descendant of " Shirley Carter" Who was the wife of Col, John Carter, and have the "Carter's of Virginia and England's Genealogy, I also understand,that you are a descendant of Lord Claredon He was a cousin of Sir,John Sutton,(Lord Dudley) He was my great,great grand-father, He and Lord Clarendon came to America together,I am a direct descendant of Shirley Carter and John Sutton,of "Sutton Mansion" of Virginia, and I would be proud to compare notes on our joint geneaolgy,

Second- concerning your "Texas movie" I have some "Data",which may be of interest to you and be of material aid, it is of the mexico and civil war, which my grandfather saved for his descendants, it partains to the part the Texans took in both wars, Among this history is old News-Clippings and in one of the battles I find the name of Lieut,Col,Griffith,I would love to know if he was your father, My grand father ,Senator N.E,Sutton was one of the twelve men who volentured to help draw artillery up an eminence to bombard the City of Montaguma,during the Mexican war,I have merely tried to give you an Idea,of both subjects which is very dear to my heart,and I certainly would appreciate if you could arrange a date ,while in Ft,Worth,

(over)

D. W. GRIFFITH COLLECTION

I am very proud of my Lineage, and I am sure you are,
I have tried to condense my letter, and may not have made
my self clear but it is such a vast topic that letter writing
is rather a proposition, If you are interested, and In Ft.-
Worth, would be delighted to have you call at my home, 1118-
Bessie, St, or I will meet you at any place you designate,
Hoping to hear from you I am sincerely yours,

Mrs. L. Manners. Sutton Williams
1118- Bessie st
Ft. Worth Tex.

D. W. GRIFFITH
MUSEUM OF MO
ART FILM LIBRARY
FILM LIBRARY
7-15-21

Pippins and Cheese

THE NEWCOMER

THE stranger closed himself before the train stopped at the Pennsylvania Station. Something inside him ran upstairs and down closing windows against impending siege of storm.

Sealed, insulated, he walked behind the redcap to the taxicab. In the cab not even the staccato interruptions of headlong pace registered with him. Sensation was forbidden.

Not until after he had bathed and put on fresh clothes did he begin opening himself. First it was a little aperture through which he looked down upon the street—a street in mid-morning, where an Italian with an incredibly happy face pushed a silent hurdy-gurdy out into the day's desperate adventure.

Behind the Italian a swarthier man pushed a cart fantastically strung with clothing. Neckties hung over a slack string between broomstick masts.

The aperture widened.

When he stepped from the door of the hotel into the street he had laid down his armor and was walking naked of soul.

* * * * *

A monstrous thing happened, and was more monstrous because of the calmness in which it came to be.

New York pounced upon him from behind, seized him by the neck and shoved his face violently against a thick, vision-distorting glass, so that his face was flattened and his whole body was like an arm tensed for an uppercut.

"Look!" New York roared into his ear. It was a great central roar, but it went like a behemoth that has littered a thousand malevolent kittens.

LOOK—the central roar.

Look, look, look, look—the secondary cries, yapped a thousand times, echoing, repeating, growing and receding.

Terrified, he looked. He saw through the glass an apocalypse of wheels. Upon one wheel were a thousand wheels. All whirled. The big wheel spun one way, stopped, spun backward. The smaller wheels spun independently. Each wheel was a kaleidoscope.

He bore it to the verge of dementia, and then he closed himself again.

He was poured out and shaken. He walked back to the refuge of his room like an old prize fighter who has taken too many about the head. Punch-drunk.

* * * * *

The next day he walked out again, as much stripped of armor as a girl going to her first sweetheart, and frightened and eager.

And it was the same, but it was narcotic.

* * * * *

This time he did not close himself, but yielded himself to chaos. For a few days he was borne along, passive in cataclysm.

Then small pictures began separating themselves from the general frenzy and took orderly places in his consciousness and his memory.

He recorded the sudden polychromatic squalor of streets crossing the Third Avenue elevated like the arms of a prostrate telephone pole.

He saw striding across a street in Brooklyn a peas-

The First Reader

Chips on My Shoulder

Joan Lowell has a piece in the current number of the Saturday Evening Post which calls for an answering spank from a hand more gnarled and knotted than either Lincoln Colcord's or Corey Ford's. When the blows of parody were descending on the vulnerable author of "The Cradle of the Deep" we cried out, between gurgles, "Enough! Enough!" But Miss Lowell's indiscreet return to battle puts an end to the moratorium on criticism which chivalry commanded. Since the girl as much as asks for it, she should be given a hand, palm side down, fortissimo.

Her article is called "The University of the Sea." In it she says in effect: I stick to my story and damn the critics! I put my dreams on paper and they dare to catch me up on facts, the futile, feeble things that they are! I am of a nobler, finer breed than you contemptible landlubbers. I was bred in the wide open spaces of the sea, where men are sailors, and what have I to do with you vile landsmen who are always trying to cheat, plot and trick one another? You who do not believe in me are creeping, crawling things, land ferrets, while I—I have had the glorious stars above me for company and have thought grand cosmic thoughts to the rhythm of waves sounding their tattoo against the sides of the Minnie A. Cain.

* * *

Miss Lowell's article—at least she is credited with the authorship—not only invites parody; it is unintentional parody. About as much knowledge of the sea and of ships is revealed in it as in "The Cradle of the Deep" or, to take another example of a sea yarn, "Salt Water Taffy." Furthermore, her indirect whine at the critics proves her to be a bad sport, for who if not the reviewers—not to mention the various interviewers and special feature writers—played up to the stunting publicity and advertising campaign which was organized on behalf of her book? And what critics give, Miss Lowell, critics may take away.

I shall quote only one brief but typical example of the synthetic sea blarney in Miss Lowell's article. What are the advantages of the university of the sea? she asks rhetorically, and answers:

"Well, for a reference library there is the great volume of Nature. There is no comfortable study hall, but long hours of meditation on wearisome watches. The examinations are battles with the elements; the tests, grueling demands upon character and courage in the face of disaster. And when the sailorman has passed the tests what has he? Health, courage, imagination, born in the womb of the sea."

The point is not whether the sea gives men a grander vision than the land—let us grant that it does—but whether "The Cradle of the Deep" is

Weed and Sceptre

By Alphonse Tonietti

The sweet, amber-tinted herb which Allah planted in the fertile soil of the Balkan Peninsula menaces a throne. Kismet holds the balance—whether to preserve or destroy King Zog I. of Albania, who is to-day accounted Islam's most potent sovereign.

The man who rose from a mere tribal chieftain to champion his country's unity and make himself King of a people long known for their warlike qualities and rampant feuds is now the reputed slave of 150 cigarets a day. Could this royal smoker but forswear the weed he might easily recoup the Caliph's prestige and resuscitate the glory of Haroun Al-Rashid. But if it be the vengeance of Allah that is wreaking itself on Zog I. through the baneful weed, then Islam must wait for yet another hero to flaunt the green banner of Mohammed in the face of the Occident.

Said Allah in the holy Koran: "There be things ye yearn for which are evil for ye, and there be likewise things ye abhor which are good for ye."

Say the wise men of Islam to-day: "Let this man but heed the word of Allah and we shall all be for him."

It is on the shore of one of the arms of the Mediterranean Sea, at about three days' steaming distance from the fertile Arabian crescent where Islam saw its birth, that this thirty-five-year-old King reigns amid the intrigue, pomp and grandeur of Oriental trappings. At the boundary where Islam's legions abut on Europe's Christendom King Zog I. heads the vanguard of militant Islam. It is a solid, truculent mass of races that makes up the Eurasian Near East which finds its furthest European boundary in Albania along the shores of the perilous Adriatic Sea.

Turkey has lost its Caliphate and Ghazi Mustapha Kemal Pasha is theoretically but an unassuming President of a twentieth-century constitutional republic. Southward King Feisal rules the Kingdom of Iraq, a puppet of the British Foreign Office. In a southeasterly direction Persia has learned to smother its fanatical fervor and bend its knees before the royal upstart Riza Pehlevi; while Afghanistan has just ousted its modernistic King. There are also Moslem Syria, which keeps on gnashing its teeth under the French yoke; Palestine's Moslems tilting with Zionist machinations; and desert Arabia—the cradle of Mohammed's concepts and religion—worshipfully obeying its magnetic Sultan Ibn Saud.

Ibn Saud! There is a name to conjure with in matters Islamic. He it is who leads Islam's most fanatical hordes, and that by virtue of the magic name of Wahabism. This dread and dour creed is of comparatively recent birth, yet it has managed to convert the Bedouins of Central Arabia into a blazing wave of militancy. Wahabism enjoins that its followers renounce the worship of shrines, that they listen to no man's interpretation of the Koran, that they wear no ornaments or jewelry, that they neither shave their beards or mustaches nor compromise with non-Wahabites. And above all, woe to their follower who smokes tobacco, for they consider the soothing weed the greatest enemy of Allah!

This time he did not close himself, but yielded himself to chaos. For a few days he was borne along, passive in cataclysm.

Then small pictures began separating themselves from the general frenzy and took orderly places in his consciousness and his memory.

He recorded the sudden polychromatic squalor of streets crossing the Third Avenue elevated like the arms of a prostrate telephone pole.

He saw striding across a street in Brooklyn a peasant woman in a black habit, a black triangle of mediævalism across her head.

He absorbed a man walking down the centre of a confusion of motor traffic in Fifth Avenue, dragging a trunk.

There was another man who sold birth control magazines in Times Square.

There was the elderly couple in Washington Square, he sitting on the end of the bench, she lying down with her head in his lap, and behind their tableau a cyclorama of busses with the upper decks filled with young lovers.

* * * * * *

"I am beginning to get you, New York," he said, as if he were starting an anthem.

But it was still only the beginning of a poem—only the manufacture of a still needed satisfaction.

* * * * *

He thought about the city:

There are two things on Manhattan—squalor and militant gentility. Live in a tenement with the elevated shouting into your windows, and into your ears, and into your life, or live in a hotel where old maids with annuities preserve the pathetic formalities of an imaginary life.

He also thought:

Manhattan does not care what you can do or what you are. Manhattan says, "Finish your commodity first. Bring it here. Lay it on the counter. Shout a price ten times the true value. I will pay."

There was another, and more whimsical, thought:

In New York everybody is scornful of the place where other persons live. The time will come when the apartment houses have football teams.

* * * * *

It was now possible for him to open himself widely enough to let in the gigantic things.

He could look from the high window of his room and see the masonry leviathans at their silent play and their lofty meditation.

If he sank back within himself, they leaned forward toward him.

He could look from a window in Brooklyn and see in the pearl dusk the arrested saturnine dance of the skyline that always brought Joseph Pennell back to the grotesque structure in which he had his home.

He could even undergo and savor the insane experience of plunging into the barrel-voiced hell of the Holland Tunnel.

* * * * *

Then the change in him became external.

He walked across intersections without the frisky fear of the man unused to the violence of the traffic.

When he turned a corner and entered a building he was no longer walking like the man conscious of his intrusion and wary for a monitory cry.

It became possible for him to think of other things than the city in which he moved.

He could walk on a crowded sidewalk and engage in his own conversation. He began to walk again with one shoulder sunken and the one maimed leg a little on the limp. He could walk at night singing of his passion for this world.

He discovered at the end of one stretch of absorption that he had, in his old habit, taken his sunglasses half off and had walked with them dangling from one ear.

"I must be at home," he said.

* * * * *

A great infatuation for the city came into him because of this her kindness.

And because of the tears in his eyes he closed them and wiped them with his handkerchief.

But when he opened them again he saw that he was in a strange city, and he felt a hand on his neck and through the delirium of curly glass he saw, but more faintly, the kaleidoscopic wheels. JAKE FALSTAFF

is the great volume of Nature. There is no comfortable study hall, but long hours of meditation on wearisome watches. The examinations are battles with the elements; the tests, grueling demands upon character and courage in the face of disaster. And when the sailorman has passed the tests what has he? Health, courage, imagination, born in the womb of the sea."

The point is not whether the sea gives men a grander vision than the land—let us grant that it does—but whether "The Cradle of the Deep" is authentic; not whether Miss Lowell can conjugate a Latin verb—I could never do anything to any verb of foreign extraction—but whether it is possible to mumble in the scuppers.

* * *

Another unimportant person has insisted on betraying her privacies in an autobiographical novel in which, through the medium of an overdressed prose, we are informed of sundry details in a somewhat underdressed life. If persons who live in glass houses will insist on calling our attention to their existence, they can then have no just ground for complaint if a critical stone is cast in their direction.

This book is about one whose first name is given as Marcia—all about her, in fact. It is about her early girlhood, schoolhood, her first perceptions and her first friends; of her first affair, her first marriage, her first baby, her escape, her second affair, her third affair, her second baby, her second marriage; of her troubles with her shiftless "artistic" husband, his furtive disloyalties and his final desertion. It is about her jobs, the people she met, her literary and artistic loyalties. She can be pretentiously literary and artistic; she does not spare you her opinions; and you cannot help but sense her self-preenings when she is making plain to the common reader her uncommon understanding of aesthetic matters relating to music, painting, poetry and fiction.

This book began in something but ends in nothing. The salad looks pretty but its ingredients are rancid substances. The author has written a book in which she has proven her incapacity to recreate her experience in the form of fiction. Her book is false and showy. It is self-exhibitionistic and self-exploitative. There is hardly a human being in it. It is shrill with self-justification and complaint. The author has written a book motivated in part by the impulse which made the superstitious of past ages inflict a slow death by burning of the wax effigies of their enemies. It is voodoo of a sort. In short, I do not like this book. It is not a good book.

* * *

I have purposely refrained from naming by name either book or author. I have indicated enough of its context, however, so that author and publisher will know what and who are the objects of these sentences. The inadvertent reader will not have to go far before he makes the identification.

I forbear to identify this book more precisely because it is apparently a first novel and maybe the author will go on writing and do a good novel some day. And then maybe she will want to forget this precious and pretentious experiment. It is furthest from my desire to blight the rose at the budding, if it is a rose and not a thorn. There are passages in this book, of the retrospective sort, which show what might be designated as promise. This leads me to suspect that what the author needs most of all is perspective on herself and other people. Indeed, the very first part of the book sounded good enough to induce me to read on.

It is perhaps an unhappy necessity that every novelist must write a first novel. It is fortunate that not every one of them is published. Sometimes the authors live to rejoice that their first novels were not published.

* * *

More in pity than in publicity, the representative of a publishing house sends me about 835 words of comment on three of the books published by that house. It is terrible, writes this enterprising editorial executive, to have to fill a column every day in this hot weather, so here is some publicity. You don't even have to rewrite what I'm sending you, she adds, because it's "exclusive." Thanks very much, but we'll hobble along. HARRY SALPETER.

Wahabism. This dread and dour creed is of comparatively recent birth, yet it has managed to convert the Bedouins of Central Arabia into a blazing wave of militancy. Wahabism enjoins that its followers renounce the worship of shrines, that they listen to no man's interpretation of the Koran, that they wear no ornaments or jewelry, that they neither shave their beards or mustaches nor compromise with non-Wahabites. And above all, woe to their follower who smokes tobacco, for they consider the soothing weed the greatest enemy of Allah!

Egypt to-day is the greatest centre of Moslem learning and its famous Mosque of Al-Azhar gives the Moslem world its most vaunted scholars. But Egypt is at the mercy of the British, for it borders the Sues Canal, which England holds essential to the safety of its imperial routes. Thus Ibn Saud, on account of his great statesmanship and power over the desert dwellers, has risen to the height of being the most powerful of rulers in the Arabian Near East.

Ibn Saud, however, is too inveterate an Arabian in his ways and ideas to lead modern Islam in its fight against the much discussed imperialism of the Occident. And for Mustapha Kemal Pasha, who has made himself disliked among Moslems for his Western reforms, and especially the weaning of church from state, to aspire for such leadership were but sheer folly.

So the contest is now between the tobacco-abhorring Ibn Saud and the cigaret-addict King of Albania. And Islam keeps asking itself these days: "Will Zog I. forswear tobacco and lead us? Will he champion the cause of our Prophet against the greedy, domineering Occident?" Zog I. is to-day the cynosure of all Islam.

Yet His Majesty Zog I. pays no heed to the call of the Caliphate. He is a Caliph, a real Oriental Sultan, in fact but not in theory. He lives in five palaces, surrounded by a legion of spies and detectives. His political ambitions are directed westward, however, and he has often allowed himself to be quoted as aspiring for the hand of the Italian King's daughter, the Princess Giovanna. The yearly salary of $600,000 which he receives constitutes almost one-sixth of Albania's annual budget.

How came this man to weld his race into a kingdom and occupy the throne?

Forming part of the Turkish Empire until close upon the outbreak of the World War, Albania emerged in the grip of Italy. In 1920, however, Italy recognized the Albanian Government, and at the end of that year Albania joined the League of Nations. That same year Ahmed Zogu, then twenty-five years old, protected a Government conference from Italian interference and thus won recognition which eventuated in his becoming Minister of the Interior.

A tall, distinguished-looking man, with brown hair, a small mustache, sloping brows, blue eyes, a winning smile and convincing ways, Ahmed Zogu rallied all the tribal chiefs around him and struck out in the name of independence. Being a Moslem had a great deal to do with his success, since more than two-thirds of the Albanians, who number about 800,000, are Moslems.

In 1922 he became Prime Minister. But a Greek Orthodox clergyman, Mgr. Fra Noli, a liberal democrat, organized the dissentient forces and ousted Zogu from the land. Two years later Zogu was able to organize a force along the Jugo-Slav frontier and reconquer his position. In 1925 Albania was declared a republic with Ahmed Zogu as its President. In the August of last year he constituted himself King Zog I.

Bobby Slips Chin Strap

An order has just been issued by the Commissioner of London Police intimating that policemen on duty need not wear their helmet chin straps during the hot weather. The reason given is twofold: first, because the chin strap left a white mark round a sunburned face, rendering it difficult for a uniformed man to do duty in plain clothes without broadcasting the fact that he is a policeman, and secondly, because the men when on holiday like to avoid this identifying mark.

Dallas Tex
July 16 29

Dear Mr Griffith.

Am so sorry we didnt get to see and tell you just how much we enjoyed the supper, or dinner and dance and dine.

But Christine was running a temperature and I thought we had better come on while it was cool and the roads were not crowded.

We were home by 10.

Oclock.

Jerri is still in bed but hates think she will be up in couple days.

I want to tell you that we both admire you so much because you were so sweet and gentle and understanding.

Chris said mother I'll allway love him because he was so sweet to me.

And to me you have helped to put a little faith back in man.

Thanking you again for the good times we had while there. In Christus

mother.

July 17th '29

D. Dearest:

It has been in all the papers here that you had left New York for Hollywood but would stop over in Texas for a few days. Thurgood did not write to you. But as time has passed and you are not here I am afraid it was

stopped the progress
I can only hope therefore
for better things to
develope for me.

Again I thank you
with all my heart
dearest and hope
everything is well with
you.

Always,
Lillian.

another newspaper story
so I am taking a chance
on these few lines
reaching you.

I want you to know
how grateful I was to
receive the script.
I have been very unhappy
our financial conditions
and just as everything
seemed to be clearing
the equity situation

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UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
July 17th, 1929.

A.H.T.Banzhaf,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf,

I just wired you that Mr. Griffith was arriving in Los Angeles Sunday Morning. Lets hope that things start moving now.

I am returning herewith the assignment form which you sent to me for signature.

Best wishes.

Raymond D'Arcy

W YORK
d Tribune

day, July 19, 1929

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Wickersham Proposal

the Supreme Court of the United mistake to regard the Eighteenth s the source of the power of the and enforce prohibition measures." t says, "derive their force. . . . amendment, but from power origi- g to the states." In commenting ion Professor McBain, of Columbia,

sor of the pact for the renunciation of war, take the initiative in some move of conciliation. Great Britain, despite Mr. MacDonald's undoubted eagerness for activity in the cause of international peace, is similarly obstructed from effective action. Of all the powers, Japan, possibly, is in the strongest position to take effective action. But the situation bristles with peculiar difficulties. It is hard to recall any international dispute where it was so difficult to narrow the issue down to a single discoverable issue of fact. China undoubtedly took illegal action; but she accuses Russia of precedent violations of an agreement. The accusations, curiously enough, center about alleged violations of the so-called Moukden agreement, which Russia signed not with the government of China, but with Chang Tso-lin's autonomous government of Manchuria, which was at the time in a position of technical rebellion against Peking.

What matters in this situation is not the technical detail; it is the spirit of approach. If China and Russia really want war, no power can prevent their plunging headlong into it. But all the resources of international diplomacy ought to be employed to call to the attention of both nations the disastrous consequences which might ensue from any bellicose act or decision.

Mr. Walker Will Run

From the moving ceremonial enacted yesterday at the City Hall there emerges the central fact that Mr. Walker will run for re-election. As yet no citizen has been discovered prostrate from surprise over this announcement. Mr. Walker's candidacy has been so clearly indicated for so long a time that there is little to be said on the subject. About the only surprising thing about the episode is the curious fact that Tammany should have thought it necessary to go to such elaborate lengths in formally opening its campaign.

The stage managing was obviously conceived upon an impressive scale, even though it was rather less than perfect in execution. The great non-partisan committee would have been somewhat stronger if it had possessed at least some appearance of non-partisanship. Mr. Heckscher's anguished fear lest Mr. Walker retire into private life would have been more convincing if anybody beside Mr. Heckscher had supposed that there was any possibility of his doing so. And Mr. Walker's own statement that he never before yesterday had told a soul that he would run would have been much more impressive if such elaborate arrangements had not been made in advance to receive this announcement.

As for Mr. Heckscher's list of improvements and Mr. Walker's pledge to carry some of them out, it can only be remarked that neither was impressive. Mr. Walker is known to this city as a shrewd, a likable and a very able politician, of undoubted talents. When he was elected three and a half years ago it was hoped that he would turn these talents to meeting the great opportunities of his office. After three and a half years nothing is clearer in life, could have produced it. Yet it is intense exciting to any reader. We come to Manoa of t golden roofs, that glittering city in the wilderne with its garden of pleasure and its literally gild youth who danced and drank day after day, W pass a grove of the deadly manchineel, whose ve shade is tainted. Jungles and hurricanes, pirat and the love of sailors for a queen—thrills enoug surely! What about "A Day When the Sun Sto Still," a mysterious ship, a lake of pitch; "The M With a Glove in His Hat," "Fair Helen" and "T Islands of Misrule"? A stunning book, publish in 1908, it was written by the late Sir Frederi Treves, Bart., G. C. V. O., C. V., LL. D., sergea surgeon to His Majesty the King, surgeon in or nary to Her Majesty Queen Alexandra.

The Maneuvers

Central New Jersey is at the moment being e fied by a war of which the distinguishing char teristic is that the generals are doing nearly all work. To a lively accompaniment of exciting co muniqués and some actual labor by headquart staffs and message centers the theoretical divisi are being hurled back and forth across Rance Creek, locked in deadly but purely construc combat. Armies of 400,000 men stretch alon forty-mile front from Camden almost to the oce desperately engaging each other with all the real compatible with the fact that they are non-existe It is, in the opinion of General Summerall, chie staff of the Army, the best field exercise ever c ducted in the United States.

Unfortunately, the citizens of the United St have never been inclined to spend the money nec sary for holding real maneuvers and training la numbers of real troops under conditions appro mating as closely as possible those of actual bat An exercise in which 6,000 men are forced to rep sent armies of almost half a million is bound fall considerably short of battle conditions, General Summerall's verdict seems something reflection upon the character of the field exerc with which our Army has to be content.

Our officers have exerted an unwearied ingen in devising training tests, in simulating this or t element of combat and inventing practice meth to substitute for the real thing. Constructive w like that now under way in New Jersey are great value in training the higher commanders the intricate and technical details of their dut and they are a vast improvement over the bad days when the Army never conducted any man vers at all. They help to keep the military alive in the country and as vigorous as it can under somewhat adverse circumstances, but t do not mean that our highly skeletonized natio defense system is prepared to enter a real mod war without long and painful training.

A Voice From Nebraska

Nebraska has an Attorney General who beli in law enforcement. When a mob in North Pla a railroad junction town, drove the entire Ne

ference, "it is time for the country to realize that the Eighteenth Amendment imposes no obligation on the state to enforce it."

Five states now have no prohibitory legislation of their own. They have washed their hands of Volsteadism, putting it up to the Federal government to enforce prohibition within their borders. So far as they are concerned it must be assumed, in the absence of any further elucidation of Mr. Wickersham's reference to a modification of national and state laws "so as to become reasonably enforceable," that what he has in mind is a one-sided bargain. They are voluntarily to relieve the Federal government of the local enforcement of an institution which they have repudiated. Very probably Governor Ritchie, in voicing his opposition to any such arrangement, has expressed the sentiments of the entire group.

Mr. Wickersham's present rather confused suggestions are hardly likely to lead to anything constructive in the way of enforcing reform. The chief value of his letter lies in its admission that reform is necessary.

The Chinese-Russian Clash

Russia's reply to the Chinese note, despite its sharp tone, made no mention of war or warlike measures. It is not yet too late to hope for a peaceful solution of the Manchurian dispute. But the situation is peculiarly difficult because of the tenuous bonds which link Russia with the family of nations.

Russia is not a member of the League, but she has participated in many of the League's conferences, as the United States has done, and the League may well be expected to attempt some soothing action. According to Article 11 of the Covenant, "Any war or threat of war, whether immediately affecting any of the members of the League or not," is "a matter of concern to the whole League, and the League shall take any action that may be deemed wise and effectual to safeguard the peace of nations." Article 17 also authorizes the Council to intervene in a dispute between a member and a non-member nation, and even between two non-member nations.

The League Assembly and the League Council are not scheduled to meet until September, and the high officials of the permanent staff are on vacation. Only the third assistant secretary is at present in Geneva! It was in just such a hot-weather moment that Europe boiled over in 1914. Yet, should any member of the League request it, the third assistant secretary is authorized to summon an emergency meeting of the Council, and the present chairman of the Council, M. Adachi, the Japanese Ambassador to France, who is at present in Paris and is peculiarly fitted to cope with the present crisis, also might call such a meeting.

The Kellogg pact is rather a self-denying ordinance than a machine for the preservation of peace. But again it is significant that while neither Russia nor China was an original signatory of the treaty, the perfected adherences of both nations have been formally deposited in the Department of State at Washington. Whatever reservations or interpretations may have been made, the fact remains that both China and Russia have solemnly condemned recourse to war as an instrument of national policy.

Were the United States in formal diplomatic relations with the Soviet Union, it might, as spon-

Fighting Poison Ivy

If there be anything except the traditional man-eating shark which no editor is too timid to attack, that friendless something is poison ivy. No advocate of underdogs ever rises in town meeting to urge that this glossy-leaved terror be encouraged to grow still more profusely in the picnic grounds or to twine more luxuriantly up the bushes in the park. So little chance is there, indeed, that this will happen that the United States Department of Agriculture, charged chiefly with helping plants to grow, has reversed its rule and tells us how to keep this plant from growing at all. That poison ivy can be eradicated with not too great difficulty will be news to many, but the department vouches for the possibility and tells us how the trick is done.

There are two ways: One is a salt brine mixed with a little soap. Three pounds of salt are dissolved in a gallon of slightly soapy water, larger quantities in proportion. This liquid is sprayed on the poison ivy leaves. The salt kills them; the soap helps the salt to stick. There will still be live roots underground, for poison ivy spreads by runners, just as do morning-glory vines and many others. A few days after the salting new leaves spring up from these buried roots. Then another spray of soap and salt must be administered. After this process has been repeated a few times the roots finally get discouraged and die.

The second method is to spray the leaves in the same way, but with old crankcase oil diluted with kerosene. Salt and soap, however, are cleaner. Also, the oil is more likely to kill other vegetation, although salt and soap are not guiltless in this respect. The chief precaution, however, is to have the spraying done by one of those rare and fortunate individuals immune to the poison. If a susceptible person tries it he may suffer more than the weed. Touches on gloves or other clothing may remain poisonous, to lay low any one who handles them later. Even the smoke of burning poison ivy leaves is poisonous. But certain lucky ones, like persons who never get seasick, are permanently immune. These it is who owe the civic duty to take bucket, brine and spray pump and sally forth to make the country safe for picnics.

Senior

It is strange that "The Cradle of the Deep" is not a well known book. Its dignity of style, quickened by ripe and urbane humor; the warm human interest of the deeds which it recounts; the romantic appeal of the sea and of that tropical island milieu; the violent dramas there enacted—all these qualities, one might suppose, must win for such a narrative wide popularity. Instead, its audience have been the relatively few who appreciated the beauty of the English and the tragic magnificence of the epic lies and the glorious liars who came to those fatal and gorgeous isles—"the nursery where thews were hardened and sea lessons learned," where "the soul was fostered in reckless daring."

"The Cradle of the Deep" has won high praise for the scope of its scholarship, its accuracy and the able research which underlies the stories' placid flow. By no means gentle, it is distinctly a book of adventure for gentlefolk. Only a widely traveled author, a thoughtful aristocrat, profoundly versed

son's vigor there would be no talk of need Federal anti-lynching bill.

More Truth Than Poetry
By James J. Montague

The Tour

There were woods by the side of the road
  Over which we were speeding along,
Where the brown thrashers made their abode
  And wakened the echoes with song;
But ahead were a couple of buses to pass,
  So we hadn't a minute to tarry,
And therefore we savagely stepped on the ga
  And beat them both into the ferry.

Just over the brow of the hill
  Came a glimpse of a long, winding stream
And a lake that lay silent and still
  As if lost in a soft summer dream.
But as soon as we looked at our watches we
  It would only be folly to daily;
There wasn't an instant to waste upon view,
  So we hurried along to the valley.

From a grass-mantled, leaf-shaded nook
  That opened just over the way
Came the song of a murmuring brook
  As it eddied out into the bay.
The riffles shone bright in the afternoon sun,
  But the music grew fainter and thinner,
For we sent her along like a shot from a gun
  We had to make Bingville for dinner.

The sunset was red in the sky
  And the cloud-rims were lighted with flame,
There were streamers of gold up on high,
  Yet we kept up our gait just the same.
From the meadow there sounded the call o
  lark,
But our hearts were a-throb with elation,
For we knew if we raced her that just before
  We should come to a gasoline station.

An Exceptional Statesman

General Dawes refuses to wear knee breeches, come to think of it, we do not remember having photographs of him in plus fours.

Modest

England is worried because Trotzky wants as there. She ought to feel grateful that he do ask for a palace.

(Copyright, 1929, by James J. Montague)

Twenty Years Ago To-day
In The New York Tribune

JULY 19, 1909

WASHINGTON.—Melville E. Stone was a guest of President at luncheon yesterday. Among the W House callers were Senator Lodge and Represe tives Sulzer, Bingham and Adamson. The Presi spent the afternoon on the Chevy Chase golf l

SAN FRANCISCO.—Edward Payson Weston, the pe trian, has finished his 3,975-mile walk across continent, only five days behind his hundred schedule. Weston, who is in his seventy-first declares he is in good condition and ready for return trip after a month's rest.

THE PURPOSE of the new building code, which jammed through the Board of Aldermen yester was clearly implied in the frank assertion of Alderman that Tammany put through a code fa ing Croker's concrete company when Croker in power. The new code, with its opportun for hollow tile interests, recognizes the change has come in the control of Tammany Hall.

BERLIN.—Prince von Bülow, Chancellor of the pire, retired from office yesterday and was ceeded by Dr. von Bethmann-Hollweg. He college friend of the Emperor.

(file 7/1/29)

Dear David,

Here is the effusion of which I spoke. It would be lots of fun to get it done and I think could be made quite amusing. The character as you will see is obviously the Prince of Wales but it could easily be changed to a Lindbergh (they keep his shirts for souvenirs when he sends out his laundry) a popular fiction writer, a movie star, a college football hero etc. If you like it you might say a helpful word about it or advise me as to whom you think might be interested.

I enjoyed our talk on Monday, was interesting hearing about the movie situation, I hear so little about it. Glad to see you looking so well but sorry working conditions are so rather unpleasant with the Jewish curse resting upon them. Get some more money out of the movies for YOURSELF, land another "Way Down East" if possible and quit, go to the Theatre Guild as you said for in the theatre it is still possible to succeed

financially even though one be an artist. As you know, the theatre, unlike the movies has more than one public.

Am I going to see you before I go North?

Linda

July 21st

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David

attached to "Hell's Clay"

(file 7/1/29)

FEET OF CLAY

by

Linda A. Griffith

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Linda A. Griffith
1060 Park Ave
N. Y.

Phone

D. W. GRIFFITH COLLECTION
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FEET OF CLAY

"Those Pagod things of sabre-sway
With fronts of brass, and feet of clay."

Byron

By Linda A. Griffith
(Mrs.David W.Griffith)

Author of "When the Movies Were Young".

FEET OF CLAY

Characters

The Prince of Selaw

Mayor of Greenpool

A young hospital nurse

The Prince's chauffeur

" " aide-de-camp

" " valet

Guests at hotel

A ticket collector

A policeman

Several street loafers

Bartender in village pub

Farm hands

Grooms

Attendants at the "Fox and Hounds"

Guests at Crown Hotel

Waiter " " "

Several characteristic old maids

A honeymoon couple

An old lady who knits

Taxi driver

Secret service

Chief constable

Detectives

Sentries at Palace

The King

The Queen

FEET OF CLAY

In the country of Oldland a King and Queen rule, a hard working couple for in these post war days the royal job is no bed of roses, and it is not so easy to be a King. However, this royal couple's responsibilities are considerably lightened by their young and handsome son, the popular prince, who now that most countries seem to need, beside their rulers, a "Good Will" Ambassador to help the wheels of government turn more smoothly fills the "good will" job beside the job of being Prince and so he is rather busy. He presides not only at state functions but at numerous other less formal affairs. The Prince is a fun-loving youth who had he been consulted in the matter would more than likely have asked for a simple life with love and laughter but no formalities.

Greenpool, a popular beach resort in Oldland is this day awaiting its much-loved Prince who comes to dedicate a bridge. Eighteen other engagements have been arranged for him following the dedication but he does not know of the nineteenth, a ball. Judging from previous similar dedications he is looking forward to no idle moments.

So Greenpool is all a-bustle. The towns people and vacationists take their morning dip early. Although it is only ten A.M. the last bathers are leaving the water and hurry to their little bath houses, the individual canvas sort which are stretched for a mile or more along the shore. On the beach all is bustle and merriment as the sun bathers gather up wraps and traps preparatory to

their departure. In the streets of the affluent town which lies directly back of the wooded cliffs which line the beach, there is much commotion; police are in evidence, the townspeople are gathering along the sidewalks, and automobiles are dashing here and there. At Government headquarters men are rushing up the stairs and in and out of doorways. In the Mayor's office a most important program of events is getting a final O.K. Clerks are about. The Mayor hurriedly leaves.

The beach is now deserted but the sidewalks of the main street are lined with people and several kind-mannered mounted police are keeping the good-natured and orderly crowd lined up. Important looking motor cars with men in formal state attire and immaculately groomed chauffeurs drive down the street. Suddenly from the crowd come cheers, men raise their hats, and the little children clap their hands. The Royal car is sighted. As it comes into view the Prince is seen smiling, a somewhat pathetic tired smile, first to one side and then to the other. The Mayor, a fat, silly, ugly person is seated by the side of the Prince. They arrive at headquarters. Inside, the usual formalities.

A gentle flowing little river on the edge of the town, rushes and willows along the edge, punts with couples, with children and their nurses, with college youths - all at attention. The Prince has arrived for the dedication of the Bridge. That ceremony over, the fat, silly ugly Mayor must pester the Prince for the rest of the day. It is a boring program; a visit to the Council School, to a Babies Ward in the Hospital, an Industrial Plant, a Woman's College, an Old Sailors' Home, a Farmers' Guild, a civic luncheon, tea at the Rectory, formal reception and dinner. The only interesting person he meets is

a hospital nurse, who is extremely pretty and whom he had known on the battlefields when his country was at war. He has quite an unusually long chat with her and makes a date, when he finds out that that evening there is to be a ball given in honour of his visit. It is due to commence at ten thirty and the train is due to carry him back from Greenpool at seven thirty, three and a half hours before. As it is Saturday and he has nothing to do over the week-end and as the following Monday is a holiday, and as above all he is dying for a little freedom he plots to have a good time. He tells the Mayor who is busy annoying him that he must telephone to his residence in the city. Half a hundred people volunteer to do it for him. He insists it is private. He gets on to the Palace one hundred miles distant and tells his chauffeur to drive his two-seater down to Buckhurst some twenty miles from Greenpool, hell for leather, without telling anyone and bring his dress clothes, he being in Guards uniform at the time. He then goes through the final round of ceremonies till the time comes for his departure. All the ceremonies of course lend themselves to the most ruthless burlesque.

The time for departure comes. All assemble on the platform including the nurse. As she curtsies, the Prince slips her a note making a date at the Crown Hotel, Lydney at 9-45, for a late dinner. (Lydney is about five miles from Buckhurst) The note tells her to take a taxi and retain it. The Prince bids good-bye to the civic idiots and the train to which a special saloon coach has been attached leaves for Buckhurst, the first stop on the road to the city of Nodnol. The prince who is accompanied by an aide-de-camp skips out of his uniform into mufti. His valet assists him. To get rid of the aide and the valet so he can make his

escape is his next concern. The aide is busy reading a book. Unseen by him the Prince orders his valet into the lavatory intimating that he wishes to speak privately to the officer. The train (the continental sort with each compartment having two doors one opening on the tracks and the other onto the platform) glides into Buckhurst station. The aide puts down the book. The train stops and the Prince tells him to go and get him a paper. While the aide is gone the Prince takes his chance and picking up his overcoat, leaps on to the railway line on the off side and just misses being chopped to bits by an express train. In order to save himself, however, he has to drop his overcoat which is carried along. He clambers on to the platform, rushes across the station yard, having no ticket, scales the railings is given chase by a ticket collector and a policeman and several street loafers. He makes the car (it had just arrived) any way, his chauffeur opens the door, they both jump in and are away before the policeman can identify the two-seater as a Royal car. He drives to the nearest pub, and pulling his soft hat well over his eyes, enters the public bar with his chauffeur, and gives the usual "Good-evening" to the assembled farm hands, grooms etc. He calls for a round of drinks, and obviously proves that he has been dying for a drink all day. He and the chauffeur have two more in quick succession and then the Prince discovers that he has not got a bean. The chauffeur comes to his rescue and the Prince takes all his surplus cash (which translated into its American equivalent is about thirty-five dollars in all. He tells the chauffeur to return to the Palace and in answer to inquiries to assure both Papa and the Prime Minister that all is well, and that H.R.H. is merely keeping a date.

The Prince then turns his nose towards Lydney and pulls up

at the Fox and Hounds. It begins to pour with rain. He asks for a place to change his clothes in. He is given one. He changes but finds he has not been given a pair of black socks, so he has to keep on a pair of highly coloured ones, a strange experience for a dandy and a fashion setter like himself. He pays for the room with a twenty dollar bill and in return receives the proper change but ten dollars of it is in forged bills and lead coins. Utterly unconcious of the phoney change, he slips the money in his pocket and drives to the Crown Hotel where he backs his car into the garage so that the Royal car markings cant be seen on the tail light.

He enters the Lounge of the Crown and looks around for the girl. She is not there, but quite a collection of superior nobodies turn up their noses at him when they see his strange multicoloured socks and whisper to each other, that "counter jumpers are to be met everywhere these days." He orders a cocktail, and the refinement of his accents in strange contrast to his socks, causes more nose rubbing. Even the waiter looks superior as he serves him. The Prince having a quick eye like all well-travelled men, begins to enjoy himself thoroughly. He sips his cocktail and all the events of the day pass in review before hisneyes. He smiles to himself and takes another look at his socks, and notices that other people in the room are doing the same thing. He falls to dreaming again with shut eyes and visualizes the nurse as he met her at Greenpool, as he parted from her, and as he first met her behind the fighting lines, and made violent love to her, to be interrupted by an obsequious staff officer. He laughs at himself, studies his

wrist watch and gets up? It dawns on him that the girl may give his rank away, so he waits for her on the steps of the hotel. Everybody notices his strange action as it is pouring with rain. H.R.H. notices for the first time, he is minus an overcoat. He turns up his collar and puts both his hands in his pockets - a most un-Royal figure. The clock's hands move round to ten o'clock. Still no girl. He moves back to the lounge. Several tabbies sniff at him and betake themselves and their knitting to bed.

A taxi draws up from Greenpool. From the taxi steps the nurse in evening dress. The Prince races towards her and whispers something in her ear. She nods assent. She is cold. He takes her to the fire and is very attentive. Nurse sees his socks and laughs in his face. He orders a cocktail for her and dinner; he sits on the arm of her chair. A most gallant ex-officer casts a contemptuous glance at such ill-breeding and leaves the room. The waiter brings the cocktails and announces that dinner is off, it is too late. The Prince calmly orders a bottle of champagne and a lobster to be served in the lounge. The waiter points to the clock. Only residents can be served. The Prince asks the nurse to excuse him, fetches in his suit case from the car and non-chalantly engages a room. He is asked to sign the register. Without a moment's hesitation he signs"E.P.D. de Sorwind" (Edmund Paul Donald). The waiter sends the bag up-stairs and asks the Prince whether he will sup in his room. The Prince orders supper on a tray by the fire. The champagne is brought and he insists on uncorking it and pouring it out. He toasts his guest and presents her with the cork as a memento. Shew

grabs it eagerly and puts it in her bag. The Prince laughs. A most respectable old lady whose eyes have never left the pair throws symptoms of hysterics and starts knitting at a dangerous rate. The lobster is brought in and the Prince seizing a cushion seats himself by the fire and begins to crack the claws and make lobster sandwiches for the girl. Exit knitting lady sniffing - a haughty Brittania in her dotage. The Prince and the girl shriek with laughter. He messes about with the more sticky part of the lobster gets some mayonnaise on his lapels, knocks the champagne over and orders another bottle. The girl bends over him and cleans his lapel merrily. Her face is very close, so the Prince kisses her gaily. She responds. An admirable honeymoon couple, somewhat shrivelled of the upper-upper-upper middle-class plus Public School type who have remained unnoticed in the corner of the Lounge, purse their very, very thin lips, mutter "Would you believe it" and do a golf-tennis trot to their nuptial couch. The waiter brings in the other bottle, the Prince uncorks it and he keeps the cork. The Prince gives the waiter a two dollar bill (incidentally a bad one) and tells him recklessly to "charge everything". A grateful waiter clears off to do as he is bid. The Prince puts his smelly fingers under the nurse's nose and goes off to wash his hands. She closes her eyes by the fire and dreams strange dreams. He comes back and they make for the Entrance to find a very disgruntled taxi driver waiting in the Rain. The Prince squares him with twenty dollars of which ten (though nobody knows it at the time) are bad bills. He tells the taxi to pilot him to the Dance Hall at Greenpool as he does not know the road. He fetches his car out in

the pouring rain and away they go - the taxi fifty yards ahead.

In the heart of the forest through which they must travel to get to Greenpool the water is two feet deep on the road - the Prince's car develops engine trouble. He gets out, fiddles round with it, and puts it right. He loses his hat in the effort, it is blown away and his wet hair sticks to his head. He gets into the car again and his feet are a mass of clay. They blunder on to Greenpool and arrive at the Dance Hall at mid-night. Meanwhile the whole secret service of Hamptonshire is mobilized by wires from the City to scour the country for the missing Prince of Selaw whose overcoat has been found on the railway tracks. In the meantime the taxi driver enters a coffee stall in Greenpool and when paying his bill, it is discovered that the bills are forged. The taxi driver informs the police who ring up the Crown Hotel and enquire if any bad money has been passed. The night waiter produces his tip and it is found to be a forgery. A rumor passes from mouth to mouth that something has happened to the Prince.

The Prince arrives at the Dance Hall very wet without and very wet within and has some difficulty in obtaining admission owing to the condition of his attire. He gets in however but only after he has unconciously passed more <u>bad money</u>. At the same moment the Chief Constable draws aside the pompous Mayor (whp has been regaling the best people of Greenpool with what "His Royal Highness said, etc.") and whispers in his ear the fearful facts that the Prince disappeared at Buckhurst, that his coat was found on the railway line, and that the speed of the train might well account

for nothing else much being found. The Prince's chauffeur arrives in the city of Nodnol at the same time and meeting a friend goes off and gets drunk, forgetting all about his merry master. The Prince and the girl dance gaily, and they in their turn hear the awful rumour.

Meanwhile the Police arrive with the taxi at the entrance to the dance hall and ask to examine the cash taken. More bad money is found. The Prince fearing the effect the news of his death will have on the Mayor, singles him out, by seizing him by the arm. The Mayor rebuffs him bluntly, "I would have you know, Sir, I am the Mayor." The Prince apologizes and says he has news about the Prince of Selaw, as he has quite recently seen him; and that as he is sure the Mayor must that day have made a profound impression on him, he has desired to lead him to the Prince of Selaw. The Mayor is incredulous, but melts before flattery. The Prince asks to be taken into a private room. The Mayor assents. As he goes with the Mayor the Prince steps aside, tells the nurse he must out with the truth and bids her Au Revoir and makes a date in Nodnol. All eyes are upon him because of his damp, bedraggled appearance and because of his ability to approach the Mayor, who is getting decidedly gay. The Prince is led off into a small room, where the half-full and completely empty bottles are sufficient proof of something having been celebrated there that evening - the visit of the Prince of Selaw! The Prince promptly helps himself to a drink before the Mayor can stop him. "Dont be a silly ass," says the Prince. "Sir" thunders the Mayor (a most important local business man) not even the Prince of Selaw MY FRIEND, would dare to call me a silly ass."

The Prince collapses in a heap of merriment. The Mayor is nonplussed and takes a drink. "Now young man, out with your cock and bull story. You have a declaration to make." The Prince gets up with mock gravity. " I now have but one duty to perform, -I declare this asylum for Noisy Spinsters open." He falls with a bubble of merriment on the seat. "I will not allow the Heir to the Throne to be insulted", bawls the Mayor. He makes for the door rather insteadily. The Prince stops him. "Listen you idiot, I AM THE PRINCE OF SELAW." The Mayor laughs in his face, points to his socks, his incongruously dirty soiled clothes and pushes the Prince back.

The Police at the same time enter the hall looking for a wet young man with evening dress and loud socks who is sprinkling dud money round Hamptonshire. They are accompanied by an angry chauffeur who immediately recognizes the Nurse as the young scoundrel's accomplice. There is an uproar outside. The Prince locks the door. The Mayor gets thoroughly frightened. The Police bang on the door and tell the Mayor to open it as his companion is a common forger. The Mayor struggles with the Prince who floors him, and seizing his chain of office, jumps out of the window. The girl meanwhile is detained by detectives and wont answer any questions. The Mayor regains conciousness, rubs his nose which is bleeding and makes for the door and opens it. The Police rush in and seeing the open window jump through it. The Prince meanwhile has found a taxi and ordered the driver to take him to Nodnol to the Palace. The Police spot a car moving off and some of them enter another taxi and give chase.

The Mayor gives a highly coloured version of his affray to the other police, amongst whom, unfortunately, a mob of reporters who had come down for the Royal visit, get mixed up. The Mayor tells of the childish claim of this young rogue to be the Prince of Selaw etc. The reporters get that off with glee to their respective papers by phone. The Mayor is confronted with the nurse who insists that her companion had spoken the truth and that he was the Prince of Selaw. She tells of her meeting him at the hospital, how the Prince had singled her out and made a date at the Crown, Lydley where he was staying. Mayor, Police and the girl hustle into cars and whirl away to the Crown at Lydney.

The Prince meanwhile is speeding full tilt to Nodnol while his own chauffeur is waking up from his orgy and recalling the strange dpings of the evening. The newspapers the same time publish eloquent moving semi-obituary notices of the missing Prince and pour scorn and contempt on the coarse vulgar impostor who chose an hour of national distress to pose as "our beloved Prince etc." On arrival at the Crown the nurse's story is corroborated and the register examined. The waiter with the two dollar dud note still rankling in his mind, and suffering from disturbed rest, suggests an examination of the room "this 'ere fellow took." They enter and find nothing inside it but a locked and very heavy, fitte d suitcase. With great gusto the Police open it and behold all its silver fittings are embossed with the Prince of Selaw's coat of arms. His clothes are tumbled out and the police searching the pockets find the right hand inside breast pocket bears the names of a famous tailor and the"Prince of Selaw".

Meanwhile the Prince hotly chased by the Police has arrived in the city. The sentries at the Palace refuse him admittance; he is threatened with arrest and is almost arrested when his chauffeur arrives in great perturbation. Palace officials are awakened and the Prince is allowed to pass in at last. The Officials get on to the phone and Greenpool and Lydney are called up. The Prince speaks first to the hotel people who tell him a lady under arrest is there, and that his bill is unpaid. The Prince asks to speak to the Mayor. He enquires after his sore nose and the Nurse. The Mayor affirms that she is detained. The Prince orders her release. The Mayor says that cannot be. The Prince tells him he will give him back his Chain of office in return for the girl. The Mayor for the first time realizes he has lost it. The Prince suggests they all come along to breakfast with him at the Palace.

Once again the weary throng hustle into cars and speed to the City. The dawn breaks. The sun rises. The Prince having had a bath and some black coffee, asks for the Sunday papers. They are brought and he reads all about himself, his supposed departure from this world, of the imposter-forger whom the worthy Mayor and brilliant Police unmasked, of the arrest of the dangerous she-accomplice etc. While he is reading merrily the others arrive and are passed into the private apartments at once. The Prince thinks only of the girl. He tells the officials to look after the Police. To the Mayor he restores his chain of office and bids him a pleasant journey home. To help him pass the time, he gives him the thrilling Sunday papers to read. The shamefaced Mayor waddles off.

The Prince and the girl are alone. He expresses all his regret for the evening. She tearfully tells him it was the most wonderful thing that ever happened to her. She looks up into hi s face putting her hand on his shoulder. Here the scene fades out and only the white gloved hand of an uniformed aide-de-camp is see n patting the shoulder of an uniformed Prince of Selaw, who wearied of body and mind with nineteen engagements in one day has been fast asleep since he entered the Royal saloon at Greenpool, and has been dreaming dreams inspired by a pretty nurse, he knew and flirted with in the more democratic days of War. With a sigh he draws himself up, puts on his hat, and steps out on to the platform and mechanically returns the salute from the people as he leaves.

July 22, 1926.

Chappell & Co. Ltd.
50 New Bond St.
London, W. I.
England.

Gentlemen:

As joint owner with Mr. W. F. Peters and Albert Pesce, of the rights of the the musical composition "Chevalier March", I would appreciate receiving from you a report to date as to your activities in connection with your distribution of same.

Thanking you for the courtesy of an early reply, I am

Yours very truly,

July 22, 1929

Mr. Arthur Kelly,
Treas., United Artists Corporation,
New York, N. Y.

Dear Mr. Kelly,

Replying to your letter of May 15th last relative to the call by the United Artists Corporation of 333 shares of the stock standing in the name of D. W. Griffith, Incorporated for redemption on August 1st next, I beg to enclose herewith Certificate No. 9 of the United Artists Corporation for 300 shares of preferred stock standing in the name of D. W. Griffith, Incorporated, transfer of which has been duly endorsed in blank by D. W. Griffith, Incorporated, J. C. Epping, Treasurer and Albert H. T. Banshaf, Secretary, under date of January 4th last.

I am also enclosing Certificate No. 21 for 100 shares of preferred stockstanding in the name of D. W. Griffith, Incorporated, with assignment thereof attached to the stock, duly signed by D. W. Griffith, Incorporated, by Raymond A. Klune, Treasurer and countersigned by myself as Secretary under date of July 17, 1929.

These certificates are delivered to you in accordance with your aforesaid letter and the resolution of the Board of Directors of the United Artists Corporation under date of May 7th last.

Regarding Certificate No. 21, you will note that this carries 100 shares, and that, therefore, you should cause to be issued a new certificate for the balance of 67 shares still remaining in the name of D. W. Griffith, Incorporated, the 33 shares making up the total of 333, including the 300 shares as evidenced by Certificate No. 9.

Will you kindly send me the new certificate in due course and the check for the certificates so surrendered with accumulated dividends to date of redemption, viz: August 1, 1929 and oblige

AHTB KM
ENC.

Yours very truly,

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

July 24, 1929.

Mr. Albert H. T. Banshaf,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf: -

You will find enclosed herewith new certificate #31 which we have issued for 67 shares of stock belonging to D. W. Griffith, Inc.

Mr. Kelly wishes me to tell you that the check for 333 shares which are to be redeemed together with cumulated dividends will be ready on August first, 1929.

Very truly yours,
UNITED ARTISTS CORPORATION

Sumner W. Taylor
Assistant Secretary

SWT:EP
Enc.

July 24, 1920.

Mr. H. Rubenstein,
Lloyds Film Storage Corp.,
130 West 46th Street,
New York, N. Y.

Dear Mr. Rubenstein,

Confirming telephone conversation of to-day, we are returning herewith bills for projection and cutting room rental in connection with "Way Down East".

Kindly be advised that any and all bills for projection, cutting room, etc. incurred through the work being done in your projection room at the present time on "WAY DOWN EAST" are to be billed to and paid for by Mr. Grey personally. Therefore, will you kindly re-bill the enclosed and also send all future bills for this work to Mr. A. Griffith Grey, Room 807, 1476 Broadway, New York City.

Confirming future our telephone conversation of a few days past, any projection room or cutting room reservations that are made for the account of D. W. Griffith or D. W. Griffith, Inc. are to be accepted from this office only. Bills for reservations for our account made otherwise will not be honored.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

BC

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
RECKER-BOCKER BLDG. 152 WEST 42ND ST.

TIMES SQUARE
NEW YORK CITY

CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFTERY
ARTHUR R. WALSH
BENJAMIN PEPPER
FRANK S. MESEKE
EDWARD J. CLARKE
THOMAS F. COHALAN
EDWARD R. PECKERMAN

IN - RE UNITED ARTISTS CORP'N

July 29,1929

Mr. Albert H.T. Banzhaf
150 West 42nd Street
New York City

My dear Mr. Banzhaf:

We do not appear to have received back from you the proxies of D.W.Griffith and D.W. Griffith,Inc. which we asked you to have executed for the purpose of placing with the records of the last annual meeting of the stockholders of United Artists Corporation.

Very truly yours,

O'BRIEN, MALEVINSKY & DRISCOLL

By Benjamin Pepper

BP/EC

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

CONSOLIDATED FILM INDUSTRIES, INC.

203-209 WEST 146th STREET
NEW YORK, N. Y.

NOTICE OF ARRIVAL

Original

No. ~~1152~~ 1905 B

Date July 29 1929

D. W. GRIFFITH, INC.
729 7th Ave,
New York, N.Y.

The following NEGATIVE ~~and~~ without sample print has this day been received at our New York Plant at 203 West 146th St.

SUBJECT ORPHAN'S OF THE STORM FOREIGN DOMESTIC

No. of Cans 13 No. of Reels 13 Reels

From EDWIN O'BRIEN, INC , NEW YORK Via TRUCK Charges

For ACCOUNT AND RISK of D. W. GRIFFITH, INC.

Owner

All contracts with this Corporation are accepted with the understanding that all film delivered to it is covered by the owner against loss. This Corporation takes every necessary precaution for the safe keeping of the film or plates, but assumes no responsibility for its loss.
CONSOLIDATED FILM INDUSTRIES, INC.

By

CREDIT MANAGER

FORM 83 4-22-26 2M SETS

RECEIPT OF PHOTOPLAY FILM IMPORTED FOR EXHIBITION PURPOSES

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7800

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

Mr.D.W.Griffith
c/o A.H.T.Banzhaf,
130 West 42nd.Street,
New York City.

July 30th, 1929

Dear Mr.Griffith:

Proposed Agreement to be entered into by UNITED ARTISTS CORPORATION with GUY CROSWELL SMITH and his Associates, for the sale of UNITED'S or its subsidiary Exchanges in:

1. France and Algiers
2. Switzerland
3. Belgium
4. Czecho-Slovakia
5. Sweden
6. Norway
7. Finland
8. Denmark
9. Spain
10. Italy

GUY CROSWELL SMITH and his Associates are to form a Company with sufficient paid-up Capital to satisfy UNITED, for the purpose of purchasing all of the above Exchanges and equipment on the following terms and conditions:

(a) UNITED shall receive all cash it has on hand and in Banks as of August 1, 1929, as reflected in its Balance Sheets, and the ASSOCIATES shall pay to UNITED, in addition, on the signing of the agreement, all cash representing traveling advances and contingent funds or funds in transit to the Exchanges, and shall reimburse UNITED for all advances or deposits made covering rent, telegraph, telephone, electric light, water, prepaid insurance, prepaid rent, prepaid salaries, prepaid legal expenses, coal, and prepaid advertising. All these payments to be made upon the execution of the contract.

(b) SMITH and his Associates shall pay UNITED, upon the signing of the agreement, the sum total of all Accounts Receivable from the Exhibitors, as of August 1, 1929, as well as any other Accounts Receivable, and shall purchase all posters and accessories UNITED has on hand or in Exchanges, or in transit, as of August 1, 1929, and shall also purchase and pay for in cash, on the signing of the agreement, all furniture and fixtures as of August 1, 1929 Balance Sheet; and shall also pay to UNITED, upon the signing of the contract, all moneys advanced by UNITED for French quota pictures, short subjects and kontingents, less film rentals collected by UNITED to August 1, 1929, on these subjects.

(c) SMITH and Associates shall pay cash for all new prints in Exchanges or in transit, or in laboratories, as of August 1, 1929, and for all posters, accessories, shipping cases, stamps, stationery and printing, and shall assume all existing leases as of August 1, 1929, and shall assume all employees' contracts as of the same date.

(d) UNITED is to grant SMITH and Associates a license to distribute the photoplays in the Exchanges as of August 1, 1929, until the expiration date of each of the photoplays, on a 60-40 basis - the Schedule attached to this memorandum, marked Schedule "A", more particularly setting out the terms of distribution.

(e) Unplayed Contracts taken by UNITED prior to August 1, 1929. SMITH and Associates agree to play off and pay for all unplayed contracts taken by UNITED prior to August 1, 1929, within eight months from the execution of the proposed agreement and, as a guarantee for the faithful performance of this covenant, SMITH and Associates agree to deposit in the Guaranty Trust Company, Paris, a sufficient amount of money to guarantee the performance of this clause. This amount will be submitted to each of the Producers before the agreement is signed; and, in the event UNITED has not been paid for any of the unplayed contracts within the eight months period, it may deduct the balance remaining due on UNITED'S share from said deposit. The terms of these unplayed contracts shall be 90% to UNITED and 10% to SMITH and Associates.

(f) All settlements, whether on new contracts or old contracts, shall be on a played and earned basis monthly.

(g) UNITED, or any of its Producers, shall have the right to have representatives in Exchanges.

(h) The usual clauses about block bookings.

(i) Sound revenue and Royalties. SMITH and Associates agree to pay all royalties, together with the allocated costs for synchronization, and agree to charge Exhibitors a separate rental for sound, which shall be divided 60% to UNITED and 40% to SMITH and Associates.

(j) SMITH and Associates assume the usual advertising clauses, as well as clauses covering any changes, interpolations or modifications.

(k) SMITH and Associates pay all translation expenses.

(l) SMITH and Associates agree to direct distribution with special covenant against territorial grants.

(m) SMITH and Associates assume the usual clauses regarding care of positive prints.

(n) SMITH and Associates agree to copyright all photoplays.

(o) There is no obligation on UNITED to deliver any photoplays other than the photoplays in the Exchanges at the present time, and UNITED shall have the right to open new Exchanges or sell its photoplays to any other firm or corporation in any of the territories herein covered.

(p) All used prints on hand at the different Exchanges, as of August 1, 1929, are to be turned over to SMITH and his Associates.

(q) All other assets not appearing on the Balance Sheet shall be appraised by UNITED and paid for by SMITH and Associates upon the execution of this agreement.

(r) All new prints must be agreed upon by both parties and paid for f.o.b. location of foreign negative.

(s) SMITH and Associates agree to keep separate books of accounts, which shall be open at all hours for UNITED'S inspection.

(t) SMITH and Associates agree to pay UNITED, quarter-annually, 10% of the net profits realized from the distribution of photoplays during the period of this agreement.

(u) SMITH and Associates are to deposit with UNITED a sum of money, to be agreed upon, as a guarantee for the faithful performance of the terms and covenants of this agreement.

(v) SMITH and Associates shall have no right to use the name UNITED ARTISTS CORPORATION except in the following manner:
"Distributing UNITED ARTISTS Motion Pictures in certain specified territories."

(w) The usual default, bankruptcy and insolvent clauses to be incorporated in the agreement, which shall be construed in accordance with the laws of New York, and is not to be construed a partnership agreement and is not to be transferred.

If this proposed agreement meets with your approval, will you kindly execute the approval clause at the bottom hereof.

Very truly yours,
UNITED ARTISTS CORPORATION

We hereby approve the proposed agreement with Guy Croswell Smith and his Associates.

DISTRIBUTION OF CHARGES

SCHEDULE "A"

	PRODUCER	DISTRIBUTOR
REVENUE	60%	40%
PRINTS	60%	40%
TRANSLATION AND NEGATIVE TITLES	100%	-
POSITIVE TITLES	60%	40%
FREIGHT AND CARTAGE FROM LABORATORY TO DESTINATION	100%	-
DUTY	60%	40%
REPLACEMENT	60%	40%
CENSORING	60%	40%
COPYRIGHTING	-	100%
TRADE AND NEWSPAPER ADVERTISING	-	100%

---oOo---

COPY

July 31st, 1929.

D.W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Gentlemen:

We enclose herewith check for $34,965.00 in payment of 333 shares of the Preferred Stock of the United Artists Corporation at $105.00 per share, which stock has been called for redemption as of August 1st, 192[illegible]

Very truly yours,
UNITED ARTISTS CORPORATION

Check mailed directly to L. Affel

Comptroller
H.J. Muller

HJM:MVH
ENC:

COPY

July 31 1929.

D.W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Gentlemen:

We enclose herewith check for $2,000.00 which represents the quarterly dividend to August 1st, 1929 on 1,000 shares of the preferred stock of United Artists Corporation.

Very truly yours,
UNITED ARTISTS CORPORATION

Comptroller
H.J. Muller

HJM:MVH
ENC:

my dear Mr. Griffith. 1929

I am enclosing photograph of my daughter, hoping that you may be interested in selecting a Texas girl for your "Texas Picture" production.

Incidentally her grandparents on both sides came to Texas in covered wagons in the pioneer days.

Our grandmother (who is living) made the covered wagon trip to California -

She (Dorothy) is one of the fourth generation

Leland Powers — and besides having the leading role in many little theatre productions played the role of Mrs. Cagle, in "Smudge" very successfully. She was selected as the "most beautiful" girl in high school the two years she attended in Gainesville and received the same honor while attending a girls college.

Please understand that my intention in naming these little achievements is merely

to live in this little city -

But this would be of no consequence if she had nothing else to offer -

But a most unusual beauty, and sweetness of character and personality - she has also gained a few honors as an amateur actress. I was one of fifteen to "make" the Curtain Club" at Texas U. in 1924 -

Studied one year in Boston at

to let you know that she has "qualificatoins" For years (since Dorothy was four years old) I have wished that she might have an opportunity to "try out" for the movies — Now the talkies are "talkalizing" me —

Trusting you will be interested

I am

Very Sincerely

Rose Ware Carroll

Mrs. George Carroll

Gainesville, Texas.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1961

S. M. H. CORPORATION

"Eagle Hommocks"

REAL ESTATE

New Rochelle, New York
1501 Broadway, New York--Tel. Penn. 7400
2 North Chatsworth Avenue, Larchmont--Tel. 250

1501 Broadway,
N.Y.C.

~~LARCHMONT, NEW YORK~~--
August 1st, 1929.

Mr. A.H.T. Banshaf,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:-

I am enxlosing herewith shesk to the order of D.W. Griffith, Inc. for $637.50 to cover semi-annual interest due August 1st,1929 on the balance of mortgage for $67,000. dated February 1st,1926, such balance now being $25,500.

Will you kindly acknowledge receipt by return mail and oblige,

Yours very truly,

Chas. F. Cahin

Assistant Treasurer..

CFC:MML

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

131

August 1, 1929

Mr. D. W. Griffith
A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Griffith:

We hereby submit you the following proposition for the disposal to Metro-Goldwyn-Mayer of our exchanges in Argentine and Chile, which serve Paraguay, Argentine and Chile.

The basic agreement is to be the same as that which we have recently concluded with Metro-Goldwyn-Mayer for the Far East exchanges, except as modified below:

On unplayed contracts, producers will be paid by United, according to their agreements.

On new contracts taken by Metro-Goldwyn-Mayer, producers are to receive 65%, and Metro-Goldwyn-Mayer, 35%.

Mr. Schenck has approved this deal, and if same is satisfactory to you, please indicate such by signing a copy of this letter attached hereto.

Very truly yours,

UNITED ARTISTS CORPORATION

T P Mahoney

Foreign Sales Manager

TPM:BA

approved
D. W. G.
A. H. T. Banzhaf

Made in U. S. A. Form 6A SM 4-29

OFFICE RUSHGRAM

To Miss Conway - D.W.Griffith's Office, 729 Seventh Ave., N.Y.C.

From Mr. Denison Date Aug. 1st, 1929

Please advise if you know anything regarding the attached.

E. J. D.

Aug. 3, 1927.

Mr. E. J. Dennison,
United Artists Corporation,
729 Seventh Ave.,
New York, N. Y.

Dear Mr. Dennison,

Referring to your memo regarding the attached, I have a vague recollection that Mr. Griffith did look at a print of "SHE GOES TO WAR". However, as Mr. Klune was here at the time, I did not make the arrangements and am not familiar with the circumstances connected with the screening. Therefore, I would suggest that you communicate with Mr. Klune direct at the United Artists Studio, Hollywood, and he will advise you whether or not Mr. Griffith saw the picture and if so to whom the screening is to be charged.

Very truly yours,

Asst. Treas.

D. W. Griffith, Inc.

CC/S

August 2nd, 1929

Mr. A. Griffith Gray,
Longacre Building,
1475 Broadway,
New York, N.Y.

Dear Mr. Gray,

A number of Griffith stockholders have been calling up with reference to published announcements that "WAY DOWN EAST" is now being re-issued by a company, which I assume they mean is the Phone-Kinema, Inc., and of which corporation I believe you are a director.

It is not alone very detrimental to the Griffith Company to have stockholders inquiring as to profits to be derived from the re-issue of "WAY DOWN EAST", when as a matter of fact there are none as yet, but it is injurious to the company to have such publicity out before any contract is in existence. There are a number of matters which I have been trying to settle with the other officers of the Griffith Company, who, as you know, are at the Coast, before submitting a proposed contract between the parties, and, as you know, no contract will be signed or delivered by the Griffith Company until the amount which it has expended in preparing the music synchronization has been paid to the Griffith Company, the exact amount of which I have as yet been unable to obtain. This is, of course, a considerable sum, and as there are other matters of great importance that will be included in the contract, it is not alone ill-advised to permit the Griffith Company's stockholders to believe that such a contract has been entere into, when as a matter of fact it has not as yet been consummated, but it is more ill advised to have such publicity appear so far as your company and associates are concerned, since the matter having as yet not been consummated, and may never be consummated, you and your associates may be held liable for any statements which are not in accordance with the fact.

I hope to have a proposed draft for you some day next week and since you are a Vice President of the Griffith Corporation, it is important, as far as you are personally concerned, that you do not give the impression to the world at large that you are acting in this regard on behalf of the Griffith Corporation.

With best regards, I remain

Very truly yours,

ALTB KM

(SIGNED) ALBERT H.T. BANZHAF

Telegraphic Address:
SYMPHONY, WESDO, LONDON.

Telephones:
MAYFAIR 6910 (8 LINES)

Chappell & Co. Ltd.

MUSIC PUBLISHERS.

Sole Lessees of The Queen's Hall.

Cable Addresses:
LONDON, "SYMPHONY, LONDON,"
NEW YORK, "SYMPHONY, NEW YORK,"
SYDNEY, "SYMPHONY, SYDNEY,"
BENTLEY CODE.

50, New Bond Street,
London, W. 1.

4th August 1926.

Dear Sir,

In answer to your letter of the 22nd of July, our agreement for the "Chevalier March" from "Robin Hood" is with Mr. Douglas Fairbanks, and our royalty accounts and payments in connection with the same are rendered to him every six months.

Yours very truly,

Chappell & Co Ltd

HB

A. Griffith Grey, Esq.

PERSONS ARE INVITED TO ASSIST THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1901 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram, unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

N44 17 COLLECT=CROTONHUDSON NY AUG 5 310P

WALTER C BECKER= Collect 57 &

43 MARION AVE HARRISON NY=

POCKETBOOK GONE HAVE YOU GOT IT WIRE ME CARE PULLMAN

CONDUCTOR TRAIN NUMBER 7 AT ALBANY=

LILLIAN 337P.

Mrs Phinel 227 Muldraugh

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

12. 12 Sept

729 7th Ave.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

N49 13 COLLECT=POUGHKEEPSIE NY 5 412P

WALTER C BECKER= Collect 35¢

43 MARION AVE HARRISON NY=

RAILROAD SEE ME THROUGH WIRE FIFTY DOLLARS WESTERNUNION

CHICAGO EVERYTHING ALL RIGHT=

LILLIAN.

437P.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

ALBERT H.T. BANZHAF
ROBERT S. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1065
CABLE ADDRESS
"PEMBAN"

August 5th 1929.

Miss C.M. Conway,
c/o D.W.Griffith Incorporated,
729 Seventh Avenue,
New York City.

Dear Miss Conway:

Relative to the proposed reissue of "WAY DOWN EAST" by the Phono-Kinema, Inc., I beg to advise that as yet no contract has been executed and delivered between the parties and one of the reasons for which, as you know, is that we are awaiting a report from Mr. Klune as to how much has been expended for reissue charges up to date, which amount is to be paid to the Griffith Corporation by Phono-Kinema, Inc. at the time of entering into and delivery of the contract.

Before this matter is actually consummated you should not deliver any of the original records for musical or other records to the Phono-Kinema people. This is particularly true of the musical score since we only have the original score as prepared by Mr. Peters, and no copies have as yet been made.

Very truly yours,

Albert H. Banzhaf

AHTB:GDM

Form 1205A

Charge to the account of D. W. Griffith, Inc. $

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If blank, message will be sent at full rate unless class of service desired is indicated; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Aug. 6, 1929.

Mrs. R. A. Klune
Drewing Room A
Car #40
Train #7
(due at Toledo, Ohio 10:55 A. M. eastern standard time)

Wire me immediately if all your tickets or any part of them are gone
Also arrangements railroad have made to see you through Will wire you
money to Chicago Will wire you later where in Chicago you will get money

C. M. Conway

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1929

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203 West 52nd St., New York 1929 AUG 6 AM 11 51

NA127 9 COLLECT=BR TOLEDO OHIO 6 1117A

C M CONWAY, CARE D W GRIFFITH CO=
7 AVE BETWEEN 48 & 49 ST

ALL TICKETS GONE RAILROAD SEE ME THROUGH CHICAGO=
L B L UNE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Charge to the account of D. W. Griffith, Inc. $

Form 1201-A

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

If none of these boxes is checked, this message will be transmitted as a full-rate message unless otherwise instructed.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Aug. 6, 1929.

Mrs. R. A. Klune
Drawing Room A - Car #40
Train #7
(due at Elkhart, Ind. 8:15 P. M. Central time)

Western Union will deliver hundred dollars cash to you at Elkhart Indiana stop Sante Fe railroad will have representative meet you on arrival [illegible] in Chicago and he will get you new ticket [illegible] and pullman for Compartment B in Car thirtysix on California Limited which I have paid for here stop Wire me to office when everything has been fixed for you Dont worry

C. M. Conway

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201-B

1929 AUG 7 AM 12 48

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

.CA1442 7=STREATOR ILL AUG 6 1035P

1929 AUG 7 AM 12 17

S M CONWAY,CARE D W GRIFFITH CO=

7 AVE BETWEEN 48 AND 49 ST NEWYORK NY=

EVERYTHING FINE THANKS TO YOU TELL MOTHER=

L B KLUNE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

1M D. F.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. A. M. T. Ramsaf

From C. M. Conway.

Date Aug. 7, 1929.

Time

Reply to

Dear Mr. Ramsaf,

For your information, as per your request, the amount expended to date by us on account of the re-issue of "WAY DOWN EAST" is $25,968.99.

Very truly yours,

D. W. Griffith, Inc.

Please make all replies on back of this memorandum.

OFFICERS
President
DOUGLAS FAIRBANKS
Vice-Presidents
WILLIAM DE MILLE
Secretary
FRANK WOODS
Treasurer
M. C. LEVEE

DIRECTORS
DOUGLAS FAIRBANKS
MILTON SILLS
CONRAD NAGEL
FRED NIBLO
WM. DE MILLE
J. STUART BLACKTON
M. C. LEVEE
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HARRY RAPF
G. GAUDIO
F. E. PELTON
J. T. REED
TOM GERAGHTY
JANE MURFIN
BENJAMIN GLAZER

ROOSEVELT HOTEL
7010 HOLLYWOOD BOULEVARD
GRANITE 8134
HOLLYWOOD, CALIFORNIA

August 7, 1929.

D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City, New York.

Gentlemen:

We would like to secure on behalf of another member of the Academy three or four stills from Mr. Griffith's "Broken Blossoms", representative of the treatment and suitable for illustrative use for an article in a national art magazine.

Will you kindly send them either to Mr. Griffith's office here or preferably to the Academy direct?

Very truly yours,

Frank Woods
Secretary

DG:EL

Lillian Lying in Bed with Battleaxe Baldwin
One of Her Own
Crisp heating Scene
Battleaxe leaning against wall
and looking at
flame of
window.

Mailed 9/4/29

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to.

F112FY HW 183 COLLECT BLUE

KN NEWYORK NY 730P AUG 9 1929

D W GRIFFITH 6.84

(ADV DELY) AMBASSADOR HOTEL LOSANGELES CALIF

BLOUNT INTRODUCE GEO SCHEPPS IN FORTWORTH SAID WOULD ADVISE ME AND SHOW FINANCIAL RESPONSIBILITY IF INTERESTED STOP JUST RECEIVED SPECIAL DELIVERY LETTER AS FOLLOWS HAVE PERFECTED ORGANIZATION AND READY TO FUNCTION STOP TODAY AUGUST SIX WE SENT MISS BLOUNT WITH MY REPRESENTATIVE EUGENE SULLIVAN X CALIF TO CLOSE SEVERAL MATTERS HANGING FIRE THERE STOP WITH PLANS WE HAVE FORMULATED AND MEN OF MEANS IN TEXAS I HAVE ALREADY INTERESTED WE SHOULD HAVE MILLION IN BANK SEPTEMBER TENTH LATEST STOP SEVERAL LARGEST WEST COAST PRODUCERS FUR NISHING ESTIMATES EVERY ITEM INCLUDING SALARYS ETC WE WOULD BE VERY HAPPY TO FIGURE WITH MR GRIFFITH STOP UNLESS HAVE LETTER FROM HIM AS OTHER DIRECTORS WILL GIVE US THE AMOUNT OF COMPENSATION HE WOULD EXPECT DONT SEE HOW WE CAN GET TOGETHER IMPORTANT THAT I GET LETTER IMMEDIATELY THAT STOP FOR INFORMATION REGARDING OUR ORGANIZATION WIRE WALTER SCOTT SCOTT MCLEAN AND SAYER LAWYERS OR MCCOLLELL PRESIDENT FIRST NATL BANK FTWORTH STOP WIRE ME HOW TO PROCEED OR CALL ME PENNSYLVANIA FIVE NINE HUNDRED NUMBER TO NUMBER STOP WITH CARTERS HELP CAN PUT SOME SENSE INTO SCHEPP REGARDS

ROBERT GREATHOUSE 615P

AGREEMENT MADE BETWEEN :

Guy Croswell SMITH acting in his capacity as General Manager of "LES ARTISTES ASSOCIES S.A." 20 rue d'Aguesseau, PARIS (France), owners of the exclusive rights for EUROPE of the films hereunder mentioned :

AMERICA

hereunder referred to as :

THE PROPRIETOR
party of the first part,

and

JOSY FILM S.A.E. (Joseph V. Mosseri, President) 9 rue Soliman Pacha, CAIRO (Egypt), acting for thei own account, hereunder referred to as

THE DISTRIBUTOR
party of the second part,

W I T N E S S E T H :

ARTICLE I. The PROPRIETOR grants to the DISTRIBUTOR the exclusive rights relative to the exploitation of the thirty-two (32) films above mentioned, for the territories of EGYPT, SYRIA and PALESTINE, in their actual limits, for a period of three (3) years, to begin upon the date of release of each film, but ending however not later than September 30th 1933, at the conditions hereunder stipulated :

CLAUSE A. The DISTRIBUTOR agrees to exploit the said thirty two (32) films under the very best possible terms and conditions of exploitation. The receipts produced by their distribution are to be divided :

50% to the PROPRIETOR
50% to the DISTRIBUTOR

it being understood that the cost of copies (no more than three (3) for each picture) necessary for the exploitation of said films in above mentioned territories as well as titling expenses, custom duties and transportation charges will be deducted from the receipts before they are divided.

The returns and guarantees relative to each film shall be considered individually and separately and the proceeds of the exploitation of one picture will in no way affect theproceeds of the exploitation of any other picture.

The DISTRIBUTOR agrees to pay to the PROPRIETOR a minimum guarantee of $27.725. (twenty seven thousand seven hundred and twenty five dollars) this sum representing a payment on account on his participation and to definitely belong to him even if his share on the exploitation of said films does not reach the amount of the guarantee. This minimum guarantee will be divided on each film as hereunder indicated :

AMERICA $ 300.

This sum of $27.725. will be paid as follows :

a) $5.000. (five thousand dollars) upon signature of the contract. This deposit of $5.000 will be credited against the last films taken and will definitely belong to the PROPRIETOR.

b) The difference, namely $22.725. (twenty two thousand seven hundred and twenty five dollars) to be paid as prints for each picture are taken and according to the amount fixed for each film as above stipulated. It is however, understood that films for which the minimum payments represent an amount of $11.362.50 (eleven thousand three hundred and sixty two dollars fifty) - the second payment- shall be taken up before December 31st 1929.

c) The remaining balance of $11.362.50 (eleven thousand three hundred and sixty two dollars fifty) to be paid in full by September 30th 1930.

ARTICLE II. However, it is understood that if the payments are not made as stipulated above, and are not effected in full by September 30th 1930, the PROPRIETOR will have the right to cancel this contract and the amounts already paid will definitely belong to him. Moreover, the rights granted to the DISTRIBUTOR by present contract will revert to the PROPRIETOR and the DISTRIBUTOR shall return to the PROPRIETOR all copies in his possession on the date of cancellation of this contract.

ARTICLE III. By exclusive rights, it is understood that the PROPRIETOR distinctly agrees not to furnish directly or indirectly to any other than the DISTRIBUTOR above mentioned, the said thirty two (32) films, during the said period in the territories above referred to, the PROPRIETOR assumes no responsibility in case a fraudulent print of said films should exist in said territories, it being understood that the DISTRIBUTOR shall take the necessary action for the protection of the exclusive rights in said territories.

ARTICLE IV. The DISTRIBUTOR will be allowed to seize or confis-

cate all unlawful prints which may be found in the territories for which he has acquired the rights of exclusivity under this contract. He is also authorized to take any necessary legal proceedings to protect his rights at his expense. On the other hand, the PROPRIETOR agrees to help the DISTRIBUTOR by all possible means in his power and in all places controlled by him regarding ~~it~~ legal proceedings which may eventually arise.

ARTICLE V. The DISTRIBUTOR agrees not to make any complete or partial copies on said films and to prevent by every means possible the total or partial copying by any one else of the said films. Any breach of this clause will give the PROPRIETOR the right to seize all prints in the possession of the DISTRIBUTOR apart from the damages the PROPRIETOR may claim from the DISTRIBUTOR.

ARTICLE VI. Upon expiration of this Agreement, that is September 30th 1933 latest, the DISTRIBUTOR agrees to return to the PROPRIETOR's office, in PARIS, or to destroy all prints in his possession or which could be in the hands of other parties, except those which may have been accidentally destroyed during the period of this contract. In the latter event, proof of such destruction must be given to the PROPRIETOR.

ARTICLE VII. The cost of copies (no more than three (3) for each film) necessary to exploit the said films, as well as titling expenses, custom duties and transportation charges shall be paid by the DISTRIBUTOR as he takes them. These expenses will be deducted from the receipts before sharing is made as stipulated in ARTICLE I.

ARTICLEVIII. The prints will only be supplied when the first payment of $5.000 (five thousand dollars) and the full payment relative to each film as stipulated in ARTICLE I will have been effected.

ARTICLE IX. The DISTRIBUTOR will have the right to transfer to third parties, with the PROPRIETOR's authorization, the rights granted him by actual contract for the exploitation of said films, it being understood that he will alone be entirely responsible towards the PROPRIETOR as to the fulfilment of the clauses of this contract.

ARTICLE X. The DISTRIBUTOR agrees to supply to the PROPRIETOR a monthly statement of all accounts of said films, which will indicate the rentals and all other details concerning their exploitation. This statement is to be given to the PROPRIETOR by the 20th of each month following the month to which the figures of such statement relate. The PROPRIETOR is granted the right to have verified if he wishes at any time, the books of the DISTRIBUTOR in order to check the figures relative to said films.

ARTICLE XI. The films shall be announced as productions of "LES ARTISTES ASSOCIES S.A." (United Artists).

ARTICLE XII. This license shall not include the right to the DISTRIBUTOR to exhibit any print of the photoplays herein specified upon which sound is recorded or to the use of any device upon which sound is recorded by or for the producer for use in connection with the photoplays whether such sound is synchronized with and/or as accompaniement to the photoplays. All such rights are in addition to the exhibition rights herein granted and are reserved by the PROPRIETOR and may be licensed only by separate written agreement.

ARTICLE XIII. Should any litigation arise between the parties hereto, the matter will be adjudicated before the Tribunal de Commerce de la Seine, in Paris.

Made in duplicate, in PARIS, on August 10th, 1929.

THE DISTRIBUTOR	THE PROPRIETOR
Joseph V. Mosseri	Guy Croswell Smith
JOSE FILMS S.A.E.	General Manager LES ARTISTES ASSOCIES S.A.

United Artists (Australasia) Ltd
221-225 Elizabeth Street,
Sydney

PHONE: MA 6101 (3 LINES)
TELEGRAPHIC ADDRESS:
UNITARTAUS, SYDNEY

ADDRESS ALL COMMUNICATIONS:
BOX 3519 P., G.P.O.

[redacted]

12th August, 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

Dear Mr. Kelly:

GENERAL REPORT FOR FIVE WEEK PERIOD ENDING AUGUST 3rd.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "THE RESCUE" at the Capitol Theatre, Sydney. This picture was released in silent form at this theatre, and was supported by a part-talking picture. It was well received and the theatre registered its usual gross, which is close on capacity.

"THE PASSING OF MR. QUINN" At Empress Theatre, Sydney, had a fair reception, but this theatre's business is down as it is not wired and is not recognised as one of the best first-run theatres.

"COQUETTE" at the Lyceum Theatre, Sydney, met with a mixed reception, some people admiring Miss Pickford's new role exceedingly, others deploring the fact that she has forsaken the role of an innocent young girl. There was also great diversity of opinion as regards the Southern American accent throughout the picture, and many people refused to recognise that the locale of the picture called for that particular diction and many theatre patrons expressed the wish that the dialogue should have been in cultured English. During the first and second weeks of the run a pneumonic influenza scare pervaded the city and this kept the figures at the box office down, although during these two weeks the picture undoubtedly was doing the best business in the city. The passing of the influenza scare, however, and the coming of better weather, much to our surprise did not prevent a landslide in the receipts in the fourth week, and the picture will conclude at the end of a five weeks' run. The takings of the first four weeks were as follows: £2554, £2084, £2178 and £1608. Sydney has never been Miss Pickford's best city, and we are looking forward to far better results in the other key centres.

The most damaging criticism of "COQUETTE" was that contained in the "Sydney Morning Herald", cutting of which is enclosed herewith. It is grossly exaggerated of course, but more or less indicates the reception the picture got.

"BATTLE OF THE SEXES" at the Regent Theatre, Melbourne, played in silent form and was well received and well liked.

"THE IRON MASK" in sound form was released at the Wondergraph Theatre, Adelaide. This picture was not particularly well received, and box office figures were well down on business done on all-talking and part-talking pictures at this theatre previously. In Adelaide, as elsewhere, the public like all-talking or at least 75% talking attractions, and as soon as they found out the "IRON MASK" had only a very small amount of dialogue in it, they refused to support it.

"THE PASSING OF MR. QUINN" at the Majestic Theatre, Brisbane. This theatre is a silent house and the picture was well received.

"ETERNAL LOVE" was released silent at the Ambassadors Theatre, Perth. Although business at this house kept up very well, the picture was not particularly well liked and it was considered not equal to Mr. Barrymore's previous efforts.

"THREE PASSIONS" at the Ambassadors Theatre, Perth, in silent form, was quite well received and played to good business.

"THE AWAKENING", Majestic Theatre, Wellington, in sound form, played to exceptionally good business in view of the fact that it was only sound synchronised and was playing against opposition theatres with 100% talkies.

"BATTLE OF THE SEXES" was released at the Municipal Theatre, Christchurch, and played to very poor business, due to the heavy depression operating in this city through a severe earthquake shock, influenza epidemic, and heavy rain. During the run of the picture another earthquake shock was felt and the people left the theatre, but later on returned.

"DRUMS OF LOVE" at the Strand Theatre, Dunedin, played one week only to such bad business that the exhibitor refused to play the second week and paid us our full guarantee, which is all we would have got in any case.

"THE IRON MASK" in sound form played the Majestic Theatre, Wellington, but grossed £194 less than "THE AWAKENING". However, this was good business for this theatre as when "THE IRON MASK" played, still another theatre in Wellington was playing an all-talker, therefore opposition was extremely severe.

"THE RESCUE" released at the Majestic Theatre, Auckland, in silent form, this house not yet having been wired. The picture grossed a very satisfactory figure under the circumstances and was liked by the public, although many patrons were disappointed with the finish of the story.

"LADY OF THE PAVEMENTS" at the Majestic Theatre, Wellington, in sound form struck very severe opposition in the Annual Winter Show, and other theatres running talking pictures. It grossed £60 less than "THE MAKE", which as you will note from the foregoing, was in its turn considerably under "THE AWAKENING".

"THREE PASSIONS" at the Majestic Theatre, Auckland, in silent form was not very well received, and the picture did not gross as much as "THE RESCUE".

"TWO LOVERS" at the Municipal Theatre, Christchurch, also came under the depressed conditions operating in that city, and it is evident the public there were simply holding off waiting until they got the talkies.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

"INNOCENTS OF PARIS", extended season at the Prince Edward Theatre, Sydney, opened to big business on the strength of a tremendous publicity campaign selling the personality of Maurice Chevalier, and has been received exceedingly well at all performances to date. The picture looks like having quite a long run as the female audiences seem to have fallen head over heels in love with this new screen star.

"ON TRIAL" received an extended run at the Haymarket Theatre, but did not play to the very best business, although well spoken of.

3. CHANGES IN PERSONNEL AND SALARIES:

Transfers were made in the Head Office Staff by withdrawing Len Wade from the Publicity Department and putting him in charge of the New South Wales Branch Ad. Sales Department, vice Mr.A. Ford. The latter was put in charge of the Film Despatch and Repair Department, vice Mr. G. F. Walker, dismissed. The only alteration in the salary sheet was an increase of 10/- per week to Wade, whose position in the Publicity Department has not yet been filled.

R.H. White, Salesman, New South Wales Branch, was put off, effective July 27th.

NEW ZEALAND:

Consequent upon an intensive campaign of broadcasting publicity items to all newspapers, and much activity generally in the publicity branch of our business, it was necessary to employ a junior typiste in the person of Miss V.E. Hand at a commencing salary of £1/5/- per week. The writer personally reviewed the work in this direction done in the New Zealand branch, and acquiesced in this addition to the staff.

4. MATTERS OF POLITICAL IMPORTANCE:

(a & b) Nil.

(c) [illegible]

(d) During the month "[illegible]" in silent and sound form was dealt with, and the cuts are as follows in both versions:-

Reel 1: Eliminate view of girl after she gets up from dressing table and standing before box of flowers, in undress.

Reel 2: Delete s/t "Right on the Double sent."

Reel 4: Eliminate scene of girls undressing - cutting to where they have nightgowns on and preserving subtitles and view of third girl in bed.
In subtitle "Listen Katie, if she don't want to sleep with us let her park her precious fanny on the floor" - omit underlined words.

Reel 5: In subtitle "I came to fight - to serve my Country - to help win the war" - omit underlined words.
Eliminate view of girl picking up dress, scratching and showing leg.

Reel 7: In shell hole scene - eliminate view of soldier feeling other supposed soldier's leg near crutch.

Reel 8: Eliminate views of blood running down heads of soldiers (American and German.)

Reel 10: Reduce view of man lying on floor with leg exposed to flash of three feet.

Wherever titles containing wording "Back to America or U.S.A.", these may be altered to "Back home" or "Back to my Home town."
Total cuts 168 feet.
In connection with the sub-title cuts, we submitted other ones and had them passed.

"ALIBI" - Sound Version: Following are the cuts made:-

Reel 4: Delete Dialogue:-
(a) "I never carry a gun - unless the police plant one on me - as they did last time."
(b) "What's airtight dear - its the only kind of stuff they know - get your things."

Reel 5: Reduce third degree, eliminating sections required by Police Authorities.

[illegible] Delete dialogue "Don't call me dumb - you big bum."
" " " "I never give a cop an even break."
" " " and action as woman approaches man, woman being thrown to floor, and dialogue "Shut up or I'll soak you on the nose" and "You're a fine pair to be mixed up with," etc.
Reel 10. Delete dialogue "Lousy Cop" (twice).
Trims reels 879 feet.

Working in conjunction with the censorship we made the necessary cuts most carefully, and the final result was most satisfactory and only those in the know could pick the fact of the film having been cut.

(c) Nil.

4. FACTORS OF ECONOMIC IMPORTANCE:

(a) There is a great deal of industrial unrest throughout Australia, mostly arising out of the Timber Workers' strike, which still drags on, having lasted for six months. All the Mills are operating up to 75% of output with volunteer workers, but the strike is still supposed to be in existence. There is no difference in the Northern Coal Fields situation, lock-outs still continuing.

(b) The whole of Australia seems to be suffering somewhat of a depression, referred to by economists as "the inevitable period of deflation following a succession of prosperous years which resulted in extravagant expenditure by both people and Governments." However, whatever the cause, undoubtedly there is a financial stringency existing, particularly in Melbourne and Brisbane, and the spending power of the public is somewhat curtailed. However, this country is very buoyant, and good winter rains everywhere which we have just had, have already had a marked effect in financial circles, they having previously acted as if an Australian-wide drought was in existence and the country facing ruin. One of our great troubles is that there are too many old men at the head of our financial institutions whose watchwords are "pessimism and conservatism". Every year sees this condition of things righting itself.

5. ANTI-AMERICAN FILMS:

(a) There has been an agitation by both Australian and New Zealand educationalists for the suppression of American talking pictures in which the American method of speaking is used, and in which American slang is included. Our Publicity man in New Zealand managed to get the papers to print a long letter in contradiction to the original contributor's tirade, and this led to a lively controversy which generally brought out the fact that the "English" of the American featured stars was excellent and in many cases very highly cultured, and that there was no fear of it being detrimental to the English language in New Zealand.

In Australia the Director of Education took up the cudgels against the American talkies, but he was rather effectively answered by the General Managers of the distributing companies here - the writer included - and nothing has come of his ill-advised remarks. Some very interesting remarks in favor of ousting this criticism of American life and mannerisms were made by Professor Osborne, one

time Chief Censor and at present head of the Victorian State Censorship, who is also Chairman of the English Speaking Union, in an Independence Day speech to the members of the Women Citizens' Movement. Professor Osborne is a true friend to the picture industry, and one of the broadest-minded Censors we have had any dealings with. I attach hereto an extract of his remarks. I also attach clippings of an article appearing in Melbourne's leading morning paper, "The Argus", which concludes with rather a nasty commentary upon American talking pictures.

(b) I doubt if our future productions will be affected unless they are of the type of "COQUETTE" and the public fail to become accustomed to the American manner of speaking.

(c) As reported under heading (a) above, in New Zealand we vigorously held a pro-American language campaign in the press, whilst in Australia the matter has been handled effectively by Sir Victor Wilson, President of our Motion Picture Distributors' Association.

7. CONSOLIDATED OR CONTEMPLATED AMALGAMATIONS:

Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a) Whilst no new first-run theatres have been announced, the most important happening during the month was the announcement by Union Theatres that they are taking over the finest legitimate theatre in Sydney, namely the St. James, and the finest legitimate theatre in Melbourne, namely the New Princess, to in future present talking pictures. The success of the St. James, Sydney, should be undoubted, as it is a magnificent theatre in an excellent location. This theatre, which was erected about four years, has a heavy rent as it is built on some of the most expensive land in Sydney, and expense was not spared in its construction. However, it should be capable of grossing between £4000 and £5000 per week with Talkies, as with legitimate attractions showing only eight performances in the week it has grossed close on £4000, and the prices charged were only a shade more than the prices that will be charged when the "SINGING FOOL" opens the new policy.

The New Princess Theatre, Melbourne, is almost as fine a theatre, but not in as good a location unless it can attract the class of patrons who will travel to the theatre by automobile, there being ample space forparking 1500 cars in its near vicinity. The New Princess Theatre has had some outstanding successes in the legitimate field with such attractions as "THE O'BRIEN GIRL", "RIO RITA" etc., so really there is no reason why it should not be just as successful with Talkies providing the right class of dialogue picture can be obtained for it.

(b) A proportion of our pictures will play this Theatre if it is proved to be a successful proposition. If not, we have the right upon giving six months' notice, to refuse to allow any further pictures of ours to be presented there.

(c) Pictures that play this Theatre will have a greater prestige than those that play either the Athenaeum or Majestic, and we should get better returns from our country exhibitors in consequence.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) No additional advertising other than using our contracted space was done during the month, and the total cost came to £185, which, of course, covers a five week period. The allocation is as follows:-

"COQUETTE"	£49.
"BATTLE OF THE SEXES"	£45;10; 0
"THE AWAKENING"	£30.
"THE RESCUE"	£14;10; 0
"PASSING OF MR. QUINN"	£10.
"THREE PASSIONS"	£9.
"BULLDOG DRUMMOND"	£9.
General advts. in which a number of pictures were mentioned -	£30.

(b) Free publicity was placed successfully during the month, copies of which together with copies of all newspaper advertisements in connection with first-runs in all key centres, have been sent at regular intervals to Mr. Nolan.

(c) For the run of "COQUETTE" at the Lyceum Theatre, Sydney, window displays were obtained in good locations. Tie-ups were made with music publishers for the theme song, and generally we assisted with the putting over of the picture in the best possible manner.

In New Zealand our Mr. Fama assisted to put over the first run of "LADY OF THE PAVEMENTS" in Wellington, "BATTLE OF THE SEXES" in Christchurch, and "THREE PASSIONS" in Auckland.

Of the pictures we have assisted to put over, "COQUETTE" will have a long-run in Sydney.

We attach hereto a photo of the queue lined up to get into the Lyceum Theatre for the morning session commencing at 11 o'clock. This is a daily occurrence and is due to the cheaper prices prevailing at this session, which many people avail themselves of. It pays, however, as in most cases this class of people have to forego seeing a picture or wait until it comes to their suburban houses.

(d) I attach hereto copies of various letters sent out in the form of, in some cases to exhibitors to promote sales, and in some cases to leading citizens in various towns to assist the run of certain of our pictures. All of them you will note are written on our special paper, which has proved quite effective and caused numerous inquiries and much favourable comment.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANISATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

Nil.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANISATION:

Under this heading we suggest that serious consideration be given to the question of abolishing our South Australian and Western Australian offices, as the suburban revenue to be obtained is exceedingly small now that the key cities in these two territories are fully equipped with big modern theatres and are capable of grossing just about as much money as can be expected to extract from the available population for each individual picture. To bring this into effect we will have to arrange for physical distribution and collection of Accounts for the balance of our unplayed silent contracts, but we believe that by the 1st January it will be quite unnecessary to keep these branches open. One good man could, by devoting his time between Adelaide and Perth, watch our interests, supervise the playing off of old contracts and assist in exploiting the first-runs -- which would then become exclusive to the theatres concerned. We would like your reaction to this suggestion, and if you consider it advisable we will immediately see what arrangements can be made for physical distribution etc. to help bring this about. As far as future first-runs are concerned, we can rely on Union Theatres to take delivery of the sound print, look after it and return it promptly after it has concluded its first run and second runs (if any) which will be in their theatres.

12. ACCESSORIES AND PUBLICITY:

(a & b) We are carefully checking up our future requirements on all-talking pictures,and we hope to get down shortly to a definite basis with Union Theatres whereby they will take the same quantity of accessories for each picture covering their circuit, and when this is done we will be in a position to pretty well accurately estimate the quantities we will require for the total sound engagements we are likely to have. We are, of course, working on the assumption that as advised us previously, we will not in future have any more silent prints on any pictures of ours after "EVANGELINE".

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

The locally-made equipment "Auditone" has failed and been withdrawn from the three theatres which first installed it. On the other hand, the other locally-made equipment entitled "Raycophone" in the only theatre it has been installed other than the demonstration theatre, has proved a big success and the Chief Engineer of R.C.A. verbally stated it was extraordinarily good, and this man went out of his way to congratulate the inventor.

In New Zealand the Haywards have not had good results with the installation of their first locally-made equipment, and it has been withdrawn. It transpired, however, that in reality this first equipment when it was put in the Majestic Theatre, Wellington, was not their production at all, but was merely an outfit which their chief engineer had brought in America for purposes of copying parts of it. This equipment was quite all right at first in the

Majestic Theatre, but the loud speakers could not carry the load necessary to produce an adequate volume of sound to take care of a full theatre. The Haywards have sunk some £10,000 into the manufacture of their own equipment, but if when they instal the first one it is not immediately satisfactory, they intend to cut their losses and put in either Western Electric or R.C.A.

The enthusiasm for all-talking pictures has not waned, but there is naturally a certain falling off in patronage of those theatres not presenting the best talking pictures. The legitimate theatres in Sydney and Melbourne are hard hit, and the Taits, who had the legitimate field to themselves for so many years, are very worried. They are putting Talkie installations into their theatres, but as most of their houses are quite out of date, they have very little chance of competing with the well equipped modern picture theatre. Taits also do not relish having to battle against Union Theatres, as their career so far has practically been one of uninterrupted monopoly in the legitimate field, and from this source all thebrothers have cleaned up considerable fortunes. At the moment it looks as if they are not going to enter strenuously into the picture business, although if they had the energy, their natural move would be to throw all their strength into the Hoyts organisation, in which they already have about 25% sleeping interest. If they wire their own theatres, however, they merely enter into competition with Hoyts, which really means competition to themselves to a limited degree. It is quite an interesting situation, particularly as the public of both Sydney and Melbourne have shown in no unmistakable manner that they prefer to go to Talkies rather than attend at a Tait legitimate house, where their evening's entertainment costs them for the one show practically as much as does two Talkie performances.

The writer has questioned dozens of outside people and found them practically all unanimous that they do not intend to patronise any more legitimate theatres except in the case of an outstanding production such as "The Desert Song". This all means, of course, that there is a vast sum per week now available to the picture theatres that formerly found its way into the box office of the legitimates.

The suburban theatres of Sydney are gradually being wired but numerous exhibitors are holding back because of their silent picture contracts which run till the end of the year, and of course, the tremendously high price of W.E. or R.C.A. equipments has a number of them embarrassed over finance. About eight of the Hoyts' suburban theatres in Melbourne are wired with Western Electric, and Mr. Thring during his recent visit to America signed up for fifteen R.C.A. equipments for installation in the main remaining suburban theatres. In all probability Hoyts will close down a number of their second and third rate suburban houses, preferring to pay the rents until their leases expire rather than put in expensive installations. This will strengthen their buying position in the Melbourne Suburbs, as if they revert to single feature programmes and only one main theatre in each district to run, they will only require two pictures per week per district. However, Hoyts likewise have silent contracts to run to the end of the year, which is also retarding them in the quicker conversion of their suburban houses. Another phase of the

suburban business that is apparent, is the poor drawing power of an all-talking picture that has had a long successful run in the city. A silent picture that in the old days ran for six weeks and grossed £8000 in, say, the Crystal Palace Theatre, Sydney, was considered to have had quite a successful first run, and when it went into the suburbs it usually grossed very big business as it had been so well publicised. Talking pictures, however, now gross two and three times this amount during their first runs, and the consequence is, after the prevailing two months' hold-up on extended run pictures, they are not drawing the money. We have had no experience of this so far, but we have found the suburban exhibitors of Sydney who are wired at present, disinterested in booking a successful extended run talking attraction as they have had some bitter experiences with those all-talkers in this category that they rushed in and booked at high prices.

The pictures that are grossing very big business in the wired suburban theatres in Sydney are those that play the Capitol or State, big weekly change first-run houses, and which are available to the Suburbs two weeks after the conclusion of the first run. Next year, however, these big weekly change houses are going to demand two months' protection, which will practically put all pictures - both extended run and weekly change - within the same category from the point of view of protection.

In the meantime with "BULLDOG DRUMMOND" we are trying out the policy of making this picture exclusive to the Lyceum Theatre to see how much money we can get out of our first run. This is the ideal time to try this out, as with exhibitors in their present frame of mind, we cannot get big suburban rentals and the number of wired houses are very limited, therefore our potential suburban revenue would be offset even if we only got one extra good week in the city. Making this picture exclusive to the first run theatre will also help to bring the suburban exhibitors to heel as regards percentage terms, their present idea being 25% of the gross straight.

Short subjects are still the greatest worry Union Theatres are having as the supply at the present is pretty well exhausted, and those distributors selling shorts are clapping the prices on with a vengeance. The talking shorts in support of "COQUETTE" cost £130 for the first week and £90 for subsequent runs, and then they are nothing to rave about. Fox are demanding £50 a week for their Movietone News, and are forcing the first-run exhibitors to sign a 3 year contract at this figure. Paramount have not yet got their talking News on the market here, so Fox have had it all their own way here in this respect. Naturally, under our blanket contract with Union Theatres we are vitally interested in this question of short subjects, and I have made a suggestion that to break down the market it may pay Union Theatres to cut out shorts entirely and substitute with a long-run production, an elaborate stage presentation, which could be put on for just about the money that shorts cost. I have also found that the De Forest people in England are turning out good short reels on the Movietone principle, and I am inducing Union Theatres to negotiate direct with England for the importation of these for their circuit, after which they could be handed over to Greater Australasian Films Ltd., a locally operated company who took over Union Theatres' Exchange business when they decided to concentrate on exhibiton only. In the future I suppose supply and demand

will eventually bring the price of shorts down to a reasonable amount, but in the meantime we are suffering because of the enormous cost of these necessary adjuncts to programmes of which our pictures form the main part.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE.

Nil.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.

R.R. DOYLE

RRD;WH. General Manager.

BFI BOND

D W GRIFFITH COLLECTION
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August 13, 1929

Mr. D. W. Griffith
c/o Albert H. T. Banshaf
130 West 42nd Street
New York City

Dear Mr. Griffith:

Referring to the synopsis of proposed agreement between United Artists Corporation and Union Theatres Limited of Australia, sent you under date of May 23, 1929, Union Theatres are withholding the signing of this contract as they wish the following modifications in same:

They wish the holdover figure for the Wintergarden or Tivoli Theatres, Brisbane, to be increased to £2800, for the reason that they have already played four talking pictures in Brisbane, and the first three grossed £2530, 2730 and 2793 respectively during the first week; did a good second weeks business, but absolutely failed on the third week. The contract is to provide for a minimum two weeks run in Brisbane, but Union contend that no picture can run for longer than two weeks unless the holdover figure is £2800 for the first or succeeding weeks. Our Mr. Doyle believes that the original holdover figure of £2200 was obviously an error of judgement; Mr. Kelly believes Union are entitled to this concession in view of results of first three talkies.

For the Wintergarden Theatre - Rockhampton, Wintergarden Theatre - Townsville, and Empire Theatre - Toowoomba, Union want to increase the split figure from £350 to £380 in each theatre, and to change the extended run to two instead of three days in event picture runs three weeks or more in Brisbane, instead of two weeks, the split figure of these five day runs to be £416.

At the Wintergarden Theatre - Ipswich, where Union's original offer was for a two day run with extension of an additional two days in event the picture ran over two weeks in appropriate first run, they now wish to change this to a three day run, definite, with no extension, and to increase the split figure to £240.

Mr. D. W. Griffith August 13, 1929

Mr. Doyle advises us that the only alternative to accepting the new terms as above, on these country towns, is to leave them out of the deal altogether, and sell to the oppositions, but he advises that this is a doubtful proposition as in the past, these oppositions have proven themselves bad accounts.

If you approve of these changes as per the above, will you please sign a copy of this letter attached, and return at once.

Very truly yours,

UNITED ARTISTS CORPORATION

G F Mahoney

Foreign Sales Manager

TPM:BA

We hereby consent to the foregoing provided all other stockholder-owners consent.

D.W.GRIFFITH, INCORPORATED

By _____

Secretary.

August 15th 1923.

Mr. Wilder Goodwin,
55 west 44th Street,
New York City.

Mr. Howard F.R. Mulligan,
30 Pine Street,
New York City.

Gentlemen:

The Griffith Company criticises me for not actively proceeding to collect the $5,000.00 paid to Miss Joan Lowell, for the option to purchase her book, "The Cradle of the Deep".

I have been dilatory because I hesitate to bring an action against a woman which indirectly might have a result to her disadvantage, beyond the sum that might be recovered for the Griffith Company.

It is necessary for me, however, to protect my client's interests. I therefore make this last attempt to obtain from Miss Lowell repayment of the $5,000.00., without proceeding to litigation.

The grounds which will be urged in any suit brought against Miss Lowell for the recovery of the $5,000. tersely stated, are as follows:

1. That when Miss Lowell sold the option to the Griffith Co., she was already under contract with Theodore Solomon in California, which prevented her from contracting with the Griffith Company. There was, therefore, a breach of her express warranty that she was free to contract with the Griffith Company. If Mr. Griffith had purchased the rights to "The Cradle of the Deep", Miss Lowell could not have compromised with Theodore Solomon of California, except at an extremely high figure. However, if as announced in the public prints, she has compromised with Theodore Solomon she must have been aided in making that settlement by the public announcement that Mr. Griffith would not produce "The Cradle of the Deep".

2. When the Griffith Company purchased the option from Miss Lowell, it was moved to do that by the then practical assurance of an audience favorable to the motion picture production of the book. This audience,however, disappeared overnight by reason of the fact that an attack was made upon the book as an autobiography, and Miss Lowell made no adequate response to this attack, but has by her own silence joined in establishing the fact that the book is not a veritable autobiography. Thus, a material consideration has disappeared without any fault on the part of the Griffith Company.

5. When the option was purchased, Miss Lowell represented in writing on the cover of the books supplied to me, that it was a veritable autobiography. The publishing Company feels that if a suit were commenced, and if Miss Lowell were examined in court before trial, upon each statement of fact made in her book, she herself would then and there disclose that the book was not a veritable autobiography.

I personally will be most gratified if it will become unnecessary for my firm to commence against Miss Lowell any suit such as that outlined herein.

I write this, without prejudice, hoping that you will seriously consider all the equities of the case, and that you will see fit to advise Miss Lowell to return the money paid to her without further ado.

I will of course, consider any reply that you may send to these suggestions as without prejudice, and I expect to wait a reasonable time before commencing suit against Miss Lowell.

Very truly yours,

AWEB:GDM

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REYNOLDS & GOODWIN
COUNSELLORS AT LAW
BAR BUILDING
36 WEST 44th STREET
NEW YORK

JOHN REYNOLDS
WILDER GOODWIN

CABLE ADDRESS
"REYGOOD NEW YORK"

August 17, 1920.

Albert H. T. Banshaf, Esq.,
130 West 42nd Street,
New York, N. Y.

Dear Sir:

I received your letter of August 15th with regard to the claim of the Griffiths against Miss Lowell. I have forwarded your letter to my partner Mr. Goodwin who is on his vacation and who will return next week. He will take the matter up with you when he gets back to the office.

Yours very truly,

John Reynolds

JR:MVD

[redacted]

August 30, 1920.

[redacted]

Dear Sir,

On Monday, Aug. 23, 1920, this Record An Times, the city of the Angels, and the whole of Southern California, was startled from her bed to witness in thrilling form a duel of the most dramatic character ever staged in Southern California. Time, place and battle on the California Limited, leaving Chicago Sunday evening, to Connected A. M. Tuesday.

Just immediately before or on the train left Grand Central Station for Chicago, Mrs. Elmer's nurse was taken down by sleeping sickness. The nurse contracted this fell malady and rushed through to Los Angeles, a set of nurses and other individuals which we will find hereafter. As a result of this delay, Mrs. Elmer entered Grand Central and Chicago, having left Chicago's train on Tuesday. Mrs. Elmer's baggage was simply consigned with the exception of her purse to be delivered.

She was in the dressing room where several friends and relatives had congregated to bid her goodbye, the usual thing. I have positively seen Mrs. Elmer had her purse in the dressing room, for the reason that a friend asked her about her diamonds and she replied they were in the purse, holding it up to view. She had the diamonds, otherwise she would not have been permitted to board the train. The maid was assisted her boss and she tipped him from the change in her purse, after which she returned to the platform of the train, at the other end of the car, accompanied by her children. As she left her baby she was being held by her mother on the platform. She returned to the dressing room with the baby only. By this time the train was ready to start. She turned to get something from the purse and discovered that it was gone. By this time the train was moving and although she tried frantically to have anyone stop it, she was unable to do so. Then then on she was interviewed by the conductor and porters and then I presume were railroad detectives, and no doubt a report of this matter has been turned into your office.

Description of purse and contents is as follows:

[redacted] Light and a half from L. A. to Los Angeles on [redacted] Full black [redacted] and half black [redacted] Mrs. Elmer's name was [redacted] Inside of [redacted] Mrs. Elmer's [redacted] Traveling Agent, Los Angeles, Cal. Inside [redacted] Traveling Agent, Los Angeles, Cal. Inside [redacted] Traveling Agent, Los Angeles, Cal. Inside

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

[redacted]

August 27, 1924.

Chappell & Co. Ltd.,
50 New Bond Street,
London, W. 1.
England.

Gentlemen:

I am in receipt of your letter of August 4th, wherein you advise that royalty accounts for compositions known as "Symphony of the Storm", a copy of which I am enclosing herewith for your inspection. Arrangements for the distribution of this were made with you by Mr. Albert Pesce, now deceased, who was Mr. Griffith's General Musical Director.

I would appreciate it if you will look further into this matter for me, and if you have been making reports to Mr. Fairbanks in order would appreciate it if you will adjust thereafter, advising me just what action you are taking.

Very truly yours,

AGS/GG

[redacted]

[redacted]

[redacted]

TELEPHONE

DOUGLAS, MULLIGAN & McNAMEE
50 PINE STREET
NEW YORK

ATTORNEYS

JAMES M. DOUGLAS
HOWARD F. R. MULLIGAN
CHARLES A. McNAMEE

August
[illegible],
1939.

Albert I. S. Benshaff, Esq.,
120 West 42nd Street,
New York City.

Re: Jean Ferrell - claim of Griffith
[illegible]

Dear Mr. Benshaff:

For your records I am acknowledging receipt of your letter of August 18th in the above matter. In view of my conference with you this week at which we went over the matters to which you advert in the letter I do not feel that it is necessary to embody all of that subject matter in a form of reply.

Very truly yours,

[signature]

KFRM:AK

Telegraphic Address:
SYMPHONIC, WESDO, LONDON.

Telephone:
GERRARD 6800 (6 LINES)

Chappell & Co.Ltd

MUSIC PUBLISHERS.

Sole Lessees of The Queen's Hall.

Cable Addresses:
LONDON, "SYMPHONIC, LONDON"
NEW YORK, "SYMPHONIC, NEW YORK"
SYDNEY, "SYMPHONIC, SYDNEY,"
BENTLEY CODE.

50, New Bond Street,
London, W.1.

25th August 1926.

Dear Sir,

We are in receipt of your further letter of the 17th instant. We much regret that in our previous letter we misinformed you as to the "Chevalier March," from "Robin Hood." We publish the "Chevalier March," from "The Orphans of the Storm," under our arrangement with Messrs. T. B. Harms, Inc., and our accounts for royalties are sent direct to them. No doubt they will be able to give you any information you require.

Yours very truly,

Chappell & Co Ltd

H.B.

A. Griffith Grey, Esq.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a fullrate Telegram, or Cable gram, unless its character is indicated by a suitable symbol above or preceding the address.

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Received at Main Office, 608-610 South Spring St., Los Angeles, Calif. 1929 AUG 27 AM 1 03

NB42 21 NM=NEWYORK NY 26

DAVID W GRIFFITH=
HOTEL AMBASSADOR LOSANGELES CALIF=

HAVE YOU MAILED STORY WORRIED FEAR LOST IN MAIL PLEASE ADVISE 130 EAST 57TH ST ALLERTON REGARDS=

D WEST=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

500. Cathedral Parkway
New York City
August 28th 1927.

My dear Mr Griffith -

I wrote you some time ago (to be exact, about three years) asking you to use your influence to place a friend of your youth, in a very much needed position - You replied, received cheerfully my demand, suggesting that

go on to the Famous Players Lasky, found me so depressed over the loss of my dear husband, that instead of following the suggestion. I entered a convent in Virginia which had attended when a girl. This was just what I needed, for the time being and I loved the Peace but, had no vocation for the life, so am back again endeavoring to find work that can do. My voice and diction, as am told, might carry me rather far in the Talking Pictures. However, without influence to begin with, shall get no where, as you know. Will you not help me with a letter to some Casting Director? I know that you are besieged with such requests but, is not this just a little different? Am told you are in the city

At present, no, am waiting to hear from you - In the meantime, believe me,

Most sincerely,

(Leo) Arnold D'Brugh White

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7500

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

August 28, 1929.

Mr. A. Griffith Grey,
807 A Longacre Bldg.,
1476 Broadway,
New York City, N.Y.

Dear Mr. Grey:

We enclose herewith copy of a letter which we received from Mr. Nathan Burkan regarding the credit balance on the motion picture JUDITH OF BETHULIA. He advises that in his opinion the balance, after paying the $123.50 to D. W. Griffith, Inc., should be paid over to Mrs. Abrams.

Will you kindly advise us if this is satisfactory?

Very truly yours,
UNITED ARTISTS CORPORATION,

Comptroller
H.J.MULLER

HJM:HAF
ENC.

CC TO: Mr. Taylor
Mr. Becker

COPY

August 30, 1929

D.W.Griffith, Inc.,
729 Seventh Avenue,
New York City

Att. Miss C.M.Conway

Gentlemen:

We have received a request for the price of re-issue rights for China, on WAY DOWN EAST.

Will you please advise if you wish to dispose of these re-issue rights for that territory, and what price you want for same.

Very truly yours,
UNITED ARTISTS CORPORATION

Foreign Sales Manager

TPM:BA

M.A. Handled above for us. Out of total we got about $4400 to date

Not interested C

D. W. GRIFFITH COLLECTION
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PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1931-6

CLASS OF SERVICE

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Received at Main Office, 606-610 South Spring St., Los Angeles, Calif. Always Open

NB711 49 NL=NEWYORK NY 31

1929 AUG 31 PM 6 45

D W GRIFFITH=

1041 NORTH FORMOSA AVE LOSANGELES CALIF=

GLAD TO HEAR FROM YOU DEAR MR GRIFFITH WILL BE PLEASED TO SEE MISS EVELYN BALDWIN TUESDAY EVENING SEPTEMBER TENTH STAGE DOOR BELASCO THEATRE STOP HAVE NOTHING IMMEDIATE NEXT PLAY HAS BUT ONE FEMALE CHARACTER MISS BETH MERRILL WILL PLAY IT WILL SEE MISS BALDWIN FOR FUTURE CONSIDERATION REGARDS=

DAVID BELASCO.

AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

London

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

GENERAL REPORT FOR MONTH ENDING
AUGUST 31st, 1929.

1 - MATTERS OF IMPORTANCE AFFECTING OPERATION AND MAINTENANCE

a) "BULLDOG DRUMMOND" continues at the Tivoli.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "THE STUDIO MURDER MYSTERY" (Paramount) pre-released at the Plaza. Business good.
b) "MADAME X." (Metro-Goldwyn) pre-released at the Empire. Business good.
c) "BEHIND THAT CURTAIN" (Fox) pre-released at the New Gallery. Business Ordinary.
d) "FASHIONS IN LOVE" (Paramount) pre-released at the Plaza. Business good.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

None.

5 - MATTERS OF ECONOMIC IMPORTANCE

The Sound Committee referred to in the report for month ending July 31st, is now functioning, and generally speaking the equipments which have passed all tests are:

1) Western Electric.
2) R.C.A.
3) Powers "Cinephone".

All other 'bootleg' equipments seem to be in trouble.

6 - ANTI-AMERICAN FILMS

The position remains the same.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

Nothing new.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

The Astoria, Brixton, seating 4,000 people, was opened during the month. It is undoubtedly the finest theatre in the country.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising.
None during August, which is vacation time and not usually productive of results.

Advance Press Work.
Advance news went out regularly each week to our regular list of film correspondents throughout the Kingdom - each big production getting its place as a high spot in news.
Special articles went out each of four weeks to 430 newspapers on our special list:

"The Place of the Theme Song" ("THE TRESPASSER")
"London Man Makes Gloria Swanson's First Talkie" ("THE TRESPASSER")
"Taming of the Shrew" (Reporter's Note Book).
"The Filming of Longfellow's "EVANGELINE".

London Shows.
"BULLDOG DRUMMOND" at Tivoli still running.
Newspaper display ad., campaign continues - with constant change in copy. So does the publicity campaign - each week news going out re obstinate success.
400 eight sheet posters, new hand letter design has been put on special positions.
Press clippings to date number 920.

"THE PERFECT ALIBI" - Second run at Marble Arch Pavilion.
Put over publicity for this including fresh photos and all angles of Press paragraphs in the London dailies, evenings and weeklies with capital results; 460 clippings to date.

GLORIA SWANSON in "THE TRESPASSER"

Started the advance publicity campaign on this world premiere, by end of month (31st) having registered 150 photos of advance stage and fashion, also star heads, in the Press.

TRADE SHOWS.
None during August.

WEEKLY SALES CHAT.
Being sent out as usual to European, Far East and Australian exchanges.

SPECIAL NEWSPAPER STORIES.
Front cover and 2 pp Photo Supplement of "REVENGE" Aug.19th, "Picture Show".
Serial story "REVENGE", Aug.19th, "Fun & Fiction".
Serial story "REVENGE" Aug.19th, "Girl's Cinema".
Photo "REVENGE" in "Looker On".

.Dolores del Rio Photo, Aug. 3rd, "The Tatler".
"What I Might Have Been" (Norma Talmadge) "Hull News", "South Wales Echo".
Camilla Horn photos in "ETERNAL LOVE" in "Vogue", "Illustrated Sporting World", "Girl's Cinema".
Story "REVENGE" and pictures in "Picturegoer".
Photos of "COQUETTE" Aug.10th, in "Sphere".
Full Page Photo Norma Talmadge Aug.3th, "Film Weekly".
Stories and photos of Evelyn Laye re Samuel Goldwyn in various dailies.
Full Page Photo of Gloria Swanson in "Theatre World".
Photo Back Stage Set of "THE TRESPASSER" in "The Sketch".
"Laugh and The World Laughs" etc., by Constance Talmadge in "Newcastle Evg.World", and "Derby Daily Telegraph".
Lupe Velez, Full Page Photo ("LADY OF THE NIGHT") "Picturegoer".
Photo "BULLDOG DRUMMOND", Aug.3rd, "Sphere".
Cartoon Ronald Colman, Aug.3rd, "Graphic".
Full Page photo "BULLDOG DRUMMOND", Aug.5th, "Film Weekly".
Cartoon "BULLDOG DRUMMOND" Aug.26th, "Film Weekly".
Photo "BULLDOG DRUMMOND" Aug.31st, "Woman's Pictorial".
Front cover in 2 colours of "BULLDOG DRUMMOND"-"Home Chat".
220 advance notices and photos re "TAMING OF THE SHREW" in various journals.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH

None.

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION

None.

12 - ACCESSORIES

Campaign continues - 150 letters go out each week. Some replies indicate a habit of certain cinemas to do hand painted 24 sheets so as to get in all their programme. This is being dealt with.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

Managing Director,
UNITED ARTISTS CORPORATION, LTD.

Film House,
Wardour Street,
LONDON.
September 10th, 1929.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

MEXICO CITY

GENERAL REPORT FOR THE MONTH ENDING

31st.

1 9 2 9.

1.- MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF OUR OFFICE:

(a) 1"THE IRON MASK" (In the Circuits)
2"ETERNAL LOVE" " " "

(b) 1 Received very well.
2 Fell off on last two days.

2.- WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

(a) Warners - "JAZZ SINGER" - Olimpia (2weeks) good business but not as much as "SINGING FOOL".
Metro - ("LOVES OF CASANOVA" - "Palacio" Regular attendance.
("A MAN'S MAN"
Paramount "INTERFERENCE"- Olimpia (1 week only) to fair business.
Cosmos - "VOLGA VOLGA" - "Palacio" well received.
Metro - "BRIDGE OF SAN LUIS REY" "Palacio" not liked.
Paramount "WEDDING MARCH" - "Olimpia" - Fair business for 2nd. week

(c) None.

3.- CHANGES OF PERSONEL OR SALARIES:

None

4.- MATTERS OF POLITICAL IMPORTANCE:

None.

5.- MATTERS OF ECONOMIC IMPORTANCE :

None.

6.- ANTI-AMERICAN FILMS:

A few Russian Pictures at the Teatro "Nacional", but not of much account.

7.- CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS:

None.

GENERAL REPORT FOR THE MONTH ENDING AUGUST 31st, 1929.-

8.- NEW THEATRES BEING ERECTED OR CONTEMPLATED:

None.

9.- ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) Usual newspaper advertising by exhibitor.

(b) Throw-aways.

(c) Exhibitor's manual thru out Republic.

(d) Same.

10.- WHAT MEMBER OF OUR ORGANIZATION RENDERED MERITORIOUS SERVICE:

All working together.

11.- SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANIZATION:

None this month.

12.- CHECK UP REGULARLY ON OUR ACCESSORIES:

We do.

13.- REPORT OF OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

The "Esperanza Iris" theatre opened Sept 14th, with Fox "Follies" to fair business.
The "Palacio" closed September 16th, for four weeks owing to alterations of the house, expects to open with Metro's "Broadway Melody".

ARTISTAS UNIDOS, S. A.,
MEXICO CITY, MEX.,

Philip Cohen

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,
Friday Afternoon.

Dear Cecilia,

I am tired and would like to wait with this letter until tomorrow but here goes.

Lillian did get herself and everybody else into an awful mess, poor kid - - and poor you . Gosh I am awfully grateful to you you certainly did admirable. It sort of makes a fellow feel good to know that there is some one with brains who knows what to do in emergencies. Hoever she and the baby arrived this morning in OK shape and I certainly was glad to see them. Now for the story from Lillian's own lips.

The train was about to leave. The red-cap came in to fix Lillians bags. I don't mean the Pullman porter. Eleanor and I think Jean were in the drawing room with Lillian. They left and went to the window outside. As ~~Barbara~~ the red-cap came in Lillian ~~subconsciously~~ ~~threw~~ the tip for him out of her bag and laid it down on the seat. ~~Needless~~ She gave the red cap his tip and turned to the window where Jean and Eleanor and Frieda had made their appearance to bid a last adieu. Frieda called in to Lillian to the effect of not to leave her fur or pocketbook down anyplace. With that Lillian turned around and sure enough the pocketbook or bag if you prefer was gone. She naturally assumed that friendred-cap just couldn't resist th e temptation. She resents anyone asking her if she is sure that she did not lose it somewhere else for three reason which are: she had to have her ticket to get through the gate. - She took he clean handkerchief out of her bag to have a last little cry with on the car - she had to have her bag in the drawing room to take the money therefrom with which to tip the porter and I never knew a porter yet who left without a tip. To go back a little. The train had already started to move during the last goodbyes so that when she discovered her loss she frantically tried to get someone to stop the train but it was too late. The Pullman porter got the Pullman conductor for her and he called back from 125th St. about the whole situation. The Officials of the road apparently told him to carry Lillian without a ticket to the end of his run and that they would take care of it from then on and would in the meantime do everything in their power to recover the bag. Fortunately Jean remembered the red caps number to be 169. Whether it will do any good or not remains to be seen. He certainly isn't going to be fool enough tp attempt to try to refund the ticketand he will undoubtedly deny everything. I imagine they have already had him on the coals. However the conductor mentioned before lent Lillian ten dollars which was damned decent of him I say and at every station more or less starting with Harmon a detective got on the train and questioned Lillian about the matter. They were all very lovely with the exception of one guy at Albany I think who was damned fresh and doubting about most things. The Harmon man assured Lillian

PHONE GRANITE 8111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

that she needn't worry about getting to her destination - that is Chicago and advised her in the meantime for his own assurance to wire her folks to ask if they had the bag. She did this with the result as you know. They were dumbfounded and apparently became panicky. Lillian was of course wondering all of this time what she was going to do and in her excitement couldn't think of your address at the office but finally after having wired her folks- all of which wires she had to send collect, she sent a wire addressed to you at just 7th Ave.

The conductor who lent her the ten, which I have sent to him in todays mail, and who also made the report at 125th St. is

Mr. P.H. Mc Grath
210 Mc Carty Ave., (Thoroughly Irish)
Albany, N.Y.

He also assured her, as did the Detective whom I will speak about next, that the N.Y.C. would take her as far as Chicago which they did. They did not say anything about whether she would be expected to pay or anything else about it. Perhaps the R.R. will bill us later for it or will just wait until the expiration of the ninety day period which you spoke of and then call it square.

The Detective who boarded the train at Harmon was, I think this fellow was a R.R. detective connected with that station.

Mr. A.F. Taxter
Sargent Police
59th St. and North River (Station I presume)
New York City.

He took the whole story from Lillian including the story of the Red cap naturally. He was very nice to her and told her everything would be taken care of alright and not to cry and worry, both of which she was doing at the time.

At Albany the Station master got on the train and he went over the whole thing with her and very kindly and wisely told her that she was alright until she got to Chicago but would be out of luck from then on as far as the New York Central was concerned.

At Toledo what appeared to Lillian to be a State Officer got on and went over the thing with her so that all in all she had a lovely time.

It makes me feel good to hear you say that we will get a refund for the tickets. After all why shouldn't we. We certainly can prove that we purchased them and no one else can use them. Furthermore we have been pretty good customers of The New York Central and the Santa Fe.

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

If you need to and you think it will help dont forget that we can point to the business that the United Artists Corp.,OUR AFFILIATED COMPANY, give to these respective roads also - to the exclusion of all others.

Pat Campbell who finally arrived told me that the Pullman Co. are responsible for anything stolen out of Compartments or Drawing Rooms. I doubt that we can go far on this and then Pat may not know what he is talking about. In any event it will be just marvelous if they will return the amount of money, between forty five and fifty dollars, that was in the bag. I do know that if anything can be secured from them you are the baby who can do it. That sounds like sauce to hex you on - doesn't it? Nevertheless I know you will do everything possible for me to get it back. What with the Federal Reserve board and other such things I cannot stand a kick inmthe neck like this.

Lillian of course wired you that she received the hundred you sent. She said it was like a gift from heaven. My son, too young now to realize how near he was set off the train - destitute and penniless - will also indicate to you his appreciation when he grows up . Probably marry your daughter or something. This you have probably charged to my contingent fund too. When everything is settled let me know how this account stands.

The following is the description of Lillians bag and the contents.

Tan and white pouch bag. Containing:

Item 1. Between 45 and 50 dollars in bills.
Item 2 Railroad tickets including Drawing room and compartment reservation- N.Y. to Los Angeles.
Item 3 Key case containing several keys.
Item 4 comb
Item 5 Silver pencil
Item 6 Personal Cards with name
Item 7 Several handkerchiefs
Item 8 Miscellaneous small change

If you need any more information Cecilia Let me know. I will write you on Monday about the Greer, Crane and Webb transaction, sending therewith the necessary check.

Lillian wants me to tell you how much she appreciated your coming to the train and also helping her out of this awful mess.

You knkw I do. Best to you

Lay.

September 8, 1939.

M. P. P. & D. of America,
468 Fifth Avenue,
New York, N. Y.

Gentlemen:

Due to the fact that Mr. Griffith is at present in Hollywood he will be unable to attend the regular quarterly meeting of the Board of Directors on September 11th.

Very truly yours,

Secretary to Mr. Griffith.

cc/s

September 5, 1920.

Mrs. M. D. White,
800 Cathedral Parkway,
New York, N. Y.

Dear Madam,

In reply to your letter of August 28th, I regret to advise that you have been misinformed regarding Mr. Griffith's presence in New York. Mr. Griffith has been in California for the past two months, preparing his next production, and we do not expect him to return here until after the first of the year, at least.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at Ambassador Hotel, Los Angeles, Calif. TELEPHONE TR Info'n 4881 STATION 88

1929 SEP 6 AM 8 55

S12 10=BZ NEWYORK NY 6 1038A

L W GRIFFITH=

AMBASSADOR HOTEL LOSANGELES CALIF=

SCHOOL PROUD TO HAVE ME CONTINUE SO HAPPY LETTER FOLLOWS=

EVELYN.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

SIEGFRIED F. HARTMAN AND WILLARD S. McKAY
48 CEDAR STREET
NEW YORK

September 11th, 1929

D. W. Griffith, Inc.,
720 Seventh Avenue,
New York, N.Y.

Re: Schine-Fox: Assumption of Film Contracts

Gentlemen:

You are hereby notified that as of September 9th, 1929, the following theatres were leased or subleased to Fox Metropolitan Playhouses, Inc.:

Strand Theatre, Carthage	Capitol Theatre, Oswego
Glove Theatre, Gloversville	Strand Theatre, Oswego
Hippodrome Theatre, "	State Theatre, Corning
Pontiac Theatre, Saranac Lake	Playhouse, Canandaigua
Colonia Theatre, Norwich	Park Theatre, Cobleskill
Capitol Theatre, Newark	Andrews Theatre, Salamanca
Strand Theatre, Auburn	Palace Theatre, Auburn
Jefferson Theatre, Auburn	Avon Theatre, Utica
Gaiety Theatre, Utica	Majestic Theatre, Utica
Eckel Theatre, Syracuse	Avon Theatre, Watertown
Olympic Theatre, Watertown	Liberty Theatre, Herkimer
Rialto Theatre, Little Falls	

Under the provisions of the contract under which the said theatres were leased or subleased, Fox Metropolitan Playhouses, Inc. assumed all film contracts in relation to the said theatres. For your information a sworn copy of an excerpt from the contract is annexed hereto. Accordingly all matters in relation to outstanding film contracts affecting the above named theatres should be taken up with Fox Metropolitan Playhouses, Inc.

Very truly yours,

Willard S. McKay

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS:

WILLARD S. McKAY being duly sworn deposes and says:

I am an attorney at law with offices at 46 Cedar Street, in the Borough of Manhattan, City, County and State of New York.

I represented Schine Chain Theatres, Inc. and others in the negotiation of a certain contract dated April 20, 1929, providing for the leasing or subleasing of certain theatres, including the following, to-wit:

Strand Theatre, Carthage	Capitol Theatre, Oswego
Glove Theatre, Gloversville	Strand Theatre, Oswego
Hippodrome Theatre, "	State Theatre, Corning
Pontiac Theatre, Saranac Lake	Playhouse, Canandaigua
Colonial Theatre, Norwich	Park Theatre, Cobleskill
Capitol Theatre, Newark	Andrews Theatre, Salamanca
Strand Theatre, Auburn	Palace Theatre, Auburn
Jefferson Theatre, Auburn	Avon Theatre, Utica
Gaiety Theatre, Utica	Majestic Theatre, Utica
Rokel Theatre, Syracuse	Avon Theatre, Watertown
Olympic Theatre, Watertown	Liberty Theatre, Herkimer
Rialto Theatre, Little Falls	

to Fox Metropolitan Playhouses, Inc. In the said contract Fox Metropolitan Playhouses, Inc. was referred to as the Lessee. I have in my possession a copy of the said contract duly executed by Schine Chain Theatres, Inc., M. A. Shea, Universal Chain Theatrical Enterprises, Inc., Herkimer Little Falls Corporation and Fox Metropolitan Playhouses, Inc. The said contract provides in subdivision (a) of Article THIRD as follows:

> "THIRD: The Lessee shall assume as of the closing date:
>
> (a) All film contracts (including the contracts with Universal Pictures Corporation, as modified by letter of even date herewith and attached hereto. Theatres not transferred hereunder are considered non-existent), and all contracts for Vitaphone acts and subjects and Movietone acts and subjects or other subjects."

Willard S. McKay

Sworn to before me this
11th day of September, 1929.

[illegible]
Notary Public, New York Co. [illegible]

GEO. SCHEPPS BAKING CO.

Fort Worth, Texas.

September 13, 1929.

Mr. Amon G. Carter, Pres.,
Fort Worth Star-Telegram and Record,
Fort Worth, Texas.

Dear Mr. Carter:

Miss Betty Blount, a Texas girl, whose grandfather was one of the Signers of the Texas Declaration of Independence, has written a story around that period of Texas history between 1822 and 1836, a period abounding in romantic incident. The inclosures will indicate something of the general theme of the story.

Miss Blount has told this story before several of the Chambers of Commerce in Texas, to the end that a spontaneous sentiment has grown toward having the story filmed. In this direction Walter Scott and myself have made some investigations concerning the value of the story and the feasibility of producing this story as a screen spectacle. Our investigation convinces us that we have in this story and the period of history it covers the basis for an epochal picture of such demensions as will reflect great credit on our State and while so doing prove a profitable venture for those who care to back it.

We know that the movie industry is a big One, and essential to it are good stories such as the industry now has much need of. Supplanting our own views concerning the value of this story we have an interoffice communication of Tiffany Stahl, one from Fred Miller, former manager of Carthay Circle Theatre in Hollywood, one from H. O. Davis of San Gernando and many others in which the story is declared to be of unusual value and the basis for an excellent box office super-feature attraction.

Having satisfied ourselves as to the story we next have tried to determine a maximum cost within which the picture can be produced. We are satisfied that this will not exceed $600,000.00 and in support of which we quote H. O. Davis, Harry Knight, production manager of Tiffany Stahl, and others.

Feeling that we have a story of outstanding merit and box office appeal which if treated properly can be produced for $600,000.00 or under, we felt that in asmuch as this is a business foreign to us, likely to involve us in unforseen difficulties unless we place ourselves in trustworthy hands, we have devised the following plan of procedure:

1. We have secured an assignment of the copyright story, thereby placing an unencumbered title in us, and one free from any claims, etc.

2. In so far as the story portrays some Mexican characters we are securing an approval from the Mexican Government of out story.

3. We are doing this preparatory work at our personal expense, and not one iota of promotion expense or charge back is to be made to stockholders of this venture. The story itself which will receive a value to be paid by the company will become an obligation of the said company only when and if a complete return has been made to the investors.

4. We expect to place the production end in the hands of a competent, efficient and dependable production manager with undivided authority to prepare continuity and script, select director, cast picture and secure suitable release for same. This man's service will be for a percentage of the returns after the stockholders have been reimbursed.

5. The production manager will have the funds at his disposal which will be disbursed subject to our joint control in accordance with a blue-printed budget plan, carrying the production manager's guarantee that the plan will be carried out and expenditures made in accordance therewith.

6. We are now procuring formal proposals from the production end, and when and if we are satisfied that a suitable, safe and profitable offer is made, it is our intention to call together a group of Texas backers who, tho they are primarily motivated by patriotism, can then be convinced that the proposition is both sound and profitable and worthy of their organizing a corporation to contract for the production and release of this picture, which will be shown as a forerunner to the Texas Centennial.

7. To this end and may I recommend your strict investigation of H. C. Davis, who, tho we are not committed to him, we look upon as a man possessing the experience, ability and character which in our opinion would assure us being ideally represented from the standpoint of handling the business end of this picture.

May we recommend ourself and this proposition to your attention, feeling that t thorough investigation by you will convince you that it is not only a patriotic venture for real Texans but also a proven field of investment.

With the writers personal regards, I am,

Yours very truly,

(signed) George Schepps

GS/C

P.S: Amon, I hope you will have time to obtain your information before my return from New York on Sept. 27th.

Geo.

United Artists (Australasia) Ltd
221-225 Elizabeth Street,
Sydney

PHONE: MA 6101 (8 LINES)
TELEGRAPHIC ADDRESS:
UNITARTAUS, SYDNEY

ADDRESS ALL
COMMUNICATIONS:
BOX 3810 P., G.P.O.

15th Sept. 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY, N.Y. U.S.A.

Dear Mr. Kelly:

GENERAL REPORT FOR MONTH ENDING 31st AUGUST.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "BULLDOG DRUMMOND" at the Lyceum Theatre, Sydney. Received marvellously well and opening week's business was equal to any figures ever taken at this theatre any one week other than that containing a public holiday. The total for the week came to £3114, which considering this theatre in the silent days never grossed more than £1500, and frequently less, is truly remarkable business. On account of the slowness of the suburban theatres wiring in Sydney and the antipathy shown by those suburban showmen whose houses are wired, to buying long run pictures that have done tremendous business at their first runs, we decided to make "BULLDOG DRUMMOND" absolutely exclusive to the Lyceum, and to heavily advertise this fact. Union Theatres agreed to increase all their newspaper advertising space by 25%, the additional space to be used to push home the fact to the public that the picture could not be seen in any other city or suburban theatre. Undoubtedly with this particular picture we will be amply recompensed for the loss of revenue we will sustain by not booking the suburban houses.

"COQUETTE", which was not advertised as exclusive to the Lyceum Theatre, took £560 less the opening week than "BULLDOG DRUMMOND", and £495 less the second week. These two weeks alone make a difference in the gross of £1055, and as the whole of this amount is subject to 65% to us as rental, the extra rental to "DRUMMOND" for these two weeks alone over "COQUETTE" comes to £685, which is a long way towards compensation for possible suburban runs. On top of this, if we even get one extra

week on "DRUMMOND", through the exclusive advertising, we more than balance the lost suburban revenue. However, this giving Union Theatres exclusive rights to a picture will be discontinued in future, for the reason that they have made fools of themselves by advertising "THE SINGING FOOL" as exclusive to the St. James Theatre, whereas it has already been sold to the suburban wired houses, who are vigorously telling their patrons to disbelieve Union Theatres' advertising in regard to this picture. It is doubtful, therefore, if in future the suburban public will believe any picture is exclusive to the city theatres when once "THE SINGING FOOL" hits the suburbs after the city run. To a certain extent Union Theatres are getting away with it because the public do not know who to believe, and we are certainly getting away with it as far as "DRUMMOND" is concerned, as our advertising carries the same exclusive warning notice as was used so successfully with the run of "THE JAZZ SINGER", which as previously reported, was exclusive to the Lyceum and ran there for six months to business never under £2000 per week.

The General Manager of First National-Warner Bros. here has certainly shown remarkable weakness in letting Union Theatres advertise "THE SINGING FOOL" as exclusive to the St. James when he knows it is not. His excuse to the suburban exhibitors who complained is, that he cannot restrain Union Theatres from advertising in the manner they do. We do not care what he did in this direction, except that by his action he is killing the possibilities of exclusiveness given to the first run house and definitely making fools of the public, which is something that in our opinion will take a lot of living down.

"BULLDOG DRUMMOND" at the Majestic Theatre, Melbourne, was not received one-tenth as well as at the Lyceum Theatre, Sydney. Melbourne and Sydney have always differed in their tastes as far as entertainment is concerned, and frequently a legitimate play that is a success in Sydney, fails in Melbourne. Apparently the same rule is going to apply to talking pictures, because the run at the Majestic of "BULLDOG DRUMMOND" has not been a success by any means. The picture was put over in a very big fashion, and although the advertising was allowed to drop off for a week after the opening, it was afterwards adequately revived and yet poor business continued. The picture apparently did not appeal to the Melbourne women as the night business was all right, men being in the ascendancy, but the matinee business was the trouble and was very poor, resulting in comparatively poor box office results, and which we understand were considerably less than those for "THE CANARY MURDER CASE", the picture immediately preceding "DRUMMOND".

"REVENGE" in silent form played the Regent Theatre, Melbourne, and was well received.

"LADY OF THE NIGHT" in sound form also played the Regent Theatre, Melbourne, and was very well received.

"THE PASSING OF MR. QUINN" at Grand Theatre, Adelaide. This picture did not play any of the best houses in Adelaide, but at this Grand Theatre it had quite a good reception.

"S.O.S." was also released at the Grand Theatre during the month, and was similarly received.

"THREE PASSIONS" at West's Olympia, Adelaide, was released in silent form and business was terrible.

"THREE PASSIONS" at the Tivoli Theatre, Brisbane, was received very well although released in silent form, and our Brisbane Manager reports that it pleased immensely. The gross box office receipts for the three days certainly supported his contention and it is hard to understand when we consider the severe censoring the picture got and the poor reception elsewhere.

"S.O.S." at the Majestic Theatre, Brisbane, had quite a good reception.

"ETERNAL LOVE" at the Tivoli Theatre, Brisbane, was not nearly so well received as "THREE PASSIONS", nor were the box office receipts more than ordinary.

"COQUETTE" at the Wintergarden Theatre, Brisbane, was put over in a tremendous way by Union Theatres, and the first day's box office was a record for that theatre. The first four days' business kept up remarkably well, and then an extraordinary drop occurred, and from then on the daily takings were less and less. The first Saturday the theatre took £880 and the second Saturday £486. The first week grossed £3043 and was nearly a record for the theatre, whilst the second week, which on the last two days was advertised as the last, finished up at £1455. Cabled permission was received to terminate the run at the end of the second week on account of the big drop in the gross. This was a wise decision as Miss Pickford's prestige would have been hurt tremendously by the theatre being practically empty during the third week, which would undoubtedly have been the case had we insisted on the run continuing as we were entitled to. As there were no wired theatres to be considered in the Brisbane suburbs this picture was advertised as exclusive to the Wintergarden, which in spite of the fact that "COQUETTE" has proved itself as being a picture that opens big and then fades away, should have given us a better second week's gross.

"THE IRON MASK" in sound form was released at the Prince of Wales Theatre, Perth, but only had a moderate reception and box office business was very poor after the first two days when the public realised it was not an all-talkie and hardly a part-talkie.

"THREE PASSIONS" at the Ambassadors Theatre, Perth, was quite well received and business kept up to average.

"THE AWAKENING" in sound form at the Majestic Theatre, Auckland, was received well but business was only fair as this theatre is competing against three others in Auckland showing all-talkies. "THE AWAKENING" incidentally, was the first sound picture to be shown in the Majestic Theatre.

"LADY OF THE NIGHT" at the Majestic Theatre, Auckland, was received very much better than "THE AWAKENING", as the singing and small amount of dialogue helped the picture over tremendously.

"THIS IS HEAVEN" was the third picture shown in sound form at the Majestic Theatre, Auckland, and it also had a good reception and built business up to the same level as "LADY OF THE NIGHT".

"THIS IS HEAVEN" played the Majestic Theatre, Wellington in sound form but only registered medium business, as this theatre is in disfavor through not having shown any all-talking pictures, it being the only house of importance in Wellington not doing so.

"ETERNAL LOVE" at the Majestic Theatre, Wellington, had a very poor reception although presented in sound form.

"THREE PASSIONS" at the Majestic, Wellington, had a similar reception to "ETERNAL LOVE".

"THE RESCUE" and "S.O.S." were shown on the same programme in silent form at the Municipal Theatre, Christchurch, and the business was the worst the theatre has ever known. The reasons were an Influenza epidemic and bad weather and an earthquake scare, coupled with talkie opposition in other houses.

"THE RESCUE" at the Strand Theatre, Dunedin in silent form was well received by the handful of people that attended the theatre. The basis of the contract was a substantial guarantee and a split for a two weeks' run, but we agreed to the picture being taken off at the end of the 1st week upon the payment to us of the full guarantee, there being not a million to one chance of receiving an overage if we had forced the full two weeks as provided for in the contract.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES.
(a & b)
"INNOCENTS OF PARIS" is the freak picture as far as Australia is concerned. It was released on July 6th at the Prince Edward Theatre and is still going strong, with no sign of the run finishing.

"BROADWAY MELODY" was released on Aug. 3rd at Hoyt's Regent Theatre, Sydney, and is a tremendous success. A fortune was spent on preliminary and 1st week's publicity, but nevertheless the efforts in this direction have been amply recouped by the terrific business the picture has done. No picture has ever played the Regent Theatre for a longer period than "THE CIRCUS" which ran for five weeks, yet apparently "BROADWAY MELODY" will do a six or seven weeks' run and to business 50% greater per week than registered by Mr. Chaplin's production.

"WEARY RIVER" opened for an extended run at the Haymarket on Aug. 3rd, and to the surprise of everybody did extraordinarily well, considering that the public soon woke up to the fact that the singing of Barthelmess was a fake.

"THE SINGING FOOL" opened as the first picture to play the magnificent legitimate house the St. James in Sydney, and grossed on the first week £4800, which sum is exclusive of at least £150 worth of complimentary seats given away on the gala night and throughout the subsequent week. If the stupid controversial advertising of the picture as exclusive by Union Theatres and counter advertising as non-exclusive by the suburban theatres does not affect the run, it will be a big success as the whole night's entertainment is excellent.

(c) Productions of other companies having extended runs are "THE SINGING FOOL" at the St. James Theatre, "THE BROADWAY MELODY" at Hoyt's Regent Theatre, and "INNOCENTS OF PARIS" at the Prince Edward Theatre, Sydney.

In Melbourne "THE BROADWAY MELODY" at the Capitol Theatre, and "INNOCENTS OF PARIS" at the Athenaeum are the attractions having extended runs.

(d) Of the above pictures "BROADWAY MELODY" exploitation in Sydney was assisted by the expenditure of approximately £250 by Metro-Goldwyn, and "INNOCENTS OF PARIS" at the Prince Edward Theatre was helped by an expenditure of approximately £150 by Paramount. Approximately the same monies were spent respectively to help the runs in Melbourne.

5. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

J.L. Minahan was appointed as assistant in the Head Office and New South Wales Accessory and Film Despatch Department, as the time taken up by Mr. Brennen in connection with sound prints and censorship was so great that he could not cope with the work attendant to clearing accessories from bond and despatching them to the various branches. Minahan's appointment has been a temporary one to date, but it looks as if it will be necessary to have a permanent hand in this Department if our sound prints are to receive the proper attention necessary to their preservation and correct handling. Minahan's salary is £4/5/- per week, and he went on the payrool on Aug. 26th.

QUEENSLAND:

C. Symons, Office Boy and general assistant at £1/4/6 per week, left our employ on Aug. 3rd, and R. Schodel in the same capacity was appointed at 17/- per week the same day.

4. MATTERS OF POLITICAL IMPORTANCE:

(a) The new taxation legislation that has arisen will be a tragedy for the motion picture industry in Australia if it is passed. Like a bombshell the Commonwealth Government, upon finding themselves some £2,000,000

short on the year's operations, announced the following proposed taxations upon the amusement business.

Firstly, they raised the import duty on all prints imported other than those from England, to 3d., which is an increase of 1½d. per foot or 71%. Secondly, they announced their intention of passing at the earliest opportunity an Act providing for a levy of 5% on all admission money paid for amusements of all natures. Thirdly and subsequently, they announced that they would exempt from the 5% levy all places of amusement taking less than £100 per week, but would impose an additional tax on the distributors of 12½% on all monies paid to America or any other foreign countries for pictures imported into Australia. In other words, all monies we remit to you on account of the producer's share of film rentals, will be subject to 12½% deduction to be paid over to the Commonwealth Government.

(b) Of the above proposed legislation, the increased import duty of 1½d. per foot has been passed, but the other proposals are in abeyance. The Commonwealth Government, since announcing its intentions, has been outvoted on the floor of the House over another proposal altogether, and has resigned. A General Election campaign is now in progress, and the issues are, firstly a question involving Arbitration awards affecting various industries, and secondly, the proposed taxes and question of duty on prints. The entire amusement business, led by the picture industry exhibitors, have thoroughly organised themselves to support those aspiring candidates for election who pledge themselves to vote against the new taxes, and to oppose vigorously those politicians who have lined themselves behind the Prime Minister on the question of the increased duty and confiscatory taxation legislation. A bitter fight is being waged, but the distributors are keeping well in the background, because an endeavour has been made by the Prime Minister, Mr. Bruce, to raise the bogey that the picture industry as a whole is dominated and controlled by American interests. If the distributors all representing American concerns had accepted his challenge and come into the open he would have had a grand Election slogan to work on, but as it is he really is fighting a war against the exhibitors who are entirely Australian in every sense of the word, and who are unanimous in their decision to co-ordinate their efforts to oust those politicians who are supporting the 5% levy, 12½% tax on remittances, and the 1½d. increase in duty. A fighting fund of £18,000 has been subscribed by the distributors and amusement interests, and the most highly organised campaign ever known is in progress of being launched in the supreme endeavour to avert the catastrophe that threatens the industry.

(c) No new censorship conditions have arisen.

(d) A number of cuts were made in "THIS IS HEAVEN" by the Censor Board, which we considered unfair and utterly foolish. As a matter of principle we appealed to the Appeal Board, and the writer personally

addressed the members thereof and explained that in this appeal the cuts did not matter but the principles at stake did, and for that reason we hoped that the Board would uphold our appeal and order the eliminations to be replaced in toto. The Board after viewing the picture unanimously agreed that our contention was right and all the cuts were replaced, much to our satisfaction.

(c) "VENUS" has been rejected outright by the Censor Board, and an appeal has been made to the Appeal Board, the result of which has not yet been disclosed. The appeal on this picture, however, is liable to be entirely rejected, but we will fight tooth and nail for it to be passed.

5. MATTERS OF ECONOMIC IMPORTANCE:

(a) The economic conditions in Australia to-day are very unsatisfactory, as the prices for primary products have shown a very alarming decline. Wool, from which Australia derives its greatest revenue, is down 33-1/3rd per cent over last year's prices, which in turn were 25% down over the previous year's prices. Statisticians anticipate the Australian gross income this year will be £30,000,000 less than the previous year, which condition of affairs is very serious to the country. Conditions generally have been very depressed for a long period, and when the financial year ended at the end of last June, the Commonwealth Government disclosed the fact that they were over £2,000,000 behind in their estimated revenue, whilst their expenditure had been more than they had budgeted for. The big falling off in their income came from decreased Customs revenue, which, of course, arises directly from a falling off in imports from both America and England. Australia as a whole for a number of years past has been exceedingly prosperous, and there was a great tendency for the country to live above its income both by Governments and private individuals. The more or less sudden decrease in customs revenue and monies realised for primary products has caused a tightening up everywhere, and conditions at the moment are worse than they have been for many years. Melbourne and Adelaide are particularly affected and both cities are in a very depressed state, the picture business being no exception. Economy and retrenchment is being practised on all sides, therefore the spending power of the general public is considerably curtailed.

The money market remains steady as regards rates of exchange, but it is very difficult to borrow at the present time except on gilt edged security, and those that have money to lend are in the position of being able to obtain a very high rate of interest. It is going to take a long time before matters right themselves, therefore our business in line with all other distributors, is bound to be affected. If it was not for the advent of Talking pictures, matters would be in a very parlous state. Of the money being spent by the public as a whole on amusements, talking pictures and racecourses are obtaining the bulk of the revenue, and probably in spite of the depression more money to-day is coming in at the box offices of the wired theatres than has ever flowed through them in the greatest boom period of the old silent days. However, the increase in many cases

is not enough to meet the increased operating costs, particularly when you bear in mind the terrifically heavy cost to this country of talkie installation, ranging as it does between £15,000 and £25,000 per theatre for W.E. equipments.

(b) Dealt with above.

6. ANTI-AMERICAN FILMS:

(a) Whilst there has been no direct agitation against American produced films, there has been a distinct set against the alleged hold that America has over the picture industry. This is entirely unfounded, except for the fact that all Australian exhibitors are entirely dependent for their supplies of pictures upon the American distributors. The Prime Minister of the Commonwealth Government, together with a number of his most ardent supporters, has made a number of statements to the effect that the Australian picture business generally is undoubtedly dominated and influenced by America, and is American by affiliation and in outlook.

(b) Our future productions will not directly be influenced by this propaganda, as it is not directed against the pictures themselves, but against the business as a whole.

(c) The steps taken to combat this propaganda and these conditions are numerous, and we believe effective. An Amusement Protective Association has been formed comprising all amusement interests other than Racecourses, and a large fighting fund has been subscribed. The Motion Picture Distributors Association, headed by Sir Victor Wilson, are members of this Protective Association, but only quietly and in the background, as it would be fatal for us to come out in the open as the Commonwealth Government are only too anxious to seize upon any opportunity given them by the American distributors to further their expressed contention that the picture business in this country is American controlled. The M.P.D.A. has contributed £6000 to the Amusement Protective Association, which together with £12,000 put up by the amusement interests themselves, gives us a fighting fund of £18,000 to be used in the Election campaign to disseminate propaganda in refutation of the American controlled bogey, and to aid the candidature of those politicians who pledge themselves to assist the industry instead of attacking it. Everything issued by the Amusement Protective Association in the way of propaganda includes the question of duty on film, so that we have the exhibitors fighting our battles as well as their own, which is the only possible course we could pursue.

7. CONSOLIDATED AND CONTEMPLATED AMALGAMATIONS:

(a, b & c) Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a, b & c) Nil.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION.

(a) The advertising done for the month in trade publications is as usual, and the expenditure is as follows:-

"ALIBI"	£38.
"SHE GOES TO WAR"	£20.
"THIS IS HEAVEN"	£20.
"THREE PASSIONS"	£20.
"THE AWAKENING"	£10.
"IRON MASK"	£9.
"LADY OF THE NIGHT"	£9.
"S. O. S."	£5.
"PASSING OF MR. QUINN"	£5.
OPEN DATES POLICY	£20.
	£156.

Copies of the relative advertisements are sent you herewith.

(b & c) Cuttings from all newspapers forwarded in the usual manner addressed to Mr. Nolan, will show that we had a very successful month as regards publicity. Our efforts in connection with the premiere of "ALIBI" at the Haymarket Theatre, Sydney, were most successful, and we promoted a number of stunts to help put the picture over. The "Daily Guardian" ran an "Alibi" competition, for which we donated £5 for prizes. We got quite decent space for this, which cost us nothing more than the prize money and the work entailed by the organisation of the idea.

A theatrical street procession taking the form of a drive for a testimonial fund for a deceased popular actor, gave us the opportunity to arrange for a car load of show girls to appear in ballet attire. A professional "plugged" the theme song at intervals along the route, whilst the car was liberally plastered with "ALIBI" posters. A stage stunt was worked in the form of inserting an advt. calling for girls capable of screaming. Numerous applications were received and try outs in the presence of the press were made at the Haymarket Theatre. The winner was used in a stage presentation put on for the attraction running immediately prior to "ALIBI", which acted really as a form of stage trailer. Excellent free newspaper space was obtained by this stunt, and no less than three main papers gave it prominent space and published photographs of the screaming girls. In addition we arranged for a professional singer to render the "ALIBI" theme song daily in a restaurant run by one of the big department stores, and for the Friday prior to the opening, this same store lent a marvellous island window for a display featuring a cabaret girl playing the piano player music rolls.

For "BULLDOG DRUMMOND" - in addition to publicity already done and reported upon, we succeeded in tying up five big city bookstall windows featuring the book.

(d) Attached are two letters typical of those being sent out from all branches. The one addressed "Dear Friend" is sent to residents of districts wherein our pictures, up to the present, are not operating. From information received from these districts, and from the attitude of the exhibitors concerned, there is no doubt whatever that this method of attack is effective. It is our aim, of course, to have the recipients of these letters set up a personal demand for the pictures enumerated, to the proprietor of their local theatre.

The other letter is for the purpose of selling by mail our three first all-talkie pictures to play newly wired theatres in succession commencing from the initial sound showing.

Attached hereto please find Publicity and Exploitation, Expenditure Sheet for the run of "THE AWAKENING" at the Majestic Theatre, Wellington. These reports are regularly rendered by our New Zealand Exploiteer, the only one we now definitely employ solely in this capacity, although we are now waiting authority to extend our exploitation activities considerably by the appointment of two additional experts for use in the Australian key centres for putting over our 100% talkies in the Union Theatre houses playing them under the three year franchise agreement. We sincerely trust that our request for a maximum of £1000 publicity allocation for each picture will be acceded to, as it is a pure waste of time employing an exploiteer if he has no money to spend, as he is not looked favourably upon by the exhibitor, particularly in view of the fact that nearly all other distributors spend money on their big pictures, as well as supplying exploitation men to co-operate with the first run theatre managers in putting their pictures over.

A letter written by a correspondent to several of the newspapers, and which is most amusing, reads as follows:-

"A TALKIE TONGUE.

> Could not the talkie corporations combine to boost Esperanto for, say, 12 months, announcing that after a given date talkies in that language would be released world wide? Screen lessons in pronunciation could be given, and the public ear familiarised with this simple tongue, the use of which would both enable us to enjoy the Continental masterpieces, and ensure to producers markets now lost to them. Yours, etc.,
>
> 'FILMAMANTO.'"

I have no doubt that when the producers have this brought under their notice, they will unanimously adopt the suggestion and thus make the whole world kin.?

10. WHAT MEMBER OR MEMBERS OF OUR ORGANISATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

Everybody has worked well during the month to further the interests of the organisation, and special efforts are being made by all to familiarise themselves with all details of the new phase of their business, namely, the Talkies.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANISATION:

Nil.

12. ACCESSORIES AND PUBLICITY:

Nil.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

The Talkie equipment installations go on apace, and country exhibitors are now becoming interested and are constantly visiting the cities with a view to making arrangements at an early date to have their theatres wired. All the companies except ourselves have announced their intention of importing silent prints of talking pictures next year, so whilst there will be a distinctly smaller number of pictures available for silent houses during 1930, nevertheless all such theatres will be able to keep their doors open, and this will undoubtedly slow down installation to a great extent. This is a pity from our point of view, as the sooner they wire now the better pleased we are on account of the decision against our handling silent versions in the future. That this decision is a wise one is undoubted, because in the first place the revenue obtainable on our pictures from the country silent theatres would not be worth the cost of getting the contracts, or the cost of the positive prints and duty; and secondly, the 71% increase in duty as mentioned previously in this report, makes the silent print proposition still more economically unsound.

There is a rapid tendency developing for takings to revert to normal in those theatres which are presenting talking pictures of only ordinary calibre, and as in the case of the old silent days, the public are now "shopping" for their entertainment. We are very pleased to note this, because with our outstanding pictures we will again dominate the big picture field as we have done in the past. For a time all talking pictures attracted huge attendances, and there has been a tendency on the part of the exhibitor who had wired his theatre to ignore the fact that our pictures were better and to be satisfied to buy anything that was 100% dialogue, knowing full well that for a time capacity business would result. This condition of affairs led us to make "BULLDOG DRUMMOND" and "COQUETTE" in Melbourne exclusive to the first run theatre, likewise "COQUETTE" at the Wintergarden, Brisbane, and "BULLDOG DRUMMOND" at the Lyceum Theatre, Sydney. Matters will soon right themselves, and we have already closed some satisfactory bookings in the suburbs of Sydney for "COQUETTE".

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

As a protest against the increase in duty put on by the Commonwealth Government, a deputation consisting of all the General Managers of the Exchanges operating out here, headed by Sir Victor Wilson, President of the Motion Picture Distributors Association, waited upon the Australian Prime Minister, Mr. Bruce, and put our case to him for a reversion to the old rate until at least the 31st Dec. next, when the position could be reviewed. Attached hereto is the statement that was handed to the Prime Minister setting out our case. Events have since proved that our representation made no impression upon him, in fact the contrary was the case, because in reviewing his taxation proposals in regard to the amusement industry generally, he provided for an exemption from the 5% levy on box office takings, for those theatres taking £100 per week or less, but stated his intention of levying 12½% tax on remittances made to America and other foreign countries other than England, on account of film rentals.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.

R.E. DOYLE

RRD:MH.

General Manager.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

September 19, 1929.

Dear Mr. Griffith:

Attached please find an advance ad of the Fox Grandeur pictures and also the criticisms. You will notice that the reviewers without exception speak of the Niagara Falls and news weekly scenes with glowing praise. They are, without a doubt, the most marvelous bits of photography that you can imagine for the reason that they could not help but get composition in these shots, but when it came to the picture of the Fox Follies, the picture itself is out of date, and was terrible. The composition of the individual shots of the Fox Follies on the wide picture are, without a doubt, the most ridiculous and laughable things you could imagine, and personally, I do not see why, that so far as that part of the show is concerned, they did not rap it from soup to nuts.

After looking at the Fox Follies part of this picture, it only confirms my previous opinion that you will have to be the one to devise a technique for these dirty, lousy, thieving lot of bastards, and they will never be able to give this marvelous medium of express the technique which you at various times have explained to me. The camera man who shot most of these Fox Follies scenes told me that they never at any time gave him a break nor would they give him any composition for the scenes other than the setup for the standard width film. In other words, he had to get on the side lines or pick out a spot and do the best he could with it, and it certainly looks like it.

You can imagine my feelings when I sat in the Gaiety Theatre and saw this process bastardized by a lot of people that haven't the faintest conception of what it is all about, when my one ambition was more than to make money out of the proposition, was to be one of those present and witness the first effort along this line in one of your own pictures. Never in all my experience in the theatre have I seen a first night performance so manhandled and so much praise given to people who really had nothing to do with the inception of natural vision pictures.

I am attaching a copy of a letter which is self-explanatory and if there is anything that you feel after reading it over that you can do to send the cause along, do whatever you feel that you should or care to.

I hope Weeks can find some necessary excuse for me to go to the coast as I am anxious to see both Willard and you. I am looking forward to the "Life of Lincoln" and know in my heart that you will cut a pattern in the talkers for the babies to shoot at.

As ever,

P.S. Will send copy of Letter to Geo Weeks under Separate Cover You are in and with me on any deal

SO STARTLING! The World Will Not Believe Its Eyes

Yesterday—It Was
The Motion Picture

Today—It Is
Movietone

Tomorrow—It Will Be
Grandeur Pictures

GRANDEUR PICTURES, with one stroke as brilliant as a flash of lightning, reveals the coming era of Greater Motion Pictures.

With the knowledge resulting from three years of intensive research, GRANDEUR now comes to photograph and project motion pictures on a scale hitherto undreamed of.

By means of cameras and projectors which are the exclusive invention and property of GRANDEUR, effects which heretofore have been hopeless dreams for motion picture producers now become astounding realities.

GRANDEUR, using film twice the size of the ordinary film, is the first successful method for photographing scenes of unlimited width without sacrificing size, and for obtaining unlimited perspective without sacrificing detail, which, by means of a special projector, throws an image on a screen the full width of a theatre.

And, going even beyond this, GRANDEUR is the only method for producing a Stereoscopic Effect—the long sought for Third Dimension.

WILLIAM FOX
President of Fox Film Corporation
and the Fox Theatres Corporation
Has the Honor to Present—
For an Engagement Limited to
TWO WEEKS ONLY

GRANDEUR PICTURES

In a Version of
FOX MOVIETONE FOLLIES OF 1929
AND FOX GRANDEUR MOVIETONE NEWS

Tuesday Evening, Sept. 17th
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Cameras and Projectors Supplied by General Theatres Equipment, Inc. Western Electric Sound System

Films Today

FOX'S GRANDEUR PRESENTATION

Making Little Screens Bigger and Better

By JULIA SHAWELL

Another significant development in the film industry had its first commercial presentation at the Gaiety Theatre last night when Fox introduced the new Grandeur Film. The "Movietone Follies," first unreeled on regulation celluloid at the Roxy some months ago, had been especially photographed as the experimental production to demonstrate possibilities of the larger film.

Preceding the feature, an outdoor scenic taken around Niagara Falls and a Movietone newsreel were projected.

Sue Carol

Paramount recently had a private showing of its own Magnefilm screen which achieves the same size effect as Grandeur Films. However, the Fox Company is the first to publicly present an entire program recorded on the enlarged screen.

Technically, the new development offers tremendous possibilities in photographing and projecting pictures that demand scope in camera range and depth of setting. The increased advantages were more apparent in the short subjects than in the feature attraction. "Movietone Follies," with Sue Carol, David Rollins and others had been staged for regular filming. And the picture, after the first reel flashed on the huge screen, did not make the enlargement insistently impressive.

In the water scenic, the greater opportunities for panoramic photography and for a far wider range of focusing were emphatic. The newsreel is more wonderful than anything of its type ever attempted. There is no additional amplification of voices, no dilatation of individual figures. The double-sized film permits an extension in scenes, particularly adaptable to crowds of large groups of performers. Directors, in making musical productions fit the talkies, have worked under the disadvantage of using close-ups at the expense of scope and to bring performers near the audience have automatically cut off surrounding atmosphere.

In the newsreel last night, a dress parade of West Point cadets with the accompanying band music and a far-resulting background that gave a stereoscopic effect was the most effective bit on the entire program. It indicated the remarkable future uses of Grandeur Film.

The new process is not to be confused with the experiments made a few seasons ago in magnifying scenes on the screen. The new cameras are equipped with a special type of lens, recording the greater scope in width and depth on celluloid that is twice the size of the present standard film. It requires not only new equipment in recording but special projectors and a screen of greater dimensions. It is a splendid achievement, artistically and technically.

Just how important its present commercial value is remains to be seen. There are still thousands of theaters throughout the country which have not yet gotten around to purchasing Vitaphone or Movietone equipment and thousands more which either haven't paid for the machinery or have installed it on a temporary rental basis. How these exhibitors will react to the suggestion of another big financial outlay is a matter of conjecture.

Grandeur Film and its contemporaries on other production lots is an evolution in the industry which inevitably must be adopted for film screening. Regardless of the present entertainment value of Movietone Follies on Broadway, the Gaiety program [illegible]

The Gaiety — Litera

The New Film: By Creighton Peet

Niagara Falls, Large as Life, Crashes Into the Gaiety—The New Wide Film Promises to Be Revolutionary

"GRANDEUR PICTURES" as demonstrated at the Gaiety last night by William Fox, seem likely to revolutionize the technique of the motion picture as completely as—or even more completely than—did the addition of the sound dimension. While most of last night's program was taken up with a dull and spiritless concoction called "The Fox Movietone Follies of 1929," seen some months ago at the Roxy, a sufficient number of feet of the new film were unreeled to suggest a few of its possibilities—and also a few of its problems.

In the past the motion picture has been a small, intense window through which you saw clearly but two or three things at a time. Mob scenes were jammed together and the figures were often infinitesimal. But more important from a story point of view (and in spite of all the dancing girls you see at present our producers are some day going back to stories) was the fact that your attention was arbitrarily and mechanically fastened on a series of objects and faces which appeared before you in the order decided upon by the director. A good film has been, then, much more like a novel than like a play.

Now you have a screen forty feet wide and twenty feet high—twice the normal width and not quite as high. It is impossible to focus the eyes on the entire area at one time, as was the case with the old film. One's eyes move back and forth. The wide screen so enlarges the horizon that, in exteriors, one might be looking at all out-of-doors at one time.

The addition of sound has not lessened the motion pictures' intensity. Single faces are accompanied by single voices. Boke plowing through the swamp in "Hallelujah" is still a single figure magnified and isolated.

Last night Grandeur Pictures showed a whole field of West Point cadets—the Leviathan pushing out to sea—an entire baseball diamond—the whole sweep of Niagara Falls—and in each case the results were unquestionably superior to those which would have been obtained with ordinary 35 mm. film (the new film is 70 mm. wide).

The closeups in the musical comedy, on the other hand, were badly managed and showed a lack of understanding of the possibilities and limitations of the new screen. The closeups (and most of the songs and dialogues) were held in the middle of this forty-foot screen, while nothing whatever happened in the great, wide spaces on either side of the actors. The wide screen was there all right, but it was wasted.

Closeups we must have in the movies—and closeups with blank spaces ten to fifteen feet wide on either side of the characters are unthinkable. Another obvious and much more serious problem is that of the origin of the voices. On a small, square screen the thing goes fairly well. But what will a battery of loudspeakers located in the center of a forty-foot screen sound like when a couple of characters get to talking over in one corner?

My own feeling is that the wide screen will be magnificent for air pictures, sea battles, war films and all outdoor subjects.

At present it will be used to record the flexing of chorus girls' knees—and very dull these pictures are going to be, too—but once they take it out of doors it will be pretty exciting.

The New Movies

Grandeur Pictures, Sponsored by Fox, Offer Impressive Screen Width

By JOSEPH S. COHEN, Jr.

Again a movie company offers a film, a photograph and a screen that are twice as wide as the present standard. Last evening at the Gaiety William Fox presented, through Grandeur Pictures, several magnificently photographed news reels, a stunning series of shots of Niagara Falls and the "Fox Movietone Follies." The latter, save for its increased width and consequent increased pictorial impressiveness, is substantially the same as it was when it was recently presented at the Roxy.

Some months ago Paramount offered a wide screen and a wide film. This one proffered by Mr. Fox and Grandeur Pictures is, I mean, based on the same principle. That is not a principle of magnification, but of increased film width. It is explained more fully in the attendant program, thus:

"The principle of Grandeur Pictures is not that of magnification. The Grandeur camera is equipped with a new type of lens which records an image of greater scope in width and depth . . . using film 70 millimeters wide—twice the width of the present standard. The resultant print of a finished Grandeur picture, likewise twice the present size, is handled by specially constructed projectors and requires a screen of unprecedented width. When transmitted to such a screen Grandeur pictures reveal not only greater scope, but produce a stereoscopic effect—otherwise known as third dimension."

Now, all this is perfectly true, and the resultant cinematics on a screen that is twice as wide—this one runs from one side of the Gaiety's proscenium arch to the other—are almost doubly impressive. Stereoscopic depth, however, is not obtained as yet, nor is it claimed. The sponsors were careful to use the words "stereoscopic effect," meaning the illusion of stereoscopic depth. That is more effective, anyway, I believe. At any rate, a stunningly composed photograph, well lighted and well taken, has the illusion of stereoscopic depth rather than the actual obtained by a stereoscope. Naturally, when stunningly composed shots are shown on a wider film the illusion is greater and—here, at any rate, it's more impressive.

The views of the Falls, covering the width of the theater, with recorded sounds, of course, were gorgeous, not only on account of the clear-cut tonal photography. The same is true of most of the newsreel shots, especially one of the Leviathan steaming up the bay. Indeed, in all shots of a spectacular nature the effect was far more impressive than it would have been on a screen of the ordinary size.

The Fox Movietone Follies, of course, is no longer fresh material, so it is difficult to judge whether it is a great deal more jestful on this large screen than it was originally. Certainly, it is brought closer to you, and the personalities of various players stand out more than they did. Likewise, the song numbers, "Waiting With Susie," "The Breakaway" and "Big City Blues," seem more infectious and restful.

Of course, "The Fox Follies" wasn't designed for a screen twice as wide as it is high, and therefore the values in this increased film width cannot be so apparent in its particular case. It was gratifying to see, though, that the wide screen does not necessarily do away with the effectiveness of a closeup, and that those sequences which are split into a varied series of closeups, medium and long shots, are far more interesting to the eye than those in which a stage technic is followed, i. e., sequences where the camera remained stationary and the players made entrances and exits from the side of the photograph.

All in all, it was an interesting evening of successful experimentation—but while so much space has been given to the pictorial side, I would like to go on record as saying that the recording and the sound projection were just about the most lifelike and pleasing to the ears than I have heard before from any of the [illegible]

You saw it in t

Talk, Song, Color Here on a Gigantic Scale

By ELAND JOHANESON.

THE first wide film movie, wearing the Fox trade name, "Grandeur Film," is now on view at the Gaiety, where it can be seen during the next two weeks by any fans who have recovered from the dizziness induced by seeing talking, singing, dancing, technicolor innovations at the rate of two a week.

Grandeur film is radically different. Fox calls it "the movie of the future." It throws giant figures on a screen which fills an entire proscenium arch, creating a powerful illusion of three dimension photography.

Grandeur film is not only the first of the enlarged movies to reach the public. It seems to be the best, offering the maximum of clarity and the minimum of distortion. Had it flashed into Broadway through a more up-to-date medium than the "Fox Movietone Follies," it might have been a sensation.

The "Movietone Follies" already have been seen at the Roxy and in most of the neighborhood theatres, on normal scale screens. Enlarged, the "Movietone Follies" are still the "Movietone Follies," a very youthful revue with a strong flavor of the high school annual frolic.

It has many song hits, however. If you haven't tired of "Breaking With Susie," "Waiting With Susie," "Big City Blues" and "That's You, Baby," they're to be heard at the Gaiety. And the first exhibition of the giant "movies of the future," is technically interesting and important.

Ven's days of extravagant dressing are over. But "The Great Gabbo" proved he still can act.

STAGE REVIEWS

By George Gerhard

[redacted] into the future of the motion picture—the motion picture which has recently found sound in its voice [redacted] color in its cheeks—was given last night at the Gaiety Theatre with the formal introduction of Fox Grandeur Films, a new invention which provides enormously greater scope in width and depth to the screen and thereby brings to it a panoramic sweep heretofore only dreamed of.

Certainly "Grandeur" is the word. [redacted] seeing Niagara Falls as it is [redacted] here—and as it never before [redacted] presented by any medium—[redacted] other word could possibly have been found for this new conception. Here, on the full range of the Gaiety screen, with Sam Hoit specialty cut to make room for it, not merely a panoramic glimpse of the great cascade, [redacted] Fox, but an inclusive photograph in motion of the whole field with the [redacted] visiting team in focus. Again! [redacted] see Bill Tilden and Frank Hunter [redacted] out there in front of you while [redacted] take the national championship for the seventh time. It is as if they were playing the championship upon an enlarged stage, with every play about twenty or thirty feet from the audience.

To William Fox, who with the Warners goes down in history as the pioneer in talking pictures, this new departure must certainly come as the crowning achievement in an extremely full life. Indeed, with sound and color here to stay, with television just around the corner and with Grandeur films now arriving, one can do little [redacted] plus than take a deep breath and pray [redacted] "What's next?"

The possibilities of this thing are [redacted] numerous. For, in an epic film [redacted] "Covered Wagon," for example, [redacted] conversation very confined to the [redacted] distant reach of the lens. And, with the advent of the talkies, this restriction was heightened because of the presence upon sterilotone of the [redacted] sound track, that edge of the film upon which the voices and attendant noises are recorded. Here's the thing in mathematical form:

Silent films were photographed upon film one inch wide. This was called 35-millimetre film. Sound came along and when it is photographed upon film, such as is the case with talking films, the sound track occupies one-tenth of the width, making the photographic film nine-tenths of an inch. Now, by the use of cameras which use 70-millimetre film, Grandeur films are able to make photographs just twice as wide.

Projection screens in theatres for silent films were about twenty feet wide and probably fifteen tall. By this new method they are widened to forty feet wide by about thirty tall. The result is that, instead of photographing Niagara Falls from several different angles, taking in about one-fifth of the Falls at each photographic shot, the entire Falls may now be photographed, as they are here. The answer, of course, is little less than majesty.

The pictures mentioned above were

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mar Poppen will be in "Sweethearts," due at Jolson's Saturday night.

Beppie De Vries, the Holland prima donna, has arrived from Europe and is conferring with J. J. Lubrot regarding a revival of "Madame Pompadour."

Mons and Pontana, dancers, and Chick Ender will be among the entertainers at the Club Lido when it opens its season Oct. 11.

"The Master Builder" will be the Civic Repertory Theatre's bill to-morrow evening. Eva La Gallienne will appear, as usual, in the role of Hilda Wangel.

Stanley Bell will arrive in New York from Canada to-day. On Thursday he will interview candidates for roles in a Southern "Journey's End" company at the Empire Theatre.

Grandeur Picture New Wonder

FULL DEPTH VISION THROWN ON SCREEN BY NEW FOX DEVICE

By REGINA CREWE,
Motion Picture Editor N. Y. American.

YOU'VE never seen a movie until you open your amazed eyes upon the Grandeur Pictures now being shown at the Gaiety Theatre. They'll be there for just twelve more days. That's all. So you'd better hurry.

They must be seen to be appreciated. Their achievement is the first wonder of the film world. Fancy, if you can, a baseball game played before your very eyes, with the entire diamond visible and the movements of every player more plainly distinguishable than if you were seated in the grandstand at the Polo Grounds. Imagine the entire length and breadth of the Forest Hills tennis court spread before you, with "Big Bill" Tilden whanging the ball to victory so that you see the entire action in a stupendous close-up. These are but two breath-taking experiences which await you at the Gaiety.

Incidentally, the Grandeur version of the "Fox Movietone Follies of 1929" lends added distinction to that production. Imagine the deep sea ballet sequences of the "Fox Follies" spread upon a screen which occupies the full stage space at the Gaiety! And Sue Carol's "Breakaway" and the "That's You, Baby" numbers with every player in a Grandeur close-up. With Grandeur presentation the "Follies" rates among the best revues in town—on either stage or screen.

GRANDEUR FILMS THRILL AUDIENCE

Rush and Roar of Niagara Are Among the Startling Effects at the Gaiety.

BOUND IN NATURAL VOLUME

New Cinematographic Idea Presents Tennis Battle of Tilden and Hunter in Realistic Way.

By MORDAUNT HALL.

Not since the première of "The Big Parade" has as much enthusiasm and comment been aroused among those connected with films as there was last night during the intermission at the Gaiety, where William Fox presented for the first time special audible features and news items photographed and printed on a double-width film and projected on a screen that, from side to side, filled the proscenium arch. These sound scenes, through the wide-angle lens and the space covered, lend an illusion of depth. Also, the sound in this truly marvelous new cinematic idea, which is heralded as Grandeur Pictures, issues from the screen in a modulated and a strikingly natural volume.

After the break in the show, there was also shown a Grandeur version of "The Movietone Follies," which owing to the fact that it was filmed in an experimental stage, does not give as impressive a conception of the wide screen as the subjects that precede it.

Following the first half of the show one of the first questions asked by a producer concerned necessary close-ups to depict the expression of characters, but in view of the photography that caused this and other discussions it seemed as though the Grandeur system might mean the death-knell of the big heads.

All the subjects pictured more remote by the Grandeur process are of significance, while to those sitting through the evening's program of the Gaiety Theatre it is a pictorial revelation.

Stirring View of Niagara.

One of the first offerings on the Grandeur film consisted of scenes of Niagara Falls. It was without a doubt the finest thing of its kind that has come to the screen. When the mere sight of rushing waters and spray, together with flashes of foliage on the banks of the rapids, can make a blase first-night audience applaud, it bespeaks much for this Grandeur photography. Those who had not beheld the Falls were able to go home last night with almost as much satisfaction as if they had traveled 500 miles.

But that was not all by any means, for soon one found one's self watching Tilden and Hunter competing in the finals for the national singles tennis championship, and the game apparently was being played all over again. The faces of the players were splendidly clear, and while the ball was a little too swift for the camera, the picture at least gave one an excellent idea of what happened.

In another subject it was rather aptly pointed out in an introductory subtitle, which was also spoken by a voice, that hitherto baseball games on the screen were as though one were looking at the playing through a knot-hole. Here spread before the spectators in the Gaiety Theatre was a baseball game which gave one everything the eye could catch in the open, and also views that were sharp.

Riding in Locomotive Cab.

Then there was a pictorial stretch devoted to the Twentieth Century Limited, photographed part of the time as if one were riding in the cab of the locomotive. There were, however, other "shots" of the train and the sound was just as if one were standing on a station platform when the express passes.

Another feature that was conspicuously fine showed the West Point cadets drilling. The whole parade ground filled the enormous screen, and in the distance, which was not foreshortened by the lens, one perceived the trees and standing automobiles.

The scenes of the Leviathan coming up New York Bay, together with glimpses of Manhattan's skyscrapers elicited handclapping. Part of the footage in this subject was devoted to showing the unloading of the giant vessel. Prior to that one heard the [illegible] of the [illegible] and saw [illegible] Pathfinder Miss Jackson were dented of going through one of their specialties. This was impressive because of the size of the figures in the picture.

There was also a Grandeur film of a Long Island duck farm, in which one felt a delightfully human touch by showing a little girl with one of the ducks. The child constantly warns her father that the bird is going to "run away-ye."

"Fox Movietone Follies" Given.

"The Fox Movietone Follies," in Grandeur form, was produced primarily for the standard film, with the lighting and close-ups for the ordinary screen. It gives one an idea of what can be accomplished by the Grandeur method, especially when one takes into consideration the subjects that preceded this feature. But with this wide film and consequently enlarged screen it is obviously necessary to make a special production to do credit to the Grandeur photography. There are, as it happens in this feature, close-ups which are infinitely larger than one desires to see. Sometimes, even when the full figures are shown, the result reminds one of Brobdignagians cavorting on the screen.

It also causes one to be more aware of the flaws in the dialogue, for somehow or other a smaller image is not open to as severe criticism as a huge one. At least so it seemed last night.

Before the screening of the Grandeur productions Courtland Smith of the Fox Film Corporation made a short introductory talk in which he stated that Mr. Fox predicted that the Grandeur photography would revolutionize the motion picture industry. He emphasized the fact that the enlarged film was not the result of mere magnification, as that had resulted in blurred images, but that it was due to the single frame of a picture being virtually twice the width of the standard film. The size of the screen depends upon the theatre in which the Grandeur system is shown. For instance, last night on the relatively small stage of the Gaiety Theatre the screen dimensions were 35 by 17½ feet, whereas if the same features were screened in the Roxy Theatre, the screen would be proportionately larger.

Mr. Smith pointed out that the pres-

NEW YOR

3d Dimension Effect in Films On Wide Screen

William Fox's Grandeur Pictures Show Ball Game, Cadet Drill, Niagara Falls

Perspective Is Natural

New Type of Lens Used Permits Scenic Photography

By Richard Watts Jr.

The latest attempt to provide a motion picture screen of greater extent than currently used, to give the cinema camera a wider scope and to provide a stereoscopic effect was offered at the Gaiety Theater last night, when William Fox presented a program of what he calls "Grandeur Pictures," which proved to be the most successful effort in this new field of film exploration that has yet been managed.

Instead of employing the usual sized screen, the new process offers one that fills the entire length of the conventional stage proscenium; instead of managing this breadth by magnifying the average sized film, it captures its effects by giving greater scope and a larger lens to the camera—these are the chief features of the Grandeur process.

As the program note provided for the audience last night announced, "The principle of Grandeur Pictures is not that of magnification. The Grandeur camera is equipped with a new type of lense which records an image of greater scope in width and depth than has before been achieved, using film seventy millimeters wide—twice the width of the present standard. The resultant print of a finished grandeur Picture, likewise twice the present size, is handled by specially constructed projectors and requires a screen of unprecedented width."

The Pictures Shown

The most impressive demonstration of the new device was in the presentation of a Movietone news reel. There were views of Niagara Falls, the Leviathan entering New York Harbor, a baseball game at the Yankee Stadium, a tennis match and a drill by the West Point cadet corps among other things, all of which, as projected on the

The most impressive demonstration of the new device was in the presentation of a Movietone news reel. There were views of Niagara Falls, the Leviathan entering New York Harbor, a baseball game at the Yankee Stadium, a tennis match and a drill by the West Point cadet corps among other things. In all of them as presented on the huge screen there was for a great part of the time not a definite third dimension, but a frequent impressive suggestion of one.

Perhaps the most interesting example of the audience value of the Grandeur Pictures was in the scenes of the ball game. Hitherto news reel shots of these contests have either been forced to confine themselves to showing a small part of the game or revealing the players at such a distance from the camera that it was impossible to follow them. The new process shows the entire diamond and outfield and does it so clearly that you can see that it is Babe Ruth at bat, while being given a glimpse of the entire field.

The views showing Tilden winning his seventh national championship likewise enabled one to see upon the screen the whole extent of the contest at one time at a reasonable enough distance to make it understandable. The drill of the West Point cadets was particularly impressive, revealing the maneuvers of a great body of men with a magnitude and, at the same time, a sort of close-up intimacy impossible on the smaller film.

The scenes showing the Leviathan arriving in the harbor presented the highly publicized New York sky line in far more impressive light than the smaller-sized screen could arrange, while showing a much greater extent of it than the smaller lens would likely capture. The Niagara Falls scenes were the most effective in creating an impression of the third dimension.

The longest number on the program was the presentation of "The Fox Movietone Follies," which recently were shown at the Roxy on an average sized screen. Some of the spectacle episodes of this filmed musical show naturally gained value by the new process, but on the whole this was the most unsuccessful part of the bill.

"Follies" Merely Magnified

The reason seems to be that the production was filmed by the ordinary sized lens and that, when shown on the big screen, the effect was one of mere magnification, rather than the provision of a wider range to the camera.

The new process, so far as could be gathered last night, differs chiefly from the other attempts in the same manner by the fact that its photography was better. There is no particularly new idea in the process, it appeared, but it is undoubtedly carried out to greater effect. The one conclusion that can at the moment be drawn from the demonstration is that it is enormously effective in spectacular scenes, but apparently less valuable in more intimate episodes. Incidentally, the apparatus was perfected during three years of experiment conducted under the direction of A. E. Spensley, head of the research engineers of Fox Films, in association with the engineers of General Theaters Equipment, Inc.

'Fox Movietone Foll

STEREOSCOPIC PHOTOGRAPHY OPENS ON BROADWAY

By ROSE PELSWICK.

GRANDEUR PICTURES—talking films thrown on a screen of super size—were given their first public showing at the Gaiety theatre last evening. The Fox Film Corporation presented this latest achievement of the vocal screen, and the "Fox Movietone Follies of 1929" and an issue of the Fox Movietone News were selected to illustrate this new and very significant development in the photographing and projecting of talking pictures. Its engagement, by the way, is limited to two weeks.

VERY GOOD IDEA.

IT'S all a very grand idea, and a much needed one, too; for, besides the fact that it gives promise of stereoscopic photography, Grandeur film takes in a greater visual area than was possible before.

THE principle of Grandeur film is not, one hastens to state, that of magnification. Grandeur Pictures are taken with a special camera. It seems that this camera is equipped with a new type of lens, which photographs on film seventy millimeters wide—which is twice the width of the standard film now in use. The finished print is twice the present size; it is handled by specially constructed projectors and requires, therefore, an enlarged screen that takes up almost the entire width of the proscenium arch.

THE Fox Movietone News and a short feature of Niagara Falls illustrated the new principle very effectively and drew much appreciative applause from last evening's invited audience. There were shots of a baseball game, with the screen showing the whole diamond; of a drove of Tiller girls, sixteen by actual count, all of whom were on the screen at the same time, and each figure as distinct as if in a close-up; of dress parade at West Point, with the [illegible] giving a clear view of [illegible] of a tennis game [illegible] just recently in New [illegible] one got the illusion of depth—the third dimension.

LACKS NEWSREEL APPEAL.

THE version of the "Fox Movietone Follies," which is the first picture made by Grandeur system, was produced simultaneously with the other version that was recently shown at the Roxy Theatre. Two sets of cameramen worked on the lot at the same time, one cranking the ordinary camera and the other using the special Mitchell camera equipped with the Grandeur lens.

THE talking-singing-dancing production, which has been so generally seen by now that no review of it is needed, is interesting on the enlarged screen, but, somehow, it doesn't quite get over the same photographic value to be found in the newsreel.

THE Fox company, one is informed, has been working on this idea for the past three years, and many future productions are to be made with Grandeur film. It should be especially applicable to screen musical shows, because the wide angle lens will do away with the jerkiness resulting, unavoidably, from the necessity of moving the camera from one part of the stage to another.

THE showing of these pictures will necessarily be limited for a while, at any rate, because new equipment will be needed by the theatres planning to present them. Soon, however, Grandeur film will be taken for granted as casually as the talking pictures; keep in mind that talkies and all-color revues were both unheard of, as well as unheard, just a few years ago, and what started as an experiment is now an established fact. The wide lens and enlarged screen are the natural follow-up.

FOR the benefit of those who want to know, all the apparatus used in connection with the Grandeur system is the invention of the [illegible] engineers of Fox Film Co[illegible] Theatres [illegible] under the direction in associat[illegible] of the [illegible] of A. E. [illegible] company.

GRANDEUR 'MOVIETONE FOLLIES' EXHIBITED AT GAIETY THEATRE

Fox Talkie-Singie-Dancie Now Shown on Giant Screen; Snapshots

By IRENE THIRER.

Last night at the Gaiety theatre the Grandeur screen was introduced, with Fox "Movietone Follies" serving as subject.

This talkie-singie has already been shown to Roxy audiences at popular prices. But in the new form whereby the lens uses film seven

Blanche Sweet David Rollins

millimeters wide—twice the width of the present screen—it is now on display at two-a-day showings and $2 top prices.

Of course, the Grandeur screen does big things for a production of this type. The magnified dance numbers certainly become more effective. Closeups of principals in song have far greater scope than the average-sized screen allows. Altogether this enlarged silver sheet is just meant for the talkie-singie-dancie.

Sue Carol, Dixie Lee, Sharon Linn, David Rollins, Lola Lane, David Percy, John Breeden, Stepin Fetchit and Frank Richardson are the principals in the "Movietone Follies," which, in its Roxy showing, rated two stars.

Much that was lacking in the regular-sized version has been corrected and improved upon in the new treatment.

The Movietone Newsreel and a study of Niagara Falls via Grandeur are two extremely impressive short subjects which precede the picture at the Gaiety.

A couple of screen favorites of other days yesterday started on their first talkie assignments when Blanche Sweet and Francis X. Bushman finally heard the call of the microphone—at different

September 20, 1929.

United Artists Corporation,
729 Seventh Avenue,
New York, N. Y.

Attention: H. J. Miller.

Gentlemen:

With reference to your letter of August 28th wherein you enclosed copy of a letter from Mr. Nathan Burkan regarding the disposition of certain funds of the "Judith of Bethulia" account, please be advised that I do not agree with Mr. Burkan that these funds should be turned over to Mrs. Hiram Abrams.

Mr. Burkan has in his possession a record of the amounts that have been paid, as return of investment, to the several owners of the picture rights, and on this record due note is made of the fact that Mr. D. W. Griffith has been the only one who has had no return of his investment whatsoever. In view of this fact, I am at loss to understand Mr. Burkan's viewpoint, and in justice to Mr. Griffith as well as the other owners of the picture, I am compelled to refuse permission for these funds to be dispersed as he suggests. I might add that in my opinion the only fair and just disposition of this income would be to turn it over to Mr. Griffith. The accumulated income to date and the probable future income from this picture is so small that even if it were turned over to Mr. Griffith it would not give him a return of his investment to equal the percentage that has been paid to the other owners.

I am leaving for the Coast shortly and during my absence should you desire to discuss this matter further please communicate with Miss Conway.

Very truly yours,

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

September 20th, 1929

THE FOLLOWING CABLE HAS JUST BEEN RECEIVED FROM HAROLD SMITH IN PARIS:

September 19th, 1929

"Following signed by Delac and myself and approved by Chambre Syndicale today Quote In the office of Andre Francois Poncet, Under Secretary of State for Public Instruction and Fine Arts, and in his presence, Charles Delac, President of the French Motion Picture Chambre of Commerce and Harold L. Smith delegate of the American motion picture industry (Motion Picture Producers and Distributors of America Inc) have signed the following agreement, which they have discussed and drawn up in common accord, which wording is the result of the discussions which have been held for several months

Recognition on the part of both that a new element which was considered unimportant a few months ago, the sound and talking film, has changed absolutely the aspect of the world motion picture market

The contracting parties, not having been able to come to a definite agreement on any of the methods of protection existing or contemplated, decide:

To request the Cinema Control Commission to maintain the status quo (that is to say, the regulations and transitory measures adopted by the Cinema Control Commission on May ninth 1928) which actually govern the distribution of foreign films, silent as well as sound and talking, in France, for a period of one year, until October first 1930.

"During this period, which actually appears sufficient, and which will be prolonged for another period of one year, until October first 1931, if an arrangement is not reached between the contracting parties before May first 1930, the contracting parties will draw up, in the most friendly and amicable spirit, and notably on the French side the French Motion Picture Chamber of Commerce and the Cinema Control Commission will recommend to their Government, a regulation based on a method of protection different from the present principle, which, while safeguarding the general interests of the world cinema in France, will assure the necessary protection to the French motion picture industry.

As soon as the Cinema Control Commission and the competent Ministry will have approved what precedes, the commercial relations between the French and American motion picture industries will be resumed as in the past. Unquote

Commission meets Tuesday and doubly imperative hold our people in line."

Smith"

September 19th,
1929

THE FOLLOWING CABLE WAS JUST RECEIVED FROM HAROLD SMITH:

"Accord signed today. Approved Chambre Syndicale. Meeting Cinema Control Commission scheduled for 24th. Imperative foreign managers each company send instructions immediately that their representatives do not begin selling until accord finally approved by Commission and Minister."

THE SENDER OF THIS MESSAGE authorizes us to send this as a TELEGRAPHIC reply IF desired

via WESTERN UNION 2020

REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1931

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

...sador Hotel, Los Angeles, Calif. TELEPHONE TR Ivity 4821 STATION 88

1929 SEP 21 AM 8 22

S2 31 DL 7 EXTRA XU=NEWYORK NY 21 954A

D W GRIFFITH=
HOTEL AMBASSADOR=

WORRIED AT NOT HEARING WONT YOU WIRE ME SOME DEFINITE INFORMATION THOUGHT I MADE MATTERS CLEAR IN LETTER BUT I MUST KNOW YOUR DECISION=

D WEST 130 EAST 57 ST.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

(n.d.-) file 9/19/29)

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dear Mr. G.

There is some consolation to find One critic in New York. who has an idea what composition & Set means to wide pictures. and a small idea what it is all about.

Am on deal with Geo Meeks and his people and am in hope that the deal will be made and real soon. will advise details just as quick as possible. Am going to insist and they will have to consent that you have rights the same as they will get. and of course you are in with me and this will put your personaly produced picture a better break than any one else. and it looks like after all we may get some sugar after all this time.

Fox contract is seperate and

has nothing to do with this trade we still have the Fox and bet it will sure be a long drawn out legal battle.

Think your Lincoln selection a good one there is hardly a day that there is not some mention of Lincoln. in the papers. Monument. McDonald will occupy Lincolns old room in the white house on his visit and the Radio has a big Lincoln programe this winter running about 20 weeks with sketch of his life and several other features about him. Am anxious to know how you are feeling and know when you will start shooting rush it out and if nothing happens will have equipment for you to shoot the next on wide film. and then you can cut the baby a

a new process to make pictures by.

Will let you know details of trade at earliest possible time.

If you have the time and feel inclined get Geo Illeris on phone. and send the thing along- you can take my word For will not have the photography we will have when the cameras are made what he has now is not as good as what Billie and me made.

As ever

Bert & Nillord Bobs

Copy of letter from Mr. Harold L. Smith to
M. Charles Delac, Paris.

- - -

September 24, 1929

"Permit me to express to you my great pleasure concerning the accord which we have signed today as the first step in ending the difference which has existed during the past few months between the French and American motion picture industries.

"In reaching this agreement which, I have the fondest hopes, will establish a basis for the unhampered development of the cinema industry in France, I think that we should not overlook the most important result of all, namely, the elimination of all feelings opposed to friendly and constructive relations between as (and may I add that there never should be any other sentiment between the peoples of our two countries) I think that we can safely look to the future of the motion picture industry with confidence.

"The progress of the motion picture industry in France can only serve the interests of education, entertainment, and prestige of your country. The world cinema will be richer and greater for the production of quality films no matter where they are produced.

"In a phrase let me assure you that it is the sincere desire of the American industry to work constructively, side by side with you in France, for the glory of your greatly beloved and hospitable country."

Copy of letter from M. Charles Delac in reply to letter from Mr. Harold L. Smith, Paris.

- - -

September 26, 1929

"Mister Delegate:

"It is with the keenest satisfaction that I acknowledge receipt of your very amiable letter in which you express the great pleasure of the American motion picture industry at the signing of the accord which ends the difference which has existed between our two industries.

"I have communicated to the Executive Committee of the French Syndicate of Motion Picture and Allied Industries (Chambre Syndicale) the very affectionate terms by which you have transmitted to me the sentiments of your principals and in my personal capacity and in the name of all the members of the Committee I send you, for your Association and for yourself, my most sincere thanks.

"I am convinced as you are, that the friendly relations between our two industries will be favorable to the various interests which we represent. Nothing in the ambition which we have to see our national industry prosper nor in the legitimate protection which we are called upon to work out for it can thwart the effort which you desire to make as well as for the benefit of the American companies installed in France, as for the development of the cinema industry in general.

"We will work out together and in complete harmony the means to conciliate the needs of our two industries. I wish that nothing will ever again interfere with our collaboration, which we desire as you do."

Copy of cable

September 25, 1929

Hon. Andre Francois-Poncet
Undersecretary of State for Fine Arts
Ministry of Public Instruction and Fine Arts
Paris

May I express to you my felicitations and my appreciation for your friendly and sympathetic understanding and your constructive aid to the French and the American motion picture industries in developing the accord just approved period I am particularly grateful for your own personal recognition of our difficulties and the courtesy and underlying will to friendship which marked your attitude throughout the entire discussions which led to the accord period With this development and with this same mutual friendship and appreciation I am sure we can ultimately conclude the matter on a basis just and satisfactory to all concerned period Please convey to the French motion picture industry my sincere hope for and confidence in the fullest realization of their aspirations to translate to the screen of the world in the largest way that genius for art which has always distinguished France period Please be assured of my very highest personal esteem and most cordial good wishes

Will H Hays

Copy of cable

September 26, 1939

Hon. Norman Armour
Amembassy
Paris

To you personally and through you to your associates at the Embassy I wish to express my profound appreciation of the splendid support which was accorded our long efforts to reach the accord between the French and the American motion picture industries I am sure with this development we can ultimately conclude the matter on a basis just and satisfactory to all concerned I am conscious that we have received more than a mere formal fulfillment of those duties attendant on your representation abroad of the United States Please extend my thanks to Gordon Reagan Allport and Canty and accept for yourself and all my cordial personal regards and best wishes Your fine service has benefited not only the motion picture industry but all American business

Hays

Copy of cable from Harold L. Smith, Paris

September 28, 1929

Willhays

NewYork

Industry luncheon today all join in offering thanks and continued loyalty to you and our organization for wonderful support during recent trouble Shauer Stein Shea Bavetta Osso Jones Byrd Schloss Cliff Smith Koenig Guy Smith Reagan Allport Shoninger

Smith

Copy of cable to Harold L. Smith, Paris

September 26, 1929

Lowsmith

Paris

To you and to the men who joined with you in such a courteous cable to me should go the thanks All successes are won at the front and I am truly grateful to you all for the unity and loyalty you all evidenced throughout these so important negotiations Transmit to each one for me my deep appreciation Congratulations and regards

Hays

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MUSEUM OF MODERN ART FILM LIBRARY

FORT WORTH STAR-TELEGRAM
RECORD-TELEGRAM

AMON G. CARTER, PRESIDENT FORT WORTH, TEXAS

September 25, 1929.

Mr. D. W. Griffith,
Ambassador Hotel,
Los Angeles, Calif.

Dear Mr. Griffith:

Following your wire and my telephone conversation with you, Mr. George Schepps and Walter Scott called on me regarding the "Birth of Texas" picture. They are both entirely responsible financially and everyway and are very enthusiastic about this picture.

It seems they have had some negotiations with Mr. H. O. Davis, of California, and have had in mind the matter of having a capable production manager to budget the picture and hold the expense within some definite amount and then it will be necessary to secure the services of some highclass director, in which case my recommendations are that you should fill this position.

Meanwhile, they have Miss Blount entirely out of the proposition other than they have agreed to use her story and to remunerate her in some way for it.

Candidly, I have not had time to read the story and for the purpose of getting your slant and angle on the matter, I am enclosing it, herewith, and would like to have you go over it and give me your ideas in general on the matter. If we get lined up properly with the proposition, get the right director, production manager and the story whipped in shape to where you think it practical, I feel it will be no difficult matter to raise the money. We could naturally secure all the cooperation we need in Texas - the Federal Government, Mexican Government or anything we might require.

I would, naturally, like to have your reaction on the matter and prefer that you do not discuss it generally with anyone else, but merely give your opinion and ideas at this time

GENERAL REPORT FOR MONTH ENDING
SEPTEMBER 30th, 1929.

1 - MATTERS OF IMPORTANCE AFFECTING OPERATION AND MAINTENANCE

a) "BULLDOG DRUMMOND" continues at the Tivoli.
b) "THE TRESPASSER" opened at the New Gallery. Personal appearance of Miss Gloria Swanson. Marvellous reception, doing extraordinarily good business. Continues.

2 - PRODUCTIONS RELEASED BY OTHER COMPANIES

a) "THE PAGAN" (Metro-Goldwyn) pre-released at the Empire. Business enormous first week, but skidded very badly second week.
b) "THE COCK-EYED WORLD" (Fox) pre-released at the Capitol. Tremendous success. Continues.
c) "THE FOUR FEATHERS" (Paramount) pre-released at the Carlton. Opened to tremendous business, which continues.
d) "DR. FU MANCHU" (Paramount) pre-released at the Plaza. Business good. Not very enthusiastically received.

3 - CHANGES IN PERSONNEL OR SALARIES

None.

4 - MATTERS OF POLITICAL IMPORTANCE

Owing to the failure of a prominent British group of financiers known as the Hatry Group, motion picture companies are finding it extremely difficult to float public issues in the City just now. Owing to there being such an unprecedented amount of selling of all stocks, the prices of all motion picture stock has dropped considerably.

5 - MATTERS OF ECONOMIC IMPORTANCE

The Gaumont-British group have commenced "waving the big stick" and have formed a policy of not paying more than 25% of the gross receipts for the whole programme. They are getting away with this with most companies and especially with Fox and Metro-Goldwyn, who as you know are tied to them now. Warner Bros. and First National have always been weak in the sales field here and they too have given way. Gaumont-British have not made any secret of this. The consequence is we are finding sales resistance to better terms than the above, extraordinarily intensified. United Artists, however, having the same high grade product as in the past will not be beaten by the "big stick" and we intend to stand out for equitable terms.

6 - ANTI-AMERICAN FILMS

Nothing new.

7 - CONSOLIDATIONS OR CONTEMPLATED AMALGAMATIONS

The Gaumont-British group control the following distributing companies in this country:-

The Gaumont Co. Ltd.
Ideal Films
W. & F. Film Service
F.B.O.

During the month they have been consolidating all these companies so as to physically distribute under one roof. The sales organisation however still remains separate.

The Regal, Marble Arch which was the only big West End theatre which was independent of the two big combines has been bought by John Maxwell of British International Pictures. All West End theatres now are therefore either controlled by Gaumont-British or Maxwell.

8 - NEW THEATRES BEING ERECTED OR CONTEMPLATED

None.

9 - ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION

Trade Paper Advertising.
Page each of "THE TRESPASSER" in trade papers: "Film Renter", "The Cinema", "Kinematograph Weekly", "Bioscope", and "Cinematograph Times".
Page each of "THREE LIVE GHOSTS" in trade papers.
Total cost of both pictures -- £ 204. 0. 0.

Advance Press Work.
Special articles went out each week to complete press list of 430 newspapers as follows:-

United Artists Featurettes.
Gloria Swanson Tells How She Dresses.
Channing Pollock's play as Talkie.("THE LOCKED DOOR")
Lilian Gish to Star In Talkie.

Weekly Cinema News paragraphs went out to our regular list of film correspondents throughout the United Kingdom, 430 of them.

"The Taming of The Shrew"
Steamer with Miss Pickford and Mr.Fairbanks on their way to Europe, touch at Plymouth and Press were advised. Got a fine break on the news - and a boost for "TAMING OF THE SHREW". Over 520 clippings to date including photos of them on board "Ile de France".

London Shows.
"BULLDOG DRUMMOND" at the Tivoli. Began its 17th week of run on September 8th. The publicity campaign goes on persistently and consistently. Constant change of copy takes place weekly in the newspaper display advertisement campaign.

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External advertising consists of 400 (American 8 sheet) posters in solus positions in Metropolitan area.
Underground elevator and escalator ads., Clubs, Shops, Hotels, Public Houses, Cafes, etc.
Clippings number well over 1,000.
"The Studio", the highbrow art journal, were persuaded to devote a 6 page illustrated article to the lay out of "BULLDOG DRUMMOND", giving William Cameron Menzies' sketches.
Copy of this was sent to Mr. Warren Nolan.

Gloria Swanson in "THE TRESPASSER"
World Premiere at The New Gallery, Monday September 9th.
New York has already been advised of the high lights on the exploitation campaign. As a detailed account would be tedious, I summarise leading events.
Tuesday. - Misses boat - arrives Dover and catches special train. Telephoned all Press and cameramen of delay. Met at Victoria Station by batch of cameramen and pressmen. Got reporters follow us to Carlton hotel and secure their interviews. Duly printed in London and provincial dailies next morning.
Wednesday. - Press interviews at 11 and 2, when 40 journalists representing all types of Press came, and subsequently spread the Gloria Swanson gospel. Managed to fix in 6 cameramen about 1.30 p.m., who took pictures on hotel roof and Star's sitting room.
Thursday. - Having fixed up with British Broadcasting Corporation for the radio tie-up for United Kingdom and America, got Miss Gloria Swanson to sing the Goulding song "Love", and speak a few words. She was introduced by L'Estrange Fawcett, the well known film critic and producer. Of the publicity secured for the two Continents you have already been advised.
Friday - Dealt with four special interviewers, whose stories appeared in "Evening Standard", "Daily Mail", "Daily Chronicle", "Sunday Express", and "Sunday Referee".
Monday, Opening Day - Having publicised the personal appearance in the Press to the widest possible extent, we went down to Scotland Yard and advised Police authorities that it was proposed to place a motor generator truck working two sun arcs, in Regent Street alongside the cinema. Also two broadside lights would be working at doors of the cinema. The police stated no objection would be raised if obstruction not created.
Warned New Gallery authorities to hire 12 foot constables and 2 mounted police. The result you doubtless have read in Press reports. A crowd of 5,000 people created a traffic jam in Regent Street, and every quarter of an hour we had to telephone for more Police. Finally 70 policemen and 4 mounted were in action. It was scheduled that Miss Swanson would make a personal appearance at end of the picture, but the audience were so clamorous and insistent that she had to make a speech before the start of the picture, and had to appear again at the close of picture in answer to tumultous applause.
Indicative of publicity obtained, it may be said that 720 clippings have been received to date. These comprise advance notices, photographs of Gloria Swanson fashions, interviews, photos and articles on Edmund Goulding etc. etc. A range of these clippings has already been sent to New York.

"Tan" Appeal.
Arrangements were made whereby Miss Swanson took tea on the Tuesday with 400 Waitresses ("Nippies") at Piccadilly Circus Corner House. This is run by J.Lyons & Company, the great firm of Restaurantcurs whose Cafés are all over the United Kingdom. This event also brought a traffic jam near Piccadilly Circus, and brought columns of publicity.

Advertising Scheme.
This included:-
Small ads., in program of entertainment in dailies, evenings, and Sunday weeklies.
Newspaper display advertisements in these papers.
Underground Railway ads., in lifts and on escalators.
Twentyfour sheets stands.
Sandwichmen parade in main streets.
Electric Signs on Front of House.
Oil paintings (30 x 40) used on front of house 3 weeks before engagement started.
Advance trailer.
Advertisements at the Tivoli.
Trailer run at The Tivoli advertising the New Gallery show.
Shop window displays of "Love" song, at Francis Day & Hunter.
Shop window displays of "Serenata" at Walsh, Holmes & Company.
(These two shops are quite close to each other in Charing Cross Road.)

Trade Shows.
Gloria Swanson in "THE TRESPASSER"
Synchronising with the New Gallery run, we gave Trade Shows of this at key centres, in Leeds, Glasgow, Liverpool, Birmingham, Newcastle, Cardiff and Manchester.
The branch managers worked up the local exhibitors to reserve date, so as to secure big attendance. Invitation cards followed to all exhibitors and Press. Film critics in cities named, were invited by letter from London, to see the show - this backed up invitation from branch manager.
Trade paper ads., appeared in each of 5 journals. Pages of photographs appeared in same and we publicised Trade Show dates in their lists as well.

"SHE GOES TO WAR" The same methods were employed to publicise the Trade Shows of the Henry King production. Local press notices of the picture were included in Weekly Sales Chat, copies of which were sent you.

"THREE LIVE GHOSTS" and "THE LOCKED DOOR".
Preparations are now under way for the provincial trade shows of these.

SPECIAL NEWSPAPER DISPLAYS
Page photo of "New York Nights", 9th September, "Film Weekly".
Photo Norma Talmadge in "New York Nights", 4th September, "The Tatler".
2 Colour Picture "Evangeline", 4th September, "The Tatler".
Photos "Evangeline" September number "Picturegoer".
Photo "Lummox" September number "Picturegoer".

Serial of "Revenge" September issues "Girl's Cinema".
Page Photo Art Supplement The Awakening" 14th September "Picture Show"
" " " " " September number "Picturegoer".
Serial story "The Awakening" 14th September "Girl's Cinema".
Page Photo "The Awakening", September number "Dancing Times"
Constance Talmadge group, 18th September "The Tatler".
Serial story and front cover for "The Rescue"; 28th September "Girl's Cinema".
Art Supplement "The Rescue" - "Picture Show".
Offset Colour Presentation plate "The Rescue"-"Picture Show".
Photos of "Condemned", 9th September "Film Weekly"
Front cover in two colours of Ronald Colman, 7th September "Home Chat"
Photos of Ronald Colman in "Woman's Pictorial" and "Home Notes".
Front Cover in two colours of Mary Pickford and Douglas Fairbanks 14th September "Pictorial Weekly"
Photos of Mary Pickford and Douglas Fairbanks in 46 dailies and weeklies on visit re "Taming of the Shrew".
Gloria Swanson in "The Trespasser". 720 clippings from various papers, including Specials, such as:
3 column article "Gloria Swanson Once Almost Gave Up"-"Newcastle Sunday Sun".
2 column Article "The Don'ts on Dress" - "Kent Echo".
3 column Article "Talkies in Making" (Gloria Swanson) "Cambria Leader"
Full Page Photo of Staging of "The Trespasser" - "The Sketch".
Photos in "Illustrated Sporting & Dramatic News", "Tatler", "Sketch", "Illustrated London News", "Bystander", "Sphere" & "Piccadilly".
Full Page Fashions in "The Graphic" and "The Tatler".

WEEKLY SALES CHAT
Sent out regularly to Salesmen - and copies go to New York, European, Australian and Far East branches.

10 - MEMBERS OF ORGANISATION WHO RENDERED MERITORIOUS SERVICE DURING THIS MONTH.

None.

11 - SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF THIS ORGANISATION.

None.

12 - ACCESSORIES
Regularly each week an average of 120 letters go out in advance to exhibitors who have booked films, suggesting they take an extra supply of accessories. To each film there is a differently worded letter. Where exhibitors order too modestly, we write, pointing out that they are not doing justice to themselves or the film.
The responses vary. Some replies state that orders were preliminaries for advance work, others order up further quantities.

One reply states that "Pictorials published by some of the film producers are so cheap and gauiy they have substituted hand-written ones", but point out that they have increased orders on our posters. Smaller exhibitors who have 3 day showings say they use locally designed 24 sheets dividing up the full week's programme.

13 - OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE

None.

Managing Director,
UNITED ARTISTS CORPORATION, LTD.

Film House,
Wardour Street,
LONDON.
October 5th, 1929.

October 10, 1929.

Consolidated Film Industries, Inc.,
1776 Broadway,
New York, N. Y.

Gentlemen:

For the purpose of inventory will you kindly advise us what negatives, sample and positive prints of the following pictures you have on hand for our account as of October 15th.

Mother and the Law
Fall of Babylon
Intolerance
Orphans of the Storm
Dream Street
America (also known as Love & Sacrifice)
Hearts of the World
Isn't Life Wonderful
Love Flower
One Exciting Night
The White Rose
Broken Blossoms
Greatest Question
Idol Dancer
Judith of Bethulia
Home Sweet Home
Avenging Conscience

If you have no negatives, sample or positives on any of the above pictures, kindly indicate such to us.

Thanking you in advance for your courtesy in this matter, we are

Yours very truly,

D. W. Griffith, Inc.

Asst. Treas.

CC/S

From
FOREIGN DEPARTMENT
OF
Motion Picture Producers
and Distributors of America
INC.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

November 11th, 1929

The following report has just been received from a United States Government representative in Latvia:

October 12th, 1929

CHANGES IN THE REGULATIONS REGARDING MOTION PICTURE THEATRES IN LATVIA

Paragraphs 8, 10, 14 and 15 of the Regulations regarding Motion Picture Theatres in Latvia, dated February 15, 1926, (see report dated February 18, 1926) are changed by a Governmental decree published in the "Valdibas Vestnesis" #229 of October 9, 1929, and are effective October 1, 1929. A translation of the revised paragraphs is given below:

Par. 8.

All films, together with the name of the film and all inscriptions thereon, must be submitted to the Ministry of Education for censoring. A film is prohibited for display if 1) its contents are injurious to religious feelings; 2) if it cultivates brutality, as well as such films which may have bad effect on the morality of the spectator; 3) if it tends to endanger public peace and security or proves to be detrimental to the authority of the State and to its intercourse with foreign countries. It is permitted to ask the cutting out of adverse parts of films, whereby the cuts are to be left with the Ministry of Education.

Par. 10.

Not only films with their names and inscriptions are censored, but also sound films including the talking, singing and music. The Ministry of Education also censors electric signs and posters of films to be displayed. These can be prohibited if they do not come within the requirements of paragraphs 8 and 9 of this law.

Advertising fly-sheets and performance programs are exempted from censoring.

Par. 14.

All inscriptions on films must be written in the official language of the country. The films are allowed to bear inscriptions in other languages, but the official language must be put in the first place, and cannot be written in smaller letters than the text in other languages. The text in the official language cannot be shorter than its translation into other languages. A film of local news must also be included in the program. The local news film is to be issued exclusively by the Ministry of Education in accordance

with regulations published thereon and will be rented at a fixed fee.

NOTE: An exception to the language regulation may be made by the Ministry of Education in regard to films of a purely scientific character.

Par. 15.

All entertainments other than moving pictures included in the program are also censored by the Ministry of Education. If such entertainments are performed without previous permission or if they are featured immorally, the Ministry of Education can bar the performance of such entertainments in the respective moving picture theatre for a period of one year.

No entertainment, other than the motion picture films and the musical accompaniment, can be included in the program for minors.

United Artists (Australasia) Ltd
221-225 Elizabeth Street,
Sydney

PHONE: MA 6101 (8 LINES)
TELEGRAPHIC ADDRESS:
UNITARTAUS, SYDNEY

ADDRESS ALL
COMMUNICATIONS:
BOX 5810 P., G.P.O.

12th. October, 1929.

Mr. Arthur W. Kelly,
Vice President & Treasurer,
In Charge of Foreign Distribution,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY. N.Y. U.S.A.

COPY
Sent to you from the office of
ARTHUR W. KELLY
UNITED ARTISTS CORPORATION
729 Seventh Avenue
New York City

Dear Mr. Kelly:

GENERAL REPORT FOR FOUR WEEK PERIOD ENDING 28th. SEPT.

1. MATTERS OF IMPORTANCE AFFECTING THE OPERATION AND MAINTENANCE OF THIS OFFICE:

(a & b) "ALIBI" at the Haymarket Theatre, Sydney. This picture, whilst being received very well, has not registered outstanding success. If it had been say the second underworld crime picture, it probably would have done tremendous business, but the patrons of the Haymarket Theatre - in fact, of all long run talking theatres in Sydney, have had a surfeit of pictures dealing with crime, such as "ON TRIAL", "CANARY MURDER CASE", "ALIAS JIMMY VALENTINE", "INTERFERENCE" etc. It was very well received, but did not get the continued support its great merit as an outstanding talkie picture entitled it to. The publicity campaign was adequate, and many novel exploitation stunts were successfully put over.

"THREE PASSIONS" at Capitol Theatre, Sydney, played as a silent picture on a double feature bill, the other feature being talking. "THREE PASSIONS", in accordance with our contract, received chief prominence in all advertising, and the programme at the Capitol Theatre for the week was acclaimed a good one, our picture contributing materially to the satisfactory gross experienced.

"THE AWAKENING" at the Regent Theatre, Melbourne, in silent form was very well received, but the business fell away for the reason that this theatre has been showing talkies, and the silent attraction, no matter how good, does not draw money.

"WOMAN DISPUTED" at the Regent Theatre, Melbourne. This picture had exactly the same reception and result as mentioned for "THE AWAKENING".

"COQUETTE" at the Princess Theatre, Melbourne. This picture was the first talking picture to play this house, and the first picture of any kind to play it since "ROBIN HOOD" received its first release there some years ago. The Princess Theatre is the finest legitimate theatre in Melbourne, but in a bad location. It is splendid for night business where people can come to the theatre in their automobiles, there being plenty of parking space, but for Matinee business the cheaper class of patron object to paying the extra street car fares necessary to avoid a long and tedious walk from the centre of the city. "COQUETTE" was chosen as the opening attraction and heavily advertised before it was known that this picture would not hold up to a successful extended run. It had to therefore play this house, and the results were far from satisfactory. Nevertheless it is very doubtful whether "COQUETTE" would have earned any greater rental had it played either the Athenaeum or Majestic Theatres in Melbourne, as the picture has not proved popular in any single place it has played so far. The publicity campaign was terrific as Union Theatres realised the necessity of putting over the first picture in this house in the biggest possible way. Sound reproduction was good with the exception of the opening morning session, and the following Monday morning session. Western Electric officials wanted to blame "COQUETTE" records for the trouble, but eventually found they had slightly bent the tone arm which caused the needle to jump the grooves. When this was rectified, the sound reproduction was entirely satisfactory, as the theatre is very good accoustically.

"ALIBI" at the Wintergarden Theatre, Brisbane, played against big opposition in the form of early Summer heat and the opening of the Speedway. It was well received, but also suffered from following a number of pictures of a somewhat similar theme.

"IRON MASK" at the Majestic Theatre, Brisbane, followed an all-talkie in this theatre, and in consequence did not register very good business as the public are talkie mad, and do not want a picture that is practically sound synchronised only, no matter how good it is.

"COQUETTE" at the Majestic Theatre, Wellington. This picture opened this theatre as the first to play on the new installation of R.C.A. equipment. The theatre previous to this had been playing sound synchronised pictures only on a locally made disc reproducer. The management put over a

tremendous publicity campaign, and the public responded the first night in a very wonderful manner. Unfortunately, however, a break down occurred in the equipment and half the time the artists did not speak at all. Even when they did, what they were saying was indistinguishable. The R.C.A. officials worked all night and apparently rectified the trouble, but the next night matters were almost as bad. Word soon flies round a small place like Wellington, and the consequence was the run was a failure after the first week. After the second day in the second week the picture was taken off by the management, but we are forcing them to pay us our percentage of the gross for the second week based upon the takings for the first week. A claim for damages has been made by the Haywards who own the theatre, against R.C.A., and they wanted us to agree to accept half the compensation they want to receive. We did not agree to this, and insist on forcing pro rata payment for the second week. Our rental for the run will be about £400, which is considerably in excess of any money we have previously received for a Pickford picture released in Wellington, and probably would have equalled what we would have got had the reproduction been okay, as "COQUETTE" everywhere after its first few days begins to fall down badly.

"THIS IS HEAVEN", Majestic Theatre, Auckland. This picture played in sound form at this theatre, and grossed very good money compared to what the house has been doing with silent pictures. The gross exceeded by over £200, that recorded for the run of "THE RESCUE" in silent form the month previous.

"THE IRON MASK", Majestic Theatre, Auckland. This picture was booked to play this theatre for two weeks but was not well received, the public feeling that they were not being given a fair deal when the picture appeared to be practically sound synchronised only. Business fell away so badly that the picture was taken off at the end of the first day of the second week, but we forced the exhibitor to pay the full guarantee, which was all we would have received had the run been continued.

2. WHAT PRODUCTIONS WERE RELEASED BY OTHER COMPANIES:

(a & b) During the month no important pictures were put out in Sydney by other Companies, as with one exception all the long run theatres played the same attractions throughout September as were running in August.

The exception is "BROADWAY MELODY", which finished its run at the Regent Theatre on the 21st. Sept., having played for 7 weeks, which is an absolute record for that theatre.

"FOX MOVIETONE FOLLIES OF 1929" followed into the Regent after "Broadway Melody", and flopped, and was taken off after two weeks.

"INNOCENTS OF PARIS" has now been playing the Prince Edward Theatre since July 6th., and the Athenaeum Theatre, Melbourne, since the same date. As mentioned in my previous Report, this picture is proving a freak money getter, and looks like completely rivalling "THE JAZZ SINGER" in length of run and box office takings in these two capital cities.

"THE SINGING FOOL" continued its run at the St. James' Theatre, having opened there on Aug. 10th., but the run is now rapidly drawing to a close. It has not been nearly as successful as "THE JAZZ SINGER", which is hard to understand. The same thing applies to its runs in other parts of Australia. Everyone believed that Al Jolson would be intensely popular after "THE JAZZ SINGER", but apparently the success of the first picture in which he appeared was not particularly due to him. A contributory cause to the comparative failure of "THE SINGING FOOL" is the sadness of its theme. Australian audiences want to be amused and thrilled by their entertainment, but they do not want to go away from the theatre weeping, as was the case with both this picture and "COQUETTE". Casting my mind back, I cannot remember a single big picture that ended sadly, being a success in Australia during the past five years. The public also are not necessarily satisfied with a conventional happy ending that is unnatural and merely put in the picture to comply with the requirements calling for a conventional happy finish.

(c) Productions of other companies having extended runs are "THE SINGING FOOL" at the St. James Theatre, "BROADWAY MELODY" at Hoyts' Regent Theatre, and "INNOCENTS OF PARIS" at the Prince Edward Theatre, Sydney.

In Melbourne "THE BROADWAY MELODY" at the Capitol Theatre, and "INNOCENTS OF PARIS" at the Athenaeum Theatre, and "MADAME X" at the Plaza Theatre, are the attractions having extended runs.

(d) As the above pictures are the same as those mentioned in last month's Report, particulars of approximate expenditure by the Exchanges owning them was covered therein.

3. CHANGES IN PERSONNEL AND SALARIES:

HEAD OFFICE:

In my last Report I mentioned the appointment of J. L.

Minahan in a temporary capacity to assist in the N.S.W. Accessory and Film Despatch Department, and in the Head Office helping Mr. Brennen in connection with sound prints and censorship. We found we could do without Minahan, therefore dispensed with his services on the 21st. Sept.

NEW SOUTH WALES AND QUEENSLAND:

D. Plottel, Salesman operating the Queensland territory, was withdrawn and placed in the N.S.W. territory at the same salary.

VICTORIA:

As part of our plan for reducing our staff and economising, Miss J. McWhinnie, Film Repairer and Examiner, was put off on Sept. 14th., and Miss L. Curran, Junior Typiste, on Sept. 28th. The work was rearranged and R. Bracken, Despatch Clerk, was given a 5/- a week increase, and H. Mills, Assistant in the Despatch Department, was given a similar increase. The saving effected by this reorganisation is £2/10/- per week.

WESTERN AUSTRALIA:

The services of Miss I. Troy, Junior Typiste, were dispensed with effective Sept. 28th.

4. MATTERS OF POLITICAL IMPORTANCE:

In my last Report I outlined the position in connection with the taxation legislation as proposed by the Commonwealth Government, and as the completion of this report has been deferred pending the result of the Federal Elections, we are now in a position to report that the Government have been hopelessly defeated and a Labour Government elected, with an overwhelming majority. This Labour Government is pledged not to go on with the 5 per cent tax on gross admissions to theatres, or the 12½ per cent tax on remittances to America on the part of the distributors. They are also pledged to review the new Film Duty of 3d. per foot, and we can confidently expect that when Parliament meets, this duty will be reduced to either its old level of 1¼d., or at the most 2d. Whilst it is too early to say how the Labour Government regard the efforts of the exhibitors in assisting them into power, I think it is safe to assume that they will give a great deal of credit to the industry for their victory. On the other hand, undoubtedly the defeated Government Members attribute their defeat largely to the same cause. Hence two birds have been killed with one stone, and it will be a very brave Government in the future

who will propose confiscatory legislation in connection with the industry as did the now badly beaten ex-Prime Minister, Mr. Bruce. The joint expenditure by the amusement interests, including the Distributors, will work out approximately at £10,000, which considering the enormous sum that has been saved by the Government's defeat, is about the best investment the picture industry ever made in this country.

To show what lengths the late Government went to in their bitter campaign, I attach hereto a double-page advertisement in Australia's greatest national organ, "Smith's Weekly", from which you will see one half of the space was devoted to a slashing attack against the picture industry generally, and the bogey of the American Movie octopus raised both by statement and by cartoon. A close perusal of this advt. will also show that a break occurred in the ranks of the Exhibitors, inasmuch as Mr. Robert McLeish, President of the Victorian Cinematograph Exhibitor's Association dissociated himself from the propaganda campaign against the Government. Similarly, the Queensland Exhibitors' Association broke away. We have been unable to fathom the reasons for the action taken by these respective Associations, unless the men concerned were "bought" by the late Government's supporters. However, their break away tactics did not avert the Government's defeat, and we can once more face the future confidently knowing that for the time at least we will not be called upon to fight for our very existence, as has been the case during the past six weeks.

Mr. Walter Marks, who was Chairman of the Royal Commission enquiring into the motion picture industry, was one of the Government's bitterest opponents over the question of taxing the industry, and because of his action in this regard and voting against the Government on the Arbitration question, he was kicked out of the party and every effort was made to defeat him at the Election in his capacity as an Independent. The Government Campaign Director stopped at nothing, and I attach hereto a copy of a pamphlet put out throughout his electorate coupling him with Miss Pickford in a photograph showing the two of them together. This photograph was never actually taken, but was cleverly reproduced from that of a group which included Mr. Schenck, Mr. Carewe, Mrs. Marks and Miss Marks. I attach hereto a reproduction of the two photos which appeared in the Sydney "Sun", Sydney's leading evening paper, and which were put in in explanation by Mr. Marks of the photos. The whole thing is the dirtiest piece of work imaginable, and the public were quick to recognise to what depths the late Government would descend. In their bitterness they referred to Mr. Marks in all their election

speeches, and throughout the newspapers in their statements, as "Mary Pickford Marks". We were powerless to take any action to restrain the publication of Miss Pickford's photo with that of Mr. Marks, because the Government were simply doing their best to draw the American Distributors into the open so that they could prove their point that the American interests were controlling and financing the Election Campaign against them. Not one single statement was put out on behalf of the Distributors, and during the last three weeks of the campaign all exhibitors' propaganda was dropped. The consequence was when the public went to their theatres expecting to be bombarded with Anti-Government propaganda, they found nothing, thus making the bitter statements made by the various Nationalist politicians look extremely foolish. Another cutting is attached hereto showing how Mr. Marks' name was coupled with Miss Pickford in numerous statements.

(c) No new censorship conditions have arisen, but our New Zealand Manager states that he is going to make another effort to get "ALIBI" passed. He is getting Mr. Henry Hayward, New Zealand's leading and most influential exhibitor, to approach the Minister in charge of the Censorship Department to request that he and his colleagues view the production with a view to considering whether they would not be justified in instructing the Censor to reconsider his decision. I do not think we have much chance, but it is worth while trying, as the Censor himself has expressed no antagonism towards our efforts.

(d) We successfully had "THE TRESPASSER" and "THREE LIVE GHOSTS" passed by the Censor in Australia without cuts, but we are having a great deal of trouble with "VENUS". Permission has been given us to reconstruct this picture, but there is no guarantee it will get through.

In regard to advertising matter, one 11x14 "THIS IS HEAVEN" photograph, girl in negligee seated on bed with another girl standing at foot of bed, has been rejected, and a number of eliminations were made in the "ALIBI" press book, chiefly in connection with references to the Third degree. In this connection the Australian and New Zealand Censor is absolutely opposed to any suggestion of Third degree methods being used in police scenes in pictures, and these scenes must invariably be cut out in our pictures if they appear in any of them in the future.

(e) For the time being "VENUS" has been entirely rejected by the Australian Censor, but as stated in the preceding paragraph, we are submitting a plan of reconstruction and may get it through.

5. MATTERS OF ECONOMIC IMPORTANCE:

As mentioned in my last report, economic conditions in Australia are exceedingly unsatisfactory, and the depression is getting worse. Wool prices show no signs of improving, and as it is on the income from primary products that Australia depends for its prosperity, the outlook is far from reassuring. However, it is probably far better than the press of Australia make out, as a number of our newspapers are far too apt to take a gloomy view of things, whereas what the country should cultivate is an optimistic outlook all the time.

The rate of exchange on Drafts we purchase for our remittances to you has increased by 5/16ths of one per cent, which is some reflection on the financial position of the country.

The election of a Labour Government to govern Australia means that workers will continue to enjoy high wages, as all existing Arbitration court awards will be preserved and the Arbitration courts will continue to function. The conditions of all Australian labour are governed by law, but the unfortunate position the employer finds himself in is that he is bound but the worker is not, inasmuch as the latter, if he objects to the terms of any particular award made by the Courts, goes on strike. The Union concerned can be heavily fined and Union leaders prosecuted. Nevertheless these strikes occur from time to time, and in the Election which is just over, the defeated Government were asking the people to agree to abolish all the Commonwealth awards, and to leave the workers State Arbitration Courts only. By an overwhelming majority the electors rejected the Government's proposals in this direction, which indicates the workers and middle classes are determined at all costs to fight for the retention of the basic wage, and for the benefit of the various awards they have received from the Court during the past 15 years. High wages and a minimum wage for an adult worker is all right if the country is prosperous, but when the position arises that the national income is reduced by over £30,000,000 as is the case now through the lower prices being received for wool and other primary products from abroad, the retention of a high wage standard is nearly impossible. If it is retained it means that less people will be in work, and those that are working will have to contribute part of their wages to help keep their fellow Unionists who are on the unemployed list. Thus the workers as a whole are worse off, but unfortunately they have not yet suffered sufficiently to realise that they must do something to meet the present stringent financial depression. The new Labour Government certainly have no easy task in front of them to pull this country out of the bad position it is so rapidly drifting into.

6. ANTI-AMERICAN FILMS:

(a) Whilst during the Election Campaign just over, the Americanization of the Australian screen was mercilessly attacked by the various politicians and other speakers supporting the Government, no direct agitation was made against the actual films themselves other than a few propaganda statements regarding the alleged harmful effect the American method of speaking might have on the diction of the Australian youth.

(b) Our future productions will not be affected.

(c) The best answer to allegations of this sort is the large number of American Talkies that now come into this country in which the English accent predominates. In this regard no better example could be conceived than that of "THE TRESPASSER", which although having a typically American setting, is essentially English as regards all dialogue by every member of the cast. We have already drawn the attention of the press to this in furtherance of our argument that America itself prefers the cultured English speaking voice in both its stage and screen artists.

7. CONSOLIDATED AND CONTEMPLATED AMALGAMATIONS:

(a, b & c) Nil.

8. NEW THEATRES BEING ERECTED OR CONTEMPLATED:

(a) The foundations of Hoyts' new Plaza Theatre in Sydney, a 2,000 capacity first run house, are in progress of being laid and the work is proceeding steadily. It is anticipated the building will take 9 months to complete. Hoyt's new Regent Theatre in Brisbane is practically completed and is scheduled to open early in November. It is a very fine theatre, and when finished it will be easily the best house in Brisbane.

The Majestic Theatre, Brisbane, previously a small second run house of inferior nature, has been entirely reconstructed by Union Theatres and is now a long run talking theatre.

(b) We are making no arrangements to book Hoyts' new Regent Theatre in Brisbane, because all our pictures are tied up on the extended run policy with Union Theatres to play either the Wintergarden, Tivoli or Majestic Theatres in Brisbane, and the Lyceum or Haymarket Theatres in Sydney.

Some of our pictures will play the Majestic Theatre, Brisbane, as under our franchise agreement Union Theatres are permitted

to play our pictures in this house providing it is continually conducted with a first class long run policy. Its expenses are low and it can take good money, so should be a satisfactory proposition. I attach hereto cutting from a Brisbane paper making the announcement of its transformation.

9. ADVERTISING, PUBLICITY, EXPLOITATION AND SALES PROMOTION:

(a) The trade advertising done during the month was confined as usual to "Everyones", "The Film Weekly" and "The Photoplayer", and the expenditure is as follows:

"THREE PASSIONS"	£31: 18: 0
"ALIBI"	30: 0: 0
"THIS IS HEAVEN"	29: 0: 0
"LADY OF THE NIGHT"	20: 0: 0
"ETERNAL LOVE"	11: 17: 0
"COQUETTE"	10: 0: 0
"WOMAN DISPUTED"	2: 17: 0
"REVENGE"	2: 17: 0
"THE AWAKENING"	2: 17: 0
"THE RESCUE"	2: 17: 0
"BATTLE OF THE SEXES"	2: 17: 0
POLICY ADVTS, featuring no particular picture	19: 0: 0
Total -	£166: 0: 0

Copies of the relative advertisements are sent you herewith.

(b & c) During the month we mailed out large quantities of publicity material to the various publications throughout Australia, and a substantial proportion was printed. Copies of this, together with copies of all newspaper advertisements inserted by first run theatres, has been sent direct to Mr. Nolan in the usual manner.

Mr. McMahon, our Director of Publicity, went to Brisbane for the first release of "IRON MASK" and "ALIBI", and in connection with the former picture did his best to see that it was put over in the biggest possible manner by encouraging the Management of the Majestic Theatre with ideas etc. Unfortunately, having no money to spend on this picture hampered the campaign somewhat, as "ALIBI" which opened the same day at the Wintergarden Theatre, received better publicity. On this picture we undertook to do the newspaper advertising in the publication "Truth", and we tied up with them in a big write-up of the picture, and in an "Alibi" competition. This paper also accepted a review of both "ALIBI" and "IRON MASK" written by ourselves. The "ALIBI" theme song was

exceptionally exploited through the music dealers, and many window displays were made with the co-operation of ourselves and the theatre.

Each of the pictures we assisted received an extended run.

We are making preparations to extensively exploit "LADY OF THE PAVEMENTS", known in this country as "LADY OF THE NIGHT", and for this purpose have induced the Columbia Record people here to have a record made of the theme song "Where is the Song of Songs for Me", and the artist used was Gladys Monerieff. This artist is a legitimate stage star, the most popular in Australia, and who has recently played the lead in "Rio Rita", which enjoyed a five months run in Sydney and four months in Melbourne. We have everything in readiness for an extensive tie-up throughout Australia on the sale of this record, and in every city where the picture plays all music dealers will give us music displays. Numbers of the color prints of Lupe Velez received from America are being employed by Columbia, by means of distribution amongst the better class record distributors in all the States and New Zealand key centres. Full details of how to co-operate with Columbia and get the most out of this important tie-up, have been given to our Branch Managers.

(d) Each Branch has been carrying out sales promotion work, either with the small exhibitors endeavouring to place all our silent unsold pictures, or with prospective wired theatres in an endeavour to arrange that they open their wired houses with our 100 per cent Talkies. Specimen letters are attached hereto.

10. WHAT MEMBER OR MEMBERS OF OUR ORGANISATION RENDERED MERITORIOUS SERVICE DURING THE PERIOD UNDER REVIEW:

We have nothing special to report under this heading.

11. SUGGESTIONS OR RECOMMENDATIONS REGARDING THE OPERATION OF OUR INDIVIDUAL ORGANISATION:

Nil.

12. ACCESSORIES AND PUBLICITY:

Nil.

13. HAPPENINGS REGARDING SOUND IN THIS TERRITORY:

The most important happening during the month is the decision of both Union Theatres and Hoyts to adopt a double feature Talking programme in their weekly change houses as a definite policy from now on, and for next year. In the State Theatre, Melbourne, the Regent Theatre, Melbourne, and State and Capitol Ths. Sydney, where

the policy is weekly change with Stage Presentation, large Orchestras, etc., it has been found that the public are not satisfied with a single feature and Talking shorts and Stage Presentation. They demand what they have always been used to, and that is, two complete pictures. Although this means that the theatres do not finish their entertainment until after 11 o'clock, having started promptly at eight, nevertheless the difference in the box office receipts is so marked that apparently the great majority of people do not mind the long session as long as they get their two features. This means that Talking shorts from now on have very little significance, and a very small market. For a while it looked as if the shorts market was going to be of the utmost importance in this country, as the Exhibitor running a weekly change house had to find enough footage to at least fill in two and a half hours. With two Talking features, however, he only has room for a News Reel, unless the two pictures happen to be exceptionally short ones. This will aid our blanket Contract with Union Theatres, whereby the costs of Talking Shorts is taken into consideration in determining the split figure, as up to date the Shorts going with our features in the long run theatres have cost a small fortune. From now on they should cost considerably less, and the quality should be considerably better. We, therefore, will benefit.

R.C.A. have established offices in Sydney and are equipping theatres. So far they have had no success with the exception of the Capitol Theatre, Perth, which we understand, reproduces sound in a satisfactory manner. They held a demonstration at the Theatre Royal in Sydney, and on that occasion sound reproduction was considered to be better than anything that had been heard so far in this country. They pulled part of the equipment out immediately afterwards to go into other installations, and when they replaced it to enable Hoyts to open this house as a Talking picture theatre (Hoyts having taken it over from J.C. Williamson Ltd., who had always conducted it as a legitimate theatre), the apparatus absolutely failed on the opening night of "MADAME X". First of all the run was to start at the morning session, but they could not open then or in the afternoon, but at night they had a full house. The result was a complete fiasco, as neither the picture itself could be seen properly, and most of the time there was no dialogue at all. They made a further effort on Monday to continue the run, but with the same result. Hoyts thereupon closed the theatre and announced that it would reopen at a later date. The position now is that the R.C.A. equipment is going out and Western Electric is being put in.

R.C.A. installations in the Suburbs of Melbourne and in one suburban theatre in Brisbane have had equally disastrous

results, and it would appear that either they are installing inferior equipment, or their apparatus has been interfered with. In regard to this latter theory, I enclose herewith a cutting from one of the Sydney papers which refers to an alleged discovery by the police that the wires and battery of the Theatre Royal were interfered with. Naturally all this trouble has consolidated Western Electric's position in this country tremendously. The only rival they have is the Australian invention "Raycophone", which is reproducing satisfactorily in some theatres, but dreadfully in others. However, Western Electric have their big proportion of breakdowns, and it would appear that the rapid wiring that has taken place has outstripped the training of mechanics and operators in the proper care and upkeep of the equipments.

14. REPORT ANY OTHER CONDITIONS OR HAPPENINGS OF IMPORTANCE:

I enclose herewith cutting from a Melbourne paper reporting the death of Mr. W.A. Gibson, whom some of our Executives and Producers knew fairly well. Mr. Gibson was one of the Managing Directors of Union Theatres, and has paid several visits to the United States and had many negotiations with Mr. Samuel Goldwyn at various times. He was practically the founder of the motion picture business in this country, and for many years was a big force in it. Of later years he has taken much less part through advancing years and indifferent health. His death will cause very little difference in the policy of Union Theatres, except that in all probability they will take a far greater interest in the Melbourne suburbs in opposition to Hoyts, as up till Mr. Gibson's death he was very much opposed to doing anything that would stir up trouble between his Company and his opposition. He could never forget the fact that he had practically put all the Hoyts' Executives in business, and he hated to fight them. It would be a great advantage to us if the suburban situation in Melbourne was opened up, and we are encouraging Union Theatres to get into this field.

Yours very truly,
UNITED ARTISTS (A/asia) LTD.,

R.R. DOYLE

General Manager.

NRD/MR.

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HOTEL AMBASSADOR LOSANGELES CALIF

THANKS FOR WIRE MAY I HEAR FURTHER BY END OF WEEK IF POSSIBLE FOR YOU TO GIVE ANSWER REASON GIVEN IN LETTER TRUST YOU UNDERSTOOD REGARDS

D WEST.

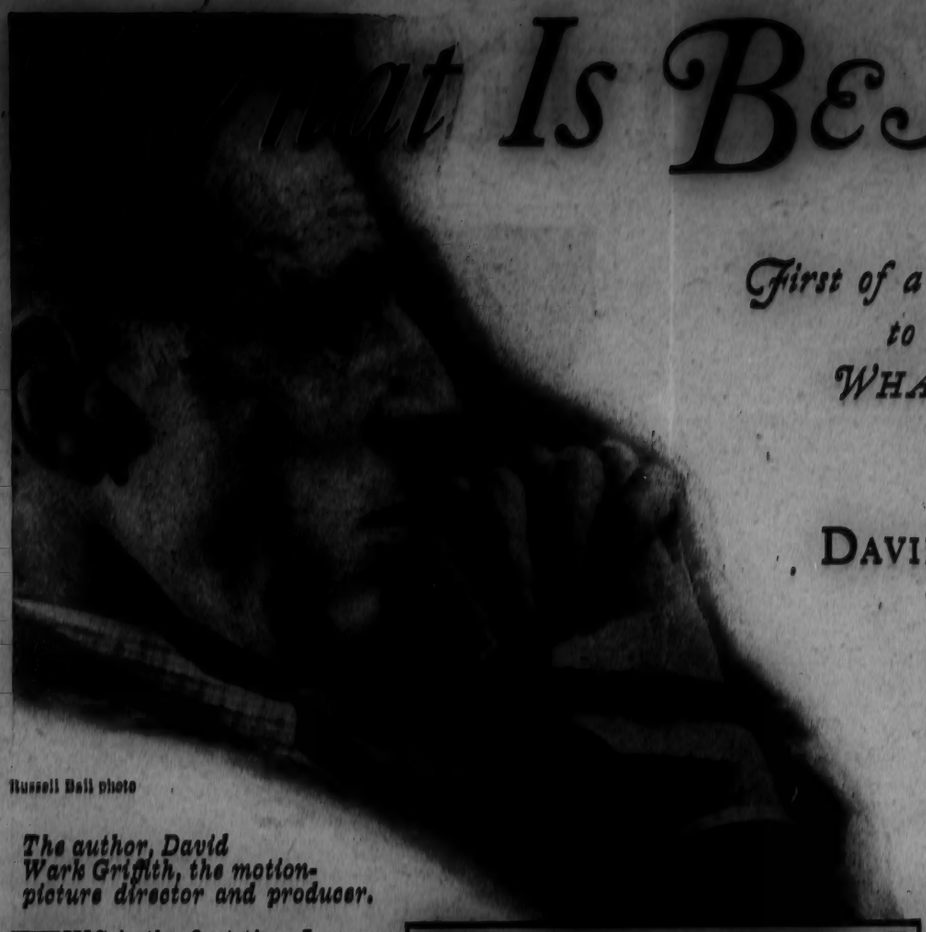
MONTCLAIR HISTORICAL SOCIETY COLLECTION

What Is Beauty

First of a Series of Answers to the Question: WHAT IS BEAUTY?

By

DAVID WARK GRIFFITH



Russell Ball photo

The author, David Wark Griffith, the motion-picture director and producer.

THIS is the first time I ever felt sure of getting anything out of Beauty. The editor has promised to pay me. I have stood toe-to-toe and eye-to-eye fighting Beauty for twenty years, and I can say regretfully this is the first time I have ever had the upper hand.

It seems to me I have spent around $20,000,000 trying to find out what Beauty is. The most definite answer I was ever able to obtain summed up to this: it was something I hadn't captured. If you think Beauty is something for little children to admire and for grown-ups to dally with in their dreams, then I suggest you try the experiment of putting her to work for you once. And put your money in the experiment.

Tranquil scenic beauty in Isn't Life Wonderful?—made by Mr. Griffith.

Most of us grow up thinking Beauty is something as simple as a sauce for a pudding, but I have always found it the most deceitful, the most evasive, the most treacherous, and the most contradictory element there is in life.

I realize now how Mark Twain must have felt. Someone came to him raving about the famous line by the poet Keats: "A thing of beauty is a joy forever."

The ironical Mark snorted, blew a cloud of pipe smoke, and said it was a silly line, something that sounded pretty and meant nothing, and at best was less than applesauce. If he had made the comment in this day, I would suspect that Mark Twain had been trying to put Beauty into a motion picture. My opinion on Beauty ought to be valuable; but it isn't. It is like the Englishman who spent his life and his fortune learning how to eat and drink, only to finish up with the gout. The more I have learned about Beauty, the more pain it has given me.

One thing I have heard much about is a beautiful woman. Nearly every writer seems to know all about her. And wherever one goes, someone is always talking about this admirable person. Obviously there must be these beautiful women, and obviously also there must be something wrong with my life. I have been up and down and around this earth with a pair of eyes set in pursuit of this very object, and never have I seen a beautiful woman.

Such fortunate women must have plenty of activity at home, for they never get as far as the motion-picture studios.

You may feel this writer has more merit as a cynic than as an author. But let me try to convert you just a little.

Make this problem of finding a really beautiful woman one that may affect your own fortunes. Let us say there is a man in a city one thousand miles from you who will give you $20,000 if you will send for the money a woman he considers really beautiful. You don't know this man, and have no information about his age, tastes, experience, or preference among women.

Now, who among the women you think are beautiful would you risk making a messenger for this little fortune? He may dislike blondes, he may think only plump girls are attractive, and he may loathe small noses. But you can get $20,000 if he considers your messenger as being beautiful. Who would it be?

It is a crazy gamble, isn't it? Yet every motion-picture producer bets many times that sum that he can present the woman this unknown person will think beautiful.

Perhaps it is this rolling the dice with Beauty for such large sums that induces me to vent this unkind opinion: I consider Beauty the most perfect lie ever invented by man, the very crown jewel of lies.

Ask five of your friends their judgment on something you think is beautiful. Won't some of them invariably tell you how false is this thing you know as Beauty? And won't they pity you? But it is not

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Beauty in Motion Pictures?

LIBERTY has asked the same question of a group of representative people, inviting each to answer it from his or her particular point of view. The replies which will follow Mr. Griffith's include:

Beauty in Words By **Kathleen Norris**

in Rhythm By **Vachel Lindsay**

in Architecture By **Raymond M. Hood**

in Sculpture By **Gutzon Borglum**

in Art By **Joseph Brock**

in News By **Edward Doherty**

in Clothes By **Herman Patrick Tappé**

An achievement of beauty with Lillian Gish in Orphans of the Storm, a famous picture directed in 1922 by Mr. Griffith.

important, for it is only Beauty playing tricks with you and with me.

Our editor will not be satisfied unless we talk about Beauty in motion pictures. If I get this money I will string it around my neck, and when anyone asks me about Beauty, I will say: Yes, I know much about Beauty, I have made this thing pay me gold.

It is an old feud, this with Beauty, for anyone who has been around the studios long. For no motion picture is a success unless there is beauty in it. And this beauty must be in a form that appeals to millions. The refinements must not be considered.

Take up a critique on art and you will read of the superb beauty dwelling in the Corinthian columns. Shall this go in the picture; shall we have several sets with columns reproduced exactly in their Athenian perfection? And wouldn't the audience say: "Lousy picture; Griffith's gone cuckoo over a lot of pillars"? And what would the bankers say, having their money involved? These gentlemen have great power of speech, I assure you.

As workmen who have to go ahead with our jobs, it is necessary to have some definition of beauty as concerned in this business of making movies. This is one that seems to serve about as well as any of the definitions do:

In motion pictures, Beauty is the pleasing presentation of the thing for which people are yearning.

Mary Pickford, whose points as a beauty Mr. Griffith owns he once undervalued.

One thing for which most people yearn seems to be personal beauty. There are stored within us, I know not why, memories of personal beauty which are never to be matched by persons upon this earth. Always we are somewhat disappointed in even the most beautiful men and women.

THIS is what the motion-picture producer must try to approach: those memories of beauty we all have deep within us. That is the beauty for which we yearn. It would be absurd to risk the face that has imperfections, but every face does have them. So we must erase these imperfections, and it was in striving to do this that I first devised the hazy photography which is now so generally used. The camera can be a great beauty doctor.

When I said I had never seen a really beautiful woman, please remember I did not say I had never seen a really beautiful woman's face upon the screen. For there on that screen have been some faces of such beauty that they can challenge all other art forms. And often I wonder why intelligent people should belittle the admiration of movie stars by the audiences. These people are only paying their tribute to beauty, and doing it with sincerity and tenderness.

We would all like to believe we are beautiful, and those who love us can see in us an unbelievable beauty. So there must be in those faces on the screen some semblance of that beauty which the lovers see in the faces of their adored ones.

Shall we catch Beauty in a lovely lie? The older ones will understand better. We know the beauty of our mothers is no myth. These dear and beautiful women may be bent and gray and wrinkled as a rind, but we see a living actual beauty in them. Now how many of your younger friends can sincerely admit beholding this beauty in your mother? It is a beauty that pleases our yearning.

Young girls usually have many points of beauty, and the American girls are given praise by critics for their unusual attractiveness. However, to the Oriental mind, which admires the voluptuous in feminine form, our

[CONTINUED ON NEXT PAGE]

"I use lipstick only once a day!"

"My *dear*, I've discovered the most *amazing* new *Kissproof* Lipstick! I put it on once in the morning and *know* my lips will look their *loveliest* all day long, no matter *what* I do! You don't *believe* it? Here, *try* Kissproof, my dear—you won't need lipstick again *today!*"

Kissproof, the modern *waterproof* lipstick, is changing the cosmetic habits of women everywhere. No longer is it necessary to be bothered with constant retouching—to be embarrassed with ordinary lipstick that stains handkerchiefs, teacups and cigarettes.

Kissproof is such full *natural* color that just a *touch* on the lips rubbed in with the finger tips is needed. And you have the peace of mind of *knowing* that your rich, red youthful coloring is as *natural* as if it were your very own—and as *permanent* as the day is long!

We urge you to find out for yourself how Kissproof *stays on*—what healthy coloring it gives.

"Send for Complete Kissproof Make-Up Kit

Containing everything needed:

1. Kissproof lipstick (Brass Case)
2. Kissproof compact Rouge (with mirror and puff)
3. Kissproof facepowder (large box)
4. Kissproof cream Rouge
5. Delica-Brow lash dressing (with camel's hair brush)
6. 16-page Make-Up booklet ("Clever Make-Up Nine-tenths of Beauty")

All for coupon below and only 50 cents (to partly cover cost and postage). Not stingy samples—enough powder for six weeks—the full size packages would cost over $3.00. All in artistic case—ideal for your dressing table.

Please act promptly—send coupon before you forget. Only one complete Kissproof Make-Up Kit per person.

"Special Offer Coupon—Mail Today

Kissproof, 10-L
158 Lake Shore Drive, Chicago

For 50 cents enclosed (stamps, coins or money order) send me Kissproof Make-Up Kit, described above. I use Flesh ☐ Brunette ☐ White ☐ Ivory ☐ Facepowder.

Name .....

Address .....

City ..... State .....

Kissproof

[CONTINUED FROM PAGE TWENTY-NINE]

slender graceful girls are unsightly and ridiculous. Do we know Beauty better than the Orientals?

Certainly to one or the other Beauty is a lie.

One night I was very hungry, and a friend invited me to an Italian dinner which he recommended with words of too great promise, I thought.

The spaghetti was served by the young man who cooked it as a favor to us, because he was an artist in achieving this dish and he enjoyed his art.

Whether it was because I was hungry and wished to see beauty in this volunteer chef who could cook so well, I know not; but I thought him the handsomest man I had ever seen.

I thought others might think so, and I invited him to work in a picture which I was producing. My judgment was fortunate, for you came to know the young man, Rudolph Valentino.

Men who claim knowledge in such affairs have told me that waitresses are more quickly married than girls in other vocations, and they ascribe it to the explanation that hungry men see beauty quickly in these desirable creatures who bring them food.

P. & A. photos

Which has greater beauty? To American eyes, "Miss Chicago," at the left—but Oriental taste would prefer the more buxom "Miss Italia."

Certainly nothing irritates us more quickly than to be told we are not attractive. There was one girl whom I always thought very beautiful on the screen, and I still am one of her greatest admirers.

We had been struggling along on a picture until all were weary and hot and nervous. Had things been normal, I would have seen the points of beauty in her face, for I knew they were there, but in this condition I could not see them at all. I fear I told this splendid girl so with more emphasis even than I felt. Her temper gave her a glorious face.

AT that time I recall I was paying her twenty-five dollars a week, but she threw up her chin and her eyes blazed with courage and confidence as she said: "You may not think so, Mr. Griffith, but some day I will be earning one hundred dollars a week!"

She was less than right. In a very few years she was earning ten thousand a week. Did I mention her name? It was Mary Pickford. And she has given much beauty to pictures.

However, personal beauty is not enough for a picture. It must also have scenic beauty. We could show some symmetrical curves of MODERN

tain height which brings ecstasy to the eye of an artist. But what yearning would it satisfy in the millions who must see our pictures if we are to have our daily bread? Usually the audiences come somewhat wearily to the movie theater. They have worked hard, worried much; they yearn to be rested, and in landscapes which are soothing and restful and refreshing they find great pleasure.

This is the beauty which pictures can bring so well to the world: the roll of the ocean wave toward the shore; the valley blessed with a brook and bowered with trees; the great expanses which seem free from the worries of this world. That is the beauty for which the audiences yearn and which they appreciate in motion pictures.

YET we can find how quickly this beauty too will lie. The city visitor hears from the rustic dweller surrounded by beauty that there is no beauty in the vistas. And the city dweller feels very superior. But the city person yearns for the soft colors, the sound of waters, and the song of birds. It is beauty for which he yearns. The permanent dweller in the country yearns for another beauty which also satisfies him: the beauty of people rushing along the crowded thoroughfares of cities, speeding motors, throngs in colorful dress crowding to the theater, gay crowds laughing and dancing in cafés. And isn't the beauty that enchants the dreams of the person in the country just as real as the beauty in his creek bottom and his wood lots and his pasture land?

Beauty, they say, lies in the eye of the beholder. Deeper than that I think it lies, down deep within us where we hold from the world our most precious yearnings. And perhaps that is why Beauty can lie to us so easily, for our yearnings are always changing.

And to prove how marvelous a lie is Beauty, you see I still believe in it as one of the greatest truths; and I always shall, I hope; and gladly would I spend more millions seeking Beauty, and honor myself in doing it.

This I feel is about all the editor will pay for; and do you know, I believe I am going to find beauty in this money coming to me. Certainly I am if there is any truth in what I have said about yearning.

In an early issue, Kathleen Norris [illegible] answer to the question, What Is Beauty in Words?

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 21, 1929

D. W. Griffith Inc.
729 Seventh Avenue
New York City.

Gentlemen:

This is to advise you that, in accordance with the By-Laws and Certificate of Incorporation of the United Artists Corporation, and also pursuant to Resolution passed by the Board of Directors of said Corporation at a meeting held on October 18, 1929, it was Resolved that all the outstanding Preferred Stock standing in your name as of October 15, 1929, shall be called for redemption on November 1, 1929.

In accordance with the By-Laws of the Corporation:

"If said Preferred shares thus called for redemption are not thus duly presented for redemption, they shall, as stated in the Certificate of Incorporation, cease to share in further or later dividends."

Will you therefore please send me your certificates for 667 shares for redemption, duly endorsed in blank.

Very truly yours,

UNITED ARTISTS CORPORATION

Vice-President & Treasurer
Arthur W. Kelly

AWK-VC

BYRD ANTARCTIC EXPEDITION

COMMANDER R. E. BYRD

CAPTAIN H. H. RAILEY
Personal Representative

BYRD AVIATION ASSOCIATES
JAMES I. BUSH, *Chairman*
EDSEL FORD, *Treasurer*

Reply:
Suite 1508
2 West 45th Street
New York

October 21, 1929.

Mr. W. D. Griffith
United Artists
729 Seventh Avenue
New York City.

My dear Mr. Griffith:

Have been told I resembled Lincoln. Have talked over Radio with success, voice registers well. Am just completing work with above Expedition.

If convenient would appreciate interview.

Yours sincerely

Sydney Greason

Sydney Greason.

October 28, 1929.

Mecca Temple,
130 West 55th St.,
New York, N. Y.

Gentlemen:

We are returning herewith tickets sent to Mr. D. W. Griffith and Mr. Albert L. Griffith, and regret to advise that both these gentlemen are in California at the present time and in their absence we do not have the authority to accept any tickets.

Very truly yours,

CC/S

D. W. Griffith, Inc.,

CABLE ADDRESS
UNARTISCO-CRISTOBAL
BENTLEY'S CODE USED

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

ARTISTAS UNIDOS

United Artists Corporation

CRISTOBAL CANAL ZONE

TELEPHONE
CRISTOBAL
1078

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 24th, 1929.

CERTIFICATE OF DESTRUCTION

D.W. Griffith Productions,
New York City.

This is to certify that I have today personally supervised destruction by fire of prints of the productions listed hereunder.

ORPHANS OF THE STORM	One (1) print
THE LOVE FLOWER	One (1) print
DREAM STREET	One (1) print
THE WHITE ROSE	One (1) print
BROKEN BLOSSOMS	One (1) print
WAY DOWN EAST	Three (3) prints

Very sincerely yours,

UNITED ARTISTS CORPORATION,

By Walter Gould

Walter Gould, Manager.

REPUBLIC OF PANAMA)
CITY OF COLON)SS.
AMERICAN CONSULATE)

Subscribed and sworn to before me at Colon, Republic of Panama, this 25th day of October, 1929.

H. Thurber

Vice Consul of the United States of America.

Service No. 918
Fee $2

AMERICAN CONSULATE
OCT 25 1929
FEE STAMP
COLON, PANAMA

Form 1203-A

...e account of _____ $_____

		FULL RATE	
...T LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

...CE DESIRED

...ordinary message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COLLECT
DAY LETTER

Oct. 25, 1929.

Mr. A. Griffith Grey
Hollywood Plaza
Hollywood Calif

Double checked case Wednesday but trunk was broken by accident in station here while loading on train and contents destroyed stop Think best under circumstances no further shipment should be made Letter follows

Jack

October 25, 1929.

Miss Jean Covsedge,
Material Division,
War Department Air Corps,
Wright Field,
Dayton, Ohio.

Dear Madam,

We are returning herewith a letter written by you to Mr. D. W. Griffith and addressed care of United Artists Studios, 729 Seventh Avenue, New York City.

Our Mr. Griffith is the only D. W. Griffith who is a member of the United Artists Corporation at the above address; therefore, your letter was delivered to us. However, we are returning same to you as we are sure from the title on the envelope and the tone of the letter that it was not intended for our Mr. D. W. Griffith.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CC/S

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1888
CABLE ADDRESS
"PEMBAN"

October 25th 1929.

Mr. Arthur Kelly,
Vice-President and Treasurer,
United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Kelly:

In reply to your letter of October 21st relative to call of the balance of preferred stock of the United Artists Corporation, I enclose herewith certificates:

No. 17	300	shares
23	100	shares
24	100	shares
25	100	shares
31	67	shares
	667	shares

of the preferred stock of the United Artists Corporation held by the Griffith Company duly endorsed in blank which I deliver herewith to you in accordance with the call by the Directors of the United Artists Corporation for the redemption of said stock on November 1st, next.

Will you kindly send the check for the monies due thereon to the order of the Griffith Company at the time fixed for the redemption and oblige

Very truly yours,

Albert H.T. Banzhaf

AHTB KM
ENC.

Received the above certificates

October 25, 1929.

Mr. Sydney Greason,
Suite 1508,
8 West 40th Street,
New York, N. Y.

Dear Sir,

In reply to your letter of the 21st, we regret to advise that same did not reach Mr. Griffith in sufficient time before his departure for California for him to grant you an interview.

Very truly yours,

D. W. Griffith, Inc.

Secretary to Mr. Griffith.

CG/S

October 25, 1929.

Dear Mr. Gregg

Jack has asked me to write you explaining what happened to the case that he doubled checked to you Wednesday.

He packed the trunk in the same manner in which he always packs them and took it down to the station. The man doubled checked it for him and he took the numbers, intending to send you a wire Thursday morning with the checks numbers in it. However, before he arrived in the office Thursday morning the railroad man phoned here to tell him that the trunk had been broken, or rather damaged the night before. Jack went down there and saw the condition of the trunk which, incidently was a cut trunk which he borrowed from someone. It was smashed in badly on one side and as you can imagine, the contents were destroyed. Whether altogether destroyed Jack does not know for the reason that he made his examination of the trunk at a safe distance, not knowing but that he might be watched and picked up by prohibition men, which is very possible in a case of this sort. The man at the station told him that the accident happened while the trunk was being transferred to the car. It was on top of the load of baggage and in turning the truck around the trunk fell off to the railroad truck fromthe platform. Jack wants me to tell you that the men down there took care of seeing that there was no marks of identification on the trunk, so there will probably be no after effects from this, which is fortunate.

Jack, of course, is rather heart-broken about the whole thing, but I assurred him you would understand that he did his best and wouldn't blame him for any part of it.

With kind regards to you and Mr. Manning,

Sincerely,

P. S. I re-addressed some of your mail to you at the Roosevelt Hotel, so will you please ask for it, in the event you haven't already done so.

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Oct. 26, 1939.

COLLECT
NIGHT LETTER

Mr. A. Griffith Grey
Hollywood Plaza Hotel
Hollywood, Calif.

Have instructions [redacted] from Hanson turn print Hamlet over to Mr Wells of American Refining Company Is this okay Wire Regards

Jack Sherman

FORM 8

TEL. HARLEM 7088

PATHÉ SOUND STUDIOS, INC.

PARK AVENUE
CORNER OF 184TH STREET
NEW YORK CITY

INVOICE NO. 191

DATE 10-26-29

YOUR ORDER NO.

SOLD TO D. W. Griffith

		DESCRIPTION		
		Tests		1,358.62

DUPLICATE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1931 S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at AMBASSADOR HOTEL

1929 OCT 30 PM 7 45

S85 15=HO NEWYORK NY 30 956P

DAVID GRIFFITH=

HOTEL AMBASSADOR LOSANGELES CALIF=

SITUATION DISTRESSINGLY SERIOUS APPRECIATE IMMEDIATE ANSWER REGARDS 130 EAST 57TH ST=

D WEST.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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1931

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Received at

1929 OCT 31 PM 3 51

SB332 28 NM=HD HOLLYWOOD CALIF 31

MISS C M CONWAY, CARE D W GRIFFITH INC=

729 SEVENTH AVE NEWYORK NY=

XD1

PLEASE MAKE DEPOSITS BANK OF AMERICA FORTY FIRST STREET AND BROADWAY STOP PLEASE CABLE FOUR HUNDRED DOLLARS MRS GREY STOP ADDRESS ME CARE OF MR GRIFFITH BEST REGARDS=

A GRIFFITH GREY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

October 31, 1929.

D. W. Griffith, Inc.,
729 Seventh Ave. Room 501,
NEW YORK CITY

Gentlemen:

We enclose herewith check for $1334.00 representing dividend of $2.00 per share for the quarter ending November 1st, 1929 on 667 share of preferred stock of United Artists Corporation.

Very truly yours,

UNITED ARTISTS CORPORATION

H J Muller

Comptroller
H J MULLER

HJM:HAF
ENC.

CC TO: Mr. A. H. T. Banzhaf

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Charge to the account of D. W. Griffith, Inc. $

Form 1201A

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Unless its class of service is indicated by a suitable symbol above or preceding the address, this message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Nov. 1, 1929.

NIGHT LETTER

Mr A Griffith Grey
c/o Mr. D. W. Griffith
United Artists Studio
1041 N. Formosa Ave
Hollywood, Calif.

Deposited fourteen hundred today Have no authority for cable transfer Suggest you wire Bank America direct to cable money or wire authorizing them to give me four hundred Regards

C. M. Conway

COPY FOR MISS CONWAY
% D. W. GRIFFITH INC.
729 SEVENTH AVE. Room 501
NEW YORK CITY.

November 1, 1929.

Mr. A. H. T. Banshaf,
130 West 42nd Street,
NEW YORK CITY

Dear Mr. Banshaf:

We wish to advise you that we have paid to D. W. Griffith, Inc. $70,035.00 representing the redemption of 667 shares of preferred stock of United Artists Corporation at $105.00 per share.

Very truly yours,
UNITED ARTISTS CORPORATION

Comptroller
H J MULLER

HJM:HAF

CC TO: Miss Conway
% D. W. Griffith, Inc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Peter Erkelens,
HOTEL ROSSLYN,
Los Angeles, Calif.
November 1, 1929.

Mr. David Wark Griffith,
United Artists Studio,
1041 North Formosa,
Los Angeles, Calif.

Dear Mr. Griffith:

I wish to take this opportunity to thank you for the very delightful interview which you granted me on Wednesday, and assure you of my appreciation.

Unfortunately, the letter of introduction from Miss Jeanie McPherson arrived the day after the interview, so I am taking the liberty of enclosing same herewith.

Dr. Riesenfeld seemed to be very much impressed with the proposition and intends to take it up with Mr. John Considine for consideration.

I would appreciate it if you would arrange an interview between Mr. Considine and myself at Mr. Considine's early convenience.

Again thanking you for your courtesy, I am

Sincerely,

Peter Erkelens

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

A. C. - 127½
J. Mine - 118½
C. Cork - 61
Cons. Gas - 107
New Haven - 112½
Calif - 68
R. K. O. - 22
Simlers - 29⅜

Wickliff
New Rochelle

11-4-29.

Dear Mr. Griffith. I have just listened to you talk over the radio, and as the announcer claimed he was sure you would like to hear from some of us I have accepted that invitation. I hesitated at first but my inner self said go ahead, I ha no doubt about your receiving this letter, however here is one who truly enjoyed hearing you talk & I am sure you'll have lots of ladies who think they are beautiful trying to get into the talkies, & I don't blame them, because your voice would inspire them and when the soul shines in their eyes, it is I believe possible some could get beautiful over night I want to tell you that when I heard your voice it took me back to what I term happy bygone days I heard your voice in this living room and I am proud that I know you, even if it was only to hand you some thing to eat & drink, This is telling you wondering what kind of a nut I am, Do you remember when I made a fire on the beach & you sent Hier for some fireworks on the 4 of July when I heard that you were to talk over the air I lifted up Mrs Chenkin (you remember her) Mr & Mrs Gerry Lee & her

+ Dukey + Cheekie. (you remember them) as they were born one night 17 April 1923 + you were visiting Mrs Grey at 317 W 105. how well I remembered how kind you were when you saw my little Dukey. how thoughtful you were when you told Mrs G. don't handle them. I still have them + they are my life, but I am going off my subject— Mr Chenkie + Co were lined up round the radio + I said listen your uncle is about to talk, + Mr Chenkie barked and I am sorry to tell you what he really said was Come on out. dog gone it. I hope you will enjoy this letter. I have written as I feel for I am kind of lonely out here having spent the entire winter alone but for the 2 doggies so you will well imagine how I enjoyed hearing you, because to me + I am perfectly frank you are and ever will be the Great D. W. G. and may you have all the success that you deserve. I am Sincerely Florence Diller

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WESTERN UNION

Received at 6360 HOLLYWOOD BLVD., HOLLYWOOD, CAL. GLADSTONE 41[illegible] 1929 NOV 5 PM 11 01

SA175 87=LOSANGELES CALIF 5 1050P

D W GRIFFITH=

UNITED ARTISTS STUDIO 1041 FORMOSA=

=I AM IMMENSELY FLATTERED BY YOUR TELEGRAM AND WOULD LIKE NOTHING BETTER THAN TO COLLABORATE WITH YOUR GENIUS IN SUCH A BIG FIELD BUT I AM TWO YEARSLATE WITH MY THIRD VOLUME ON GEORGE WASHINGTON AND HAVE STILL MORE TO DO NOT TO MENTION MY NEXT NOVEL FOR THE COSMOPOLITAN MAGAZINE TO WHICH I MUST DEVOTE ALL THE TIME AND ENERGY LEFT FROM BIOGRAPHICAL WORK MY REGRET IS KEEN BUT I AM HELPLESS MANY MANY THANKS AND EVERY GOOD WISH FOR A GREAT AND GRIFFITHINIAN TRIUMPH=

RUPERT HUGHES=

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

November 8, 1926.

Mr. C. F. Stanton,
New York Central R. R.,
Room 1216, Grand Central Terminal,
New York, N. Y.

Dear Sir,

Will you kindly advise us when we may expect refund covering certain railroad transportation, ticket hereafter, which was stolen, together with purse and other contents, from Mrs. Raymond Klumb, while she was aboard "The Englewood" bound for Chicago on August 5th. Your Global redemption department was advised of the loss of these tickets on either August 6th or 7th, and as the purchased ninety days has elapsed we would like to know what disposition has been made of the matter.

Mrs Klumb's purse, containing all her tickets from New York to Los Angeles was stolen from her drawing room while the train was in Grand Central Station. The conductor of the train took care of her as far as Chicago, but it was necessary for us to purchase a new ticket and supplement for her from Chicago to Los Angeles, at a cost of $126.61. Her original tickets, stolen, were as follows:

Form 568-A. Pullman ticket $22.75 and half ticket $11.75, New York to Los Angeles. Half ticket from New York to Chicago $11 - ticket #886. From New York to Chicago Pullman ticket for Drawing Room A, Car 45, Ticket #888. Supplement from Chicago to Los Angeles, Pullman ticket for Compartment 2, Car 56, Ticket #2160.

We have made claim to the Pullman Company for the purse and contents, other than tickets.

Awaiting your reply in this matter, we are

Yours very truly,

H. W. Griffith, Inc.

Asst. Treas.

GG/B

0885 455 BLUE SUBFIX 454 FR NEWYORK NY NOV 8 1929 331P

DAVID W GRIFFITH=

AMBASSADOR HOTEL HOLLYWOOD CALIF=

YOUR INTERPRETATION CINEMA CONTRACT MORALLY AND LEGALLY CORRECT STOP THOUSAND WEEKLY PAID CANNOT BE RECOVERED BY THEM IN ANY EVENT LEGALLY ALSO PAGE TEN YOUR CONTRACT SHOWS THAT OTHER SERVICES SHAL NOT INTERFERE WITH DIRECTORS SERVICES THEREFORE THEY HAVE NO EXCUSE TO STOP PAYMENT OF THOUSAND WEEKLY ON GROUND STATED YOUR WIRE STOP AFTER MOST CAREFUL THOUGHT I BELIEVE YOU WOULD MAKE GRAVE ERROR TO BREAK CONTRACT SHOULD SCHENCK REFUSE CONTINUE PAYMENT OF THOUSAND WEEKLY AND INSIST ON DEDUCTING AMOUNT ALREADY PAID AS STATED IN YOUR WIRE STOP IF SCHENCK IS DETERMINED REGARDING THOUSAND WEEKLY WHY NOT GET ADDITIONAL SHARE, OF PROFITS OF PRESENT PICTURE AS CONSIDERATION FOR WAIVING THE THOUSAND WEEKLY AND IF THIS NOT ACCEPTABLE TO HIM CONTINUE WITH PRESENT PICTURE UNDER PROTEST AND AFTER ITS COMPLETION WE CAN LEGALLY CONTEST HIS FAILURE TO PAY STOP BELIEVE IT IS ABSOLUTELY IMPOSSIBLE BORROW FIVE HUNDRED THOUSAND AT THIS TIME OR ANY SUM NEAR THIS AMOUNT AND BELIEVE YOU WOULD MAKE GREAT MISTAKE EVEN IF YOU COULD BORROW THE SAME TO TAKE SUCH A CHANCE UNDER OUR PRESENT CIRCUMSTANCES

THE DELAY THAT WOULD NECESSARILY BE INCURRED THE ADDITIONAL EXPENSE AND OTHER UNFORSEEN COMPLICATIONS COMPARISON TO THE PRESENT LOSS OF A THOUSAND WEEKLY WOULD BE TOO HAZARDOUS AT THIS TIME STOP AFTER PRESENT PRODUCTION IS COMPLETED YOU WILL BE IN POSITION TO DICTATE TERMS TO COVER AMOUNT OF THOUSAND WEEKLY DEDUCTED AND UNPAID AND YOU WILL NOT HAVE JEOPARDIZED YOUR UNITED ARTISTS HOLDINGS ON ACCOUNT OF OUTSTANDING TWENTY FIVE THOUSAND DOLLAR NOTE TO SAY NOTHING OF ANY OTHER ASSETS THIS IS NO TIME FOR LITIGATION STOP AN ARTICLE WHICH APPEARED IN THE SUNDAY NEWS NOVEMBER THIRD BY FLORABELLE MUIR WILL KILL CHANGES FOR ANY PERSONAL OR CORPORATION FINANCING AT THIS TIME STOP MR G AND HARBY WOULD RUSH IN TO GRAB WHAT THEY COULD IF YOU SHOULD BREAK WITH SCHENCK NOW OR IF THEY EVEN HAD AN INTIMATION OF IT SINCE THEY HAVE ALWAYS BEEN CONTENDING THAT T THEY WANT TO COLLECT NOW BECAUSE THEY MAINTAIN THAT YOU DO NOT INTEND TO MAKE ANY OTHER PICTURES AND IF THEY SHOULD KNOW OF THIS POSSIBLE BREAK I AM SURE THEY WOULD INSTRUCT ATTORNEYS AT COAST TO PROCEED AT ONCE SO DO NOT LET THOSE ATTORNEYS KNOW OF THIS MATTER STOP TO SUE SCHENCK AT THIS TIME AND ENDEAVOR TO FINANCE YOUR OWN PICTURE WOULD BE MORE FATAL THAN THE ACTION YOU TOOK WHEN YOU SUED JOLSON AND IF YOU HAVE NEVER BELIEVED

THAT MY ADVICE HAS BEEN SINCERE AT LEAST BELIEVE IT THIS TIME IRRESPECTIVE OF ANY POSSIBLE HUMILIATION CAUSED YOU BY A MAN WHOM I PERSONALLY DISLIKE STOP THIS IS THE TIME WHEN A BIRD IN THE HAND IS WORTH HUNDREDS IN THE BUSH KINDEST REGARDS=

BANZHAF.

1929 NOV 5 PM 2 14

GS95 304 BLUE FR NEWYORK NY NOV 8 1929 5P

B29 NOV 8 PM 3 16

DAVID W GRIFFITH=

HOTEL AMBASSADOR HOLLYWOOD CALIF=

HAVE CONSULTED WITH BANZHAF AND READ YOUR WIRE AND HIS REPLY STOP URGENTLY ADVISE YOU FOLLOW HIS ADVICE IT IS MY SINCERE OPINION THAT THE SMALL AMOUNT INVOLVED DOES NOT JUSTIFY COURTING A DISASTER WHICH POSSIBLY MIGHT INVOLVE THE WHOLE FINANCIAL STRUCTURE OF YOUR CORPORATION WHICH AT PRESENT IS IN SUCH GOOD CONDITION THAT IT AMAZED ME WHEN I LOOKED INTO YOUR BALANCE SHEET YOU HAVE AN ABSOLUTE CLEAR REDEMPTION VALUE OF FOUR DOLLARS PER SHARE WHICH I URGE YOU NOT TO DISTURB UNDER ANY CIRCUMSTANCES REMEMBER YOU ARE A HEAVY HOLDER OF THE A STOCK HOW THIS FINANCIAL STANDING WAS BROUGHT ABOUT I DONT KNOW BUT IT IS CERTAINLY THERE YOUR SECURITIES AND MORTGAGES ALONE IF EVERYTHING ELSE IS BURNED UP WILL ALLOW YOU TO LIQUIDATE AT FOUR DOLLARS PER SHARE WHOEVER MANAGED THIS CERTAINLY MANAGED WELL STOP THE AMOUNT IN DISPUTE IS ONLY TWENTY FIVE THOUSAND DOLLARS STOP WHAT IS THAT IN COMPARISON TO THE CHANCES YOU TAKE IN PRODUCING A PICTURE OF YOUR OWN EVEN SUPPOSING THAT YOU WERE ABLE TO RAISE FIVE HUNDRED THOUSAND WHICH I DO NOT BELIEVE YOU CAN STOP BESIDES I RECENTLY

Postal Telegraph

1923 NOV 8 PM 3 20

MADE AN INVESTMENT FOR THE CORPORATION WHICH IF HELD FROM THREE TO FOUR YEARS WILL MAKE THE CORPORATION A PROFIT OF FROM ONE HUNDRED TO THREE HUNDRED THOUSAND DOLLARS STOP I STRONGLY URGE YOU TO FOLLOW THIS ADVICE AS I FEEL THAT IF YOU FOLLOW YOUR PLAN IT WILL RESULT IN NOTHING BUT REGRETS IN ANY EVENT THERE IS TIME ENOUGH TO GO AFTER CINEMA AFTER YOU HAVE THIS PICTURE FINISHED AND I HAVE AN IDEA THAT IF THIS PICTURE IS AS GOOD AS YOU FEEL CONFIDENT IT WILL BE YOU WILL NOT EVEN HAVE TO GO TO LAW ABOUT THE MATTER STOP I AM LEAVING TOMORROW MORNING AND WISH YOU THE BEST OF LUCK=

EPPING.

450 west 147th Street,
New York City.
November 11th, 1919.

Dear Mr. Griffith:-

I wanted to write this note long before this - but last week my Father was injured in an auto accident, and until we were fairly certain he was out of danger - I was unable to apply my thoughts to anything but his condition.

But I should like so much to know the result of the test - and I wonder if you would be so kind as to give me your honest opinion of it?

As I said before - if nothing ever comes of it - I shall always count it a privilege - and a great happiness - even to have worked for you and with you - for such a short period.

I hope, someday - I may really play a part - under your direction But if that can't - or doesn't - happen. I am glad I have had the experience of the making of that test, to remember.

I send my very, very best and dearest wishes to you for a glorious and splendid production of "Abraham Lincoln". I am sure it will be all of that.

And - "if I can get the two hundred and fifty dollars for the trip - will you take me back?"

Most sincerely yours.

Una Merkel.

Nov. 14th 1929.
32 W. 8th Road
Mamaroneck N.Y.

D.W. Griffith
Ambassador Hotel
Los Angeles Calif.

My dear Mr. Griffith:

As this may be the last letter, you will ever receive from me, one whom down deep in his heart and soul, holds an undying love and greatest respect for you, whom has been to me all these years the most faithful and generous of souls. I hereby ask you to read this fully and then destroy from the eyes of others.

Nearly a year had passed since I left Hollywood to satisfy the pleadings of my Father and Sister whom were both ill at home and unable to keep a roof over their heads. God only knows what torture I have gone through since and only for my religion I might have ended it all before now. My Father at the great age of 76 has been failed at last his strength gone, he needs Over the Hill to the County Hospital, the home will soon be no more and Edward is trying to keep them by scrubbing floors at night in an Apartment House at $5.00 a month.

My prospects out there were better with living cheaper and my work is there and I want to be there. Perhaps you have been told damnable stories since I left but who does not try to drown his sorrows once in awhile. Jimmy Smith was very kind in feeding me many a time and I washed the dishes in return yet in a state of drunkeness he cast it all up before friends and ordered me from his Apartment with many lovely wishes, yet I think the Will of Jimmy. I thank God I never hit the

Gutter and there is not always will be a spark of manhood and decency in me. O Griffith if fate had dealt some of my enemies as bit of my misfortune they would have fell by the wayside. I pray that I show when I strike that I have my enemies. But Mr. Griffith I cannot believe that you have gone against me, wasn't I always honest, respectful and appreciative to you? Did you ever give reward a thought? Am I to continue grieving my life away when you could regain bring into it a ray of sunshine and contentment by advising me, that you could use me as your Valet or work on the Ranch, anything to be with you. I will get there if you have work for me to do if this existence continues, my end will come soon, what with thoughts of 10 years of great happiness and travels with you and to-day the jibes here of everyone that you cast me aside in disgrace. O Dear Mr. Griffith use your own good judgment and send me word that you want me. If there

is contentment in knowing that you bring happiness to One that loves you then Mr. Griffith please give the word to a sad broken in spirit let him see a Christmas joy. Haven't I stuck to the last in supporting my old Dad and Sisters? If you still see a spark of manhood in me then send me word, If I do not hear from you I will give up life's battle and end it all. "Just an Orphan of the Storm"

With sincere love to his Master

Eddie Burns
32 W. 83rd Street
Manhasset, N.Y.

P.S. Age 45, broken in spirit with hands worn to the bone scrubbing floors this after 10 years of happiness with the greatest, most generous and lovable of souls D. W. Griffith.

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N.Y.

November 15, 1929.

SECURITY	# SHARES	PRICE INCLUDING INCOME.	AVERAGE
AMERICAN CAN	500 @ 145	$ 48,900.00	
" "	200 @ 150 7/8	30,175.00	
" "	100 @ 151½	15,150.00	140 5/8
N.Y.,N.H. & H. R.R.	100 @ 107	10,700.00	
" "	100 @ 116 7/8	11,687.50	112
CONSOLIDATED GAS	100 @ 115	11,500.00	
" "	200 @ 116½	23,350.00	
" "	10 @ 75	750.00	114 1/8
CONTINENTAL CAN	100 @ 69½	6,975.00	
" "	100 @ 68	6,800.00	
" "	100 @ 67	6,700.00	68½
STANDARD OIL CALIF.	200 @ 71	14,255.00	71
JOHN MANSVILLE	500 @ 125	62,625.00	
" "	500 @ 110	55,125.00	117½

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November 15th 1929.

Miss C.M. Conway,
c/o D.W.Griffith, Inc.,
729 Seventh Ave.,
New York City.

Dear Miss Conway:

I am enclosing herewith check of the First National Bank #4330 dated nov. 15th for $225. to the order of Raymond A. Klune in my care, being dividend #29 as per the enclosed dividend notice. Will you kindly check this up as to whether it represents the Griffith Company's total holdings of Can.

I am sending a copy of this letter to Mr. Klune, for his information.

Very truly yours,

AHTB:CDM
Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1666
CABLE ADDRESS
"PEMBAN"

November 18th 1929.

Miss C.M. Conway,
c/o D.W.Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Miss Conway:

I have another letter from Mr. Klune stating that Mr. Griffith wishes to sell his house in La Grange, Ky., "not the old family home which he has in mind but the other one". With this instruction to sell he enclosed a letter addressed to Mr. Griffith from the tenant, Nell F. Dunaway. From the contents of Klune's letter and Mrs. Dunaway's letter I cannot tell whether she lives in the old family home or in the other one. Do you know? Have you any records of the property in which Mrs. Dunaway resides so that I may get a proper appraisal of the same if it is not the old family home and in case Mrs. Dunaway does live in the old family home we should get a description of the house Mr. Griffith wishes to sell and it may well be that Mrs. Dunaway may purchase that, for she seems to be insistent on purchasing a home.

Very truly yours,

Albert H.T. Banzhaf

AHTB:GDM

11/19/29

TO MR. SCHENCK FROM MR. GRIFFITH

The following is an excerpt from our contract which defines the extra services for which I have been receiving One Thousand ($1000) Dollars a week-(with the exception of fourteen (14) weeks following "Lady of the Pavements") - and which I am entitled to continue to receive under the terms hereof.

> "(b) In addition to the services provided in sub-division (a), Cinema further hereby engages and employs Mr. Griffith to supervise and assist in the production of such other motion pictures and to render such services in connection therewith as Cinema may require and/or designate; it being intended that Mr. Griffith's duties so in supervising or assisting in the production of such pictures other than the aforesaid series of five (5) consecutive motion pictures, shall at all times be such and of such character as Cinema shall designate, said services to include, but not to be restricted to, the type of services described in subdivision (a) hereof, as "director's services", and Mr. Griffith agrees to carry out and fulfill all instructions given him by Cinema during the period of this agreement, as herein provided.
>
> The services referred to or described in this sub-division (b) shall for purposes of this agreement be referred to as "other services" and the other motion pictures (other than the aforesaid series of five (5) consecutive motion pictures) referred to in this sub-division (b), shall at Cinema's option include such other motion pictures produced and/or financed by Cinema or Mr. Joseph M. Schenck or by any producing company owned or controlled by the said Cinema and/or Mr. Schenck or in which they or either of them are financially interested.
>
> The parties intend that the services to be rendered pursuant to this sub-division (b) shall, however, not interfere with the services to be rendered pursuant to sub-division (a) hereof during the actual production of the motion pictures referred to in sub-division (a)".

Since this agreement has been effective, I have always been available and willing to render such services as described above as Art Cinema may have required or designated. The fact that they have not required nor designated such services does not relieve them of their liability to pay me the stated compensation therefor.

Furthermore, this compensation cannot be suspended during the period when I am engaged in the direction of my own pictures. The intention of the contract is clearly expressed in the last paragraph of the foregoing section therefrom.

The compensation for such extra services is fully covered on Pages 20-21 of the contract:-

> "SIXTH: COMPENSATION:-
>
> (a) Mr. Griffith shall receive a salary at the rate of One Thousand ($1,000.00) Dollars per week as full compensation for the so-termed "other services" to be rendered by him during the period of this agreement, which "other services" are more particularly referred to in sub-division (b) of Article Fourth hereof, commencing, however, on the date on which Mr. Griffith shall report for work pursuant to Article Fourth, sub-division (e), and payable thereafter weekly on Saturday of each week, except, however;
>
> (1) In the event that Mr. Griffith shall exercise his option, pursuant to Article Fourteenth hereof, to produce and finance any one of the five pictures referred to in subdivision - et cetera".

There is nothing therein contained which provides for a cessation of these payments because Art Cinema does not elect to avail themselves of the extra services which I stand - and have stood - ready to give at all times.

The reason for this attitude is, apparently, the poor showing of my recent pictures. This condition is granted but, on the other hand, if my pictures had been huge successes and I attempted to ease out of this agreement because of a better arrangement elsewhere, it would be considered not acting in good faith. The same reasoning applies in this case.

Further: - My last two pictures were released during the most critical period in the history of the business -- during the period of transition to talking pictures -- and there is no doubt in my mind that the pictures suffered box-officewise. However, I was certainly not responsible for that condition.

If an argument should be introduced that talking pictures have changed the business to the extent of its not being able to bear high salaries (all of which is irrelevant because the contract still applies), it is not true. Talking pictures have been doing more business per picture by a wide margin than silent pictures ever did. We have individual examples of this on our own program. The current financial reports of Paramount, Fox, and Warner's bear this out in an undeniable manner. Each reports income for current year thrity to fifty percent ahead of last year, with statements attributing such increases to the increased success of sound over silent pictures.

As stated in the first paragraph hereof, this payment of One Thousand ($1000) Dollars per week was discontinued for a period of fourteen (14) weeks while I was in New York after "Lady of the Pavements" was completed. We have allowed this. Under the terms of the agreement, "Abraham Lincoln"

should be classed as a "Big Picture", the compensation for which is One Houndred Forty Thousand ($140,000.00) Dollars. We made the concession of calling it a small picture for purposes of compensation and will only receive Eighty Thousand ($80,000.00) for it. Both of these items constitute a reduction of Seventy-four Thousand ($74,000.00) Dollars in the contractual compensation.

Inasmuch as we have already been working since July 20th on the story and will be working for many months to come, it does not seem fair to ask us to make further concessions in allowing you to discontinue the payment of One Thousand ($1,000.00) Dollars per week, or in allowing you to deduct from the Eighty Thousand ($80,000.00) Dollars any payments already made at the rate of One Thousand ($1,000.00) Dollars per week.

However, in view of the situation as a whole and to settle the matter without further delay or dispute, we will make a further concession in accepting the continuance of the payment of One Thousand ($1,000.00) Dollars per week for the remaining nineteen (19) weeks over which the balance of the Eighty Thousand ($80,000.00) will be paid. It will be understood, of course, that any sums already paid at the rate of One Thousand ($1,000.00) Dollars per week are not to be deducted from the Eighty Thousand ($80,000.00) Dollars to be paid and also the nineteen (19) weeks still to be paid under this proposal are to be in addition to the Eighty Thousand ($80,000.00) Dollars. At the end of nineteen (19) weeks you may discontinue entirely said payment of One Thousand ($1,000.00) Dollars per week, and at the completion of this picture we will mutually relieve one another of the continuance of the present contract, with the exception, however, of the payment of any monies which may become due me in the future under the percentage of profits clause.

19 weeks commencing M/B Nov. 23, 1929

5 weeks in 1929
14 weeks to Jan 5-30

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

November 21, 1929

Mr. A. H. T. Bahzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

The Difficulty which I wired you about last week between Art - Cinema and ourselves has been settled along the lines of the enclosed memorandum. There were a lot of pros and cons before this settlement was arrived at and it took a good deal of patience on the part of Mr. Griffith to follow the advice which you and Mr. Epping wired us. You will note in the last paragraph we agree that the contract shall cease at the conclusion of the present picture, if it is so desired by all concerned. Mr. Griffith felt that he was serving the best interests of all concerned in making this arrangement, and I agree with him. It, of course, is now obligatory for him to make a knock-out of a picture. If he does, he wont need to worry about a contract because I believe Art-Cinema Corporation will be first in line to be after him. On the other hand, if he doesn't make a good picture, the attitude which was so clearly expressed during the last two weeks will be expressed again to a much more disagreeable extent I am afraid - so that, by concluding the agreement at the end of this picture, I believe we are doing the proper thing and, at the same time, making a gesture which can not fail of recognition. Mr. Griffith fully realizes what we are doing and is more determined than ever now that "Abraham Lincoln" shall be a great picture.

As mentioned before, this arrangement has been agreed upon by both Mr. Schenck and Mr. Griffith, however, Art-Cinema's attornies out here are drawing this arrangement up in proper legal form and I will send it to you for your perusal and signature just as soon as I receive it. I hope you agree with the manner in which we have settled this, particularly in as much as there seemed no other way out. If we had accepted their ultimatum, it would have

meant that we would have received $60,000.00 less on this picture than we will have received under the present arrangement. You can readily see that by concluding the five pictures under the contract we would actually be receiving only $20,000.00 more for the fifth picture than we are receiving by concluding the agreement with the fourth picture. I hope I have made myself clear.

Everyone seems to understand each other much better now and Mr. Griffith left for New York last night to see Stephen Vincent Benet, a playwright, who has already practically been signed to polish up the dialogue and collaborate with Mr. Griffith on the completion of the story. It also seems quite certain that Walter Houston will play the part of Abraham Lincoln. This, however, is not public information yet but I expect the deal will be concluded while Mr. Griffith is in New York. We have been taking tests this week and the results indicate to us that the casting of some one for the part of Abe is probably the most difficult task that any one in the industry has as yet been confronted with.

I would have wired you of the settlement with Art-Cinema if it had not been that Miss Conway called me on the long distance phone Tuesday night. I asked her to explain it to you and to tell you that I was sending the details by mail. I also instructed Miss Conway to give you a check for $1400.00 on Wednesday and a similiar check every Monday for a period of nineteen weeks. In the mean time we will have to begin thinking up excuses to give to the opposition at the end of the nineteen weeks period.

Incidentally, the day that Mr. Griffith and I spoke to you and Mr. Epping over the long distance phone, I thought the time had come when Mr. Griffith should know about our receiving the tax money - especially if he were to discuss our investment status intelligently with you and Mr. Epping and, furthermore, to keep ourselves from being branded forevermore as eternal liars. Unfortunately, at that particular moment, our investments showed a loss and I explained clearly to Mr. Griffith that I was responsible for the purchase of these and still had the courage of my convictions in the face of perhaps the most disastrous bear market in the history of the New York Stock Exchange, to think that we could make money on all of them. Never-the-less, his first few words to you were in the nature of criticism for having made these purchases without consulting him. I dont want you to think I passed the buck on this because I did not and I told Mr. Griffith so. When the conversation ended, he said: "Oh, well, it isn't important. Banzhaf knows that I don't mean it". And he further expressed the opinion that he thought we did well.

Mr. Banzhaf - 3

The principal of the Wilcox mortgage which is in your name, matures in January. This was assigned by Wilcox to Pomona College and they have made inquiry regarding the payment of the principal when it becomes due. Of course, we will not be able to pay this and I am going to go down to Claremont to see the Treasurer of the College about re-newing it. It may be necessary to pay a small renewal bonus on it. To make it easier for me, I wonder if you would please send me a letter to show to the Treasurer that I have your authorization to act in the matter.

How did you make out in the market? Have you still got Miami? I was so nearly cleaned out myself that I nearly shiver when I think of it. Regardless of family connections, et cetera, I sold my Miami this week and switched to Continental Can which, I felt, at current prices, was a better buy. I dont feel that there is any hurry necessary in the purchase of securities in this market because it will probably be some time before it starts to sky-rocket again - regardless of the obvious sound condition of business.

With best wishes, I am

Sincerely,

Raymond A. Kline

~~Raymond A. Kline, Treasurer~~
~~D. W. Griffith, Inc~~

Enc -
RAK:J

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Nov. 25th, '29.

Dear D.

I was sorry I did not see you before you left Hollywood. I have been worried thinking you might have called me while I was out.

I engaged Miss Helen Ward to teach me the part and have been very busy studying

D. dear, you will not engage anyone else for the part until you see me again will you? Oh please, please, think of me and give me one more chance. If I please you in the part my whole future is established.

I get blue when you are out of town even if I don't see you often when you are here. I wish you happiness and all success.

Affectionately,
Lillian

7178 Hawthorne Ave.

She really is wonderful and seems enthusiastic over me and very complimentary in regards to my future. She thinks I have talent and feels sure of success for me.
I really feel now that I have a beautiful idea of the part and will be very happy if you will give me the chance you spoke of — another test.

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1668
CABLE ADDRESS
"PEMBAN"

November 29th 1929.

Miss C.M. Conway,
c/o D.W.Griffith, Inc.,
729 Seventh Avenue,
New York City.

Dear Miss Conway:

Enclosed herewith please find check to the order of the Griffith Corporation for $5,000. drawn by Edgewater Point Inc. under date of November 29th for the release of two lots #74 and 75. Will you kindly credit the same on the principal amount of the balance of the mortgage now due and figure your interest charges accordingly.

Thanking you for your attention to this matter, I remain

Very truly yours,

Albert H. Banzhaf

AHTB:GDM
Enc.

105

December 2, 1929.

Miss C. M. Conway,

New York, N.Y.

Dear Miss Conway,

I am enclosing herewith check of The First National Bank, No. 4655 in the sum of $300.00, drawn to the order of Raymond A. Klune.

Yours very truly,

AHTB KM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE PULLMAN COMPANY

PASSENGER DEPARTMENT

H. P. CLEMENTS,
PASSENGER TRAFFIC MANAGER
E. P. BURNS,
GENERAL PASSENGER AGENT
E. A. DAVENPORT,
G. V. KURZ,
ASS'T GEN'L PASSENGER AGENTS

CHICAGO, December 3,1929.

Claim L-1199.

D.W.Griffith ,Inc.
Att: C.M.Conway,Asst. Treas.
729-7th Ave.
New York, N.Y.

Dear Sir:

This office has been in receipt of a file of correspondence in connection with the theft of two of this Company's tickets from Mrs. Raymond A.Klune, who I understand is the wife of one of your officials. We have developed that our tickets concerned in the case were for a drawing room New York to Chicago,August 5th and a compartment Chicago to Los Angeles August 6th.

We have developed that there was no additional fare paid for the space occupied between New York and Chicago and that Mrs. Klune was carried without any ticket for her accommodations between those points, but as our investigation has shown that the ticket for that accommodation has not appeared in our collections thru any channels our accounts are protected for that trip. For service Chicago to Los Angeles,however, we find that on arrival in Chicago a new ticket for a compartment was furnished Mrs. Klune and I further understand that the payment for the second ticket was made by your office. Therefore, as our investigation has confirmed that the original ticket sold in New York City for a compartment Chicago to Los Angeles has not appeared in our collections thru any channels we can refund the full amount paid for it, which is $66.75 including the railroad company's surcharge. Our voucher for that amount in your favor will reach you direct from our Treasurer.

Yours truly,

A. P. Clements

Passenger Traffic Manager.

20-3

What about balance of claim

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

(05).

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Main Office, 608-610 South Spring St., Los Angeles, Calif. Always Open 1929 DEC 4 PM 8 14

ST102 30 NL COLLECT=SANTAANA CALIF 4

ALBERT GREY= C167 .30 HD

ANS DATE HD HOLLYWOOD CALIF=

MOTHER WAS SO ANXIOUS TO HELP HOLD DOWN EXPENSES BUT IS EXHAUSTED HOPES TO BE RESTED SUFFICIENTLY IN A COUPLE WEEKS TO TAKE HOLD AGAIN HAVE SECURED NURSE FOR $35 A WEEK SEND CHECK IN MY NAME AUNTIE DOING NICELY IS SO PROUD OF HER BROTHERS LOVE=

RUTH.

$35.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Phone GRanite 8111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Dec 6th

Dear Miss Conway -

Am enclosing income tax notice I wish you would see Mrs Pence and see what can be done I can't handle this until I return to New York and it looks like after the first of the year before I can get away -

Thanks in advance

Yours

A G Grey

File in safe with common stock

To:

Messrs. Joseph M. Schenck, Arthur W. Kelly, Albert H.T. Banshaf, Nathan Burkan, Dennis F. O'Brien and Harry D. Buckley.

We, the UNITED ARTISTS CORPORATION, of Delaware, U.S.A., under our corporate seal, authorize and request you, with regard to any dividends declared by the United Artists Corporation Limited, of Film House, Wardour Street, London, W.1., to assent to any such dividends being paid direct to our credit with the said English Company, it resting between the said English Company and ourselves as to how the proceeds of same are to be dealt with, it being no concern of yours how they are dealt with. Accordingly, we, being the beneficial owners of every share in the said English Company, hereby indemnify you in acting and assenting in pursuance of our request and authority as above mentioned.

IN WITNESS WHEREOF, UNITED ARTISTS CORPORATION has caused this instrument to be executed by Harry D. Buckley, Vice President, and Arthur W. Kelly, Treasurer, its duly authorized officers, and its corporate seal to be hereunto affixed this 10th. day of December , 1929.

UNITED ARTISTS CORPORATION

By

Vice President

Treasurer

ATTEST

Sumner W. Taylor
Assistant Secretary

OFFICERS
President
WILLIAM C. DE MILLE
Vice-President
CONRAD NAGEL
Secretary
FRANK WOODS
Treasurer
M. C. LEWIS
Assistant Secretary
LESTER COWAN

Past President
DOUGLAS FAIRBANKS

DIRECTORS
JEAN HERSHOLT
MARION DAVIES
CONRAD NAGEL
FRED NIBLO
WILLIAM C. DE MILLE
FRANK LLOYD
M. C. LEWIS
IRVING THALBERG
WILLIAM LE BARON
G. GAUDIO
NUGENT H. SLAUGHTER
J. T. REED
WALDEMAR YOUNG
JANE MURFIN
BENJAMIN GLAZER

ROOSEVELT HOTEL,
7000 HOLLYWOOD BLVD.

TELEPHONE:
GRANITE 8154

HOLLYWOOD, CALIFORNIA

December 16, 1929.

Mr. D. W. Griffith,
c/o United Artists Studio,
Hollywood, California.

Dear Mr. Griffith:

The Academy desires to locate interesting historical photographs of the earlier days of the industry to be used in illustrating its forthcoming publication, "An Outline of The Motion Picture."

If you have, or know of others having such pictures, will you kindly notify the Secretary so that arrangement may be made to inspect them with a view to borrowing them for such a purpose?

Old "stills" are desirable, old film "clips," and any technical pictures of the earlier days are especially desirable. Personal portraits are not needed to the extent the others are.

Yours very truly,

Frank Woods

FW:J Secretary.

105

December 16, 1929

Department of Taxation and Finance,

Albany, New York.

Gentlemen,

We are enclosing herewith certified check drawn to the order of the New York State Tax Commission for $4,802.42, signed by D. W. Griffith, Incorporated, in payment of State Franchise tax assessed against said corporation for the year beginning November 1, 1929 and ending October 31, 1930, as per enclosed assessment bill.

This payment is being made with the reservation in D. W. Griffith, Incorporated to apply for refund, owing to an error made in the Franchise Tax report heretofore filed for the above period in that the amount of salaries paid to officers should have been reported in an amount reduced by $56,028.45. Claim for refund for the over-assessment will be filed in due course.

Yours very truly,

ROR KM
ENC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Senders are requested to write the message in CAPITAL LETTERS and PUNCTUATE the message.

Class of Service

This is a fullrate Telegram, or Cable gram, unless its character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1939 DEC 16 PM 4 34

SB390 16 NM=ND HOLLYWOOD CALIF 16

MISS C M CONWAY=

729 SEVENTH AVE NEWYORK NY=

XD 95

PLEASE WIRE IF DON SUTTON CHECK FOR RENT FIFTH FIFTH STREET APARTMENT HAS BEEN DEPOSITED THANKS=

A GRIFFITH GREY.

16th

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

EXTRACT FROM MINUTES OF DIRECTORS
of
UNITED ARTISTS CORPORATION

December 19,1928

Re: "Romance".

"5. With regard to the picture "Romance", Mr. Griffith on behalf of himself and his corporation, Miss Pickford on behalf of herself and on behalf of Douglas Fairbanks, and Charles Chaplin, on behalf of himself and his corporation, agreed to transfer whatever rights those producers had or have in and to the motion picture rights of "Romance" to the United Artists Corporation, and further agreed to release whatever claims the said producers had in and to the stock of Allied Artists Corporation, Limited, in consideration of the United Artists Corporation accepting sole and full responsibility for the payment of the deficit or loss sustained in marketing said picture and relieving the said producers of all further liability or responsibility upon their guaranties in connection with said motion picture "Romance".

Upon motion duly made, seconded and unanimously adopted, it was

RESOLVED, that the offer of D.W. Griffith, on behalf of himself and his corporation, Miss Pickford on behalf of herself and Douglas Fairbanks, and Mr. Charles Chaplin on behalf of himself and his corporation, to transfer, relinquish and quit claim to the United Artists Corporation all right, title and interest of whatsoever kind which the said producers may have in and to the motion picture rights of "Romance", together with all right, title and interest which said parties may have in and to the stock of the Allied Artists Corporation, Limited, in consideration of the United Artists Corporation assuming sole and full responsibility and liability for the deficit, or any part of the deficit, or the loss or any part of the loss, suffered or sustained

in the marketing of the motion picture entitled "Romance" and in further consideration of its relieving and releasing the said D.W. Griffith, Mary Pickford, Douglas Fairbanks, Charles Chaplin and the corporations hereinabove referred to from their guaranties in respect to said motion picture rights in "Romance", be and the same hereby is accepted;

and it is further

RESOLVED, that Mr. Dennis F. O'Brien, counsel of the corporation, be authorized to prepare the necessary instruments to effectuate the purpose and intent of the foregoing resolution, and the officers of the corporation are authorized to execute the same."

Form 1201A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED

TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Collect Dec. 20, 1929

Mr. A. Griffith Grey
c/o Mr. D. W. Griffith
United Artists Studio
1041 N. Formosa Ave.,
Hollywood, Calif.

Sutton check deposited sixteenth Also salary check Regards

C. M. Conway

196

LAW OFFICES OF
WESLEY M. MESSERSMITH
2 N. CHATSWORTH AVENUE
LARCHMONT, N. Y.

TELEPHONE LARCHMONT 2262-2263

REGISTERED

December 20, 1929

A. E. T. Banshaf, Esq.
130 West 42nd Street
New York City

Dear Mr. Banshaf:

Re: EDGEWATER POINT, INC. - REYBINE
CLOSING

The above entitled matter was duly closed today, and the Release delivered for recording. In accordance with my agreement with you, I enclose check for $25,000.00. Also check in payment of your bill.

Thanking you for the courtesies extended.

Very truly yours,

COUPON BOND
MADE IN U.S.A.

Form 1CT. 8-[illegible]

NOTICE OF [illegible] AND RECEIPT

DEPARTMENT OF TAXATION AND FINANCE
ALBANY, N. Y.

REFER TO

File No. A 734226

Date [illegible]/29

Notice is hereby given that there has been assessed against you the amount set opposite as a franchise tax under Art. 9-A of the tax law. It is due and payable on or before JANUARY 1, 1930. (OVER)

If dated subsequent to December 3, 1929, payable within thirty (30) days CERTIFIED CHECK should be made payable to and forwarded to STATE TAX COMMISSION, Albany, N. Y., with this form.

This notice must be returned at the time payment is tendered, as when properly signed it becomes a receipt for taxes. NO CHARGES ARE CONSIDERED PAID UNTIL CHECK IS SATISFIED.

David W. Griffity Corp.
130 West 42nd St.
New York City.

11/13 - NY

STATE FRANCHISE TAX
ON BUSINESS CORPORATIONS

(29)

For year beginning November 1, 1929
and ending October 31, 1930

TAXES, PENALTIES, ETC.

Tax based on income at 4½%	$
Tax, one mill on cap. stk....	
Minimum tax.....	10.00
Penalty for failure to file report on due date.....	
Interest.....	
Total due.....	
Credit.....	
Balance due.	

Received payment,

STATE TAX DEPT

By [illegible]
Assistant Deputy Commissioner (Over)

AUDITED

207

December 27th 1929.

Mr. Emil Jannings,
c/o Universum Film Aktiengesellschaft,
668 Kochstrasse,
Berlin, Germany.

Dear Mr. Jannings.

You may have forgotten all about your Gussie Moll Productions, Inc. which we incorporated for you on your first visit to this Country. We believe that before permitting this Company to lose its franchise we should advise you that this Company may be continued by paying the annual tax of $10. per year since its incorporation.

It may be that in the future you will find it a convenience to have this corporation in existence for the purpose of transacting business in this Country thru a corporation rather than in your individual name, otherwise if you do not desire to keep it in existence you may ignore the enclosed annual statement requested by the State of Delaware, then the Corporation will in due season become dissolved automatically by the operation of the Delaware laws for its failure to file reports.

With kindest regards and best wishes to you and Mrs. Jannings, I remain

Very truly yours,

AHTB:GDM
Enc.

D. W. GRIFFITH COLLECTIONS
MUSEUM OF MODERN ART FILM LIBRARY

THE MORRIS PLAN COMPANY OF NEW YORK

UNDER SUPERVISION OF THE STATE BANKING DEPARTMENT

INDUSTRIAL BANKING

MAIN OFFICE

68 WEST 42ND STREET

NEW YORK, N. Y.

December 27, 1920.

D. W. Griffith, Inc.,
1476 Broadway,
New York City.

In re: Sidney Clifford - B 22868 W

Dear Sirs :-

We are desirous of communicating with one Edward Byrnes, who, we understand, has been employed by you in the capacity of secretary. If possible we should like to ascertain his present place of employment and also his residence address.

Any information concerning this party which you may care to give us will be looked upon as confidential and its source not disclosed to anyone.

We are enclosing a stamped, self-addressed envelope for your convenience in replying to this inquiry and will ask that you accept our thanks in advance for your kind attention to the matter.

Yours very truly,

THE MORRIS PLAN COMPANY OF NEW YORK,

LEGAL DEPARTMENT

MUSEUM OF MODERN ART FILM LIBRARY

"W WESTERN UNION" Dec. 30, 1929.

DATE OF LETTER	CONTENTS	FOREIGN CURRENCY	DOLLAR VALUE
1/2/29	Brazil	[illegible]	$ [illegible]
2/22/29	"	[illegible]	14.27
"	England	[illegible]	6.47
"	Belgium	[illegible]	28.58
"	France	[illegible]	7.68
"	Spain	[illegible]	70.25
"	Italy	[illegible]	28.54
"	Mexico	[illegible]	8.47
3/9/29	France	[illegible]	16.05
"	Belgium	[illegible]	15.25
"	Spain	170.10	28.00
"	Italy	187.50	7.94
3/22/29	Brazil	140$000	16.68
4/12/29	Belgium	490	15.89
4/20/29	England	5-10-0	17.00
"	Brazil	200$000	26.54
"	France	700	27.55
"	Italy	650	28.99
4/28/29	Australia	55-15-0	165.04
4/26/29	Far East	1061.88	475.07
5/4/29	Porto Rico		54.80
5/11/29	Porto Rico		11.97
"	France	210	8.21
"	Spain	56	8/15
"	Italy	650	28.02
5/18/29	Brazil	476$000	26.56
5/21/29	Porto Rico		15.67
6/14/29	Brazil	258$180	28.81
"	Italy	140	7.85
"	Belgium	200	7.78
"	Spain	56	7.98
6/21/29	France	245	9.80
7/15/29	France	400	16.44
"	Belgium	910	25.88
"	Italy	175	9.10
"	Far East	88.65	25.61
"	Porto Rico		21.66
7/20/29	England	1-8-0	6.79
7/27/29	Brazil	290$500	34.88
"	Far East	824.54	144.28
8/3/29	France	210	8.22
"	Belgium	650	17.58
"	Australia	1-0-0	5.01
8/17/29	Belgium	200	7/79
"	Italy	490	25.64
"	Porto Rico		15.89
8/24/29	Brazil	60$000	44.06
8/24/29	?	?	16.60
8/31/29	Portugal	4650	260.04
9/7/29	Italy	140	7.88
"	Spain	98	14.89
9/14/29	Porto Rico		9/12
9/21/29	Brazil	548$100	40.94
20/5/29	Australia	0-15-10	5.54
10/12/29	Italy	157.50	8.24
"	Spain	31.50	4.64
"	Brazil	400$000	48.88
11/9/29	Porto Rico		11.40
11/16/29	England	2-10-0	17.09
11/23/29	Brazil	196$000	25.88
11/3/29	?	?	22.10
12/7/29	Belgium	280	7.84
"	Italy	70	3.67
12/24/29	Peru	1-4-00	5.80
12/21/29	Brazil	188$500	21.80

O. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

December 30, 1929.

The Morris Plan Company,
58 West 48nd Street,
New York, N. Y.

Gentlemen:

In reply to your inquiry of December 27th, we wish to advise that we do not know the present whereabouts of Mr. Edward Byrnes.

Mr. Byrnes was employed at our studio for several years, in various capacities, but not as secretary. His employment terminated when we sold our studio in Mamaroneck, N. Y., several years ago.

Very truly yours,

D. W. Griffith, Inc.

Asst. Treas.

CG/S

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ERNST, FOX & GANE
COUNSELLORS AT LAW
25 WEST 43RD STREET
NEW YORK

BERNARD H. L. ERNST
MELVILLE H. GANE
DAVID J. FOX

TELEPHONE BRYANT 0182-3187-8188
CABLE ADDRESS "ERNFOGA, N. Y."

December 31st, 1929.

D. W. Griffith, Inc.,
729 Seventh Avenue,
New York City.

Attention of Miss C. Conway

Dear Miss Conway:

I herewith return the statement of receipts of "One Exciting Night" for 1929. I have made two changes in the amounts received. The three items marked "No" were not received by me, to wit:

8/24/29,- - - - - - - - - -	-$16.60
9/21/29,- - - - - - - - - -	40.94
11/2/29 ,- - - - - - - - - -	38.17

I wish you would check these up and see whether they are coming to us.

Wishing you the compliments of the season,

Very truly yours,

David J. Fox

F:HLC
Enc.

Final

D. W. GRIFFITH, INCORPORATED

BALANCE SHEET AT DECEMBER 31, 1939

A S S E T S

CASH		$ 29,227.90
INVENTORY		
Ten negatives - nominal value	10.00	
Scenarios (Unproduced) at cost	5,600.00	5,610.00
ACCOUNTS RECEIVABLE		16,972.24
ACCRUED INTEREST ON MORTGAGES RECEIVABLE		6,750.00
BOND and MORTGAGE on REAL ESTATE AND OTHER INVESTMENTS		592,850.00
CASH VALUE LIFE INSURANCE		39,565.45
DEFERRED CHARGES to FUTURE OPERATIONS		48,600.00
FURNITURE and FIXTURES		750.00
EQUITY IN FILMS, GOODWILL, Etc.		846,955.50
DEFICIT		
At Beginning of Year	2,016,344.34	
Plus: Loss for Current Year	30,876.07	
	2,047,220.41	
Less: Surplus Adjustments	142,561.40	1,904,659.01
		$ 3,491,938.10

LIABILITIES and CAPITAL

LOANS	24,765.60
ACCOUNTS & NOTES PAYABLE	134,385.58
PRODUCTION INCOME - Received but not earned	49,586.97
CAPITAL STOCK - Represented by:	
121,693 shares Calss A stock of no par value (125,000 shares authorized)	
375,000 shares Class B stock of no par value	3,283,199.75
	$ 3,491,938.10

Submitted By -

Raymond Klune

TREASURER

Final

D. W. GRIFFITH, INCORPORATED

STATEMENT of

INCOME and PROFIT and LOSS FOR YEAR ENDING DECEMBER 31, 1929

INCOME FROM ALL SOURCES		114,307.96
GENERAL EXPENSES		145,184.03
LOSS FOR YEAR		30,876.07
CREDITS TO SURPLUS DURING YEAR		142,561.40
NET PROFIT AFTER SURPLUS ADJUSTMENTS		111,685.33

Submitted By:

Seymour Rein

TREASURER

D. W. GRIFFITH, INCORPORATED

BALANCE SHEET AT DECEMBER 31, 1929

A S S E T S

CASH		$ 29,227.90
INVENTORY		
Ten negatives - nominal value	10.00	
Scenarios	5,600.00	5,610.00
ACCOUNTS RECEIVABLE - Schedule A		16,972.24
ACCRUED INTEREST ON MORTGAGES RECEIVABLE		5,750.00
BOND and MORTGAGE on REAL ESTATE RECEIVABLE		295,350.00
OTHER INVESTMENTS		
U. A. Common Stock owned - nominal value	2,500.00	
Other Common Stocks owned at cost - Schedule B	295,000.00	297,500.00
CASH VALUE LIFE INSURANCE		39,563.45
DEFERRED CHARGES to FUTURE OPERATIONS		
Prepaid Life Insurance Premiums	1,500.00	
Rent Deposit	100.00	1,600.00
D. W. GRIFFITH - Salary Advance a/c		47,000.00
FURNITURE and FIXTURES		750.00
GOODWILL, EQUITY in FILMS, etc.		802,863.83
INCORPORATION EXPENSE - less Amount written off		44,091.67
DEFICIT		
At Beginning of Year	2,016,344.34	
Plus: Loss for Current Year - Schedule C	35,876.07	
	2,052,220.41	
Less: Surplus Adjustments Applicable to Prior Years	147,561.40	1,904,659.01
		$ 3,491,938.10

LIABILITIES and CAPITAL

LOANS	24,765.80
ACCOUNTS & NOTES PAYABLE	
Miscellaneous Accounts - Schedule D	134,385.58
PRODUCTION INCOME - Received but not earned	2,586.97
INCOME FROM ART CINEMA ------ Received but not earned	47,000.00
CAPITAL STOCK - Represented by:	
121,693 shares Class A stock of no par value (125,000 shares authorised).	
375,000 shares Class B stock of no par value	3,283,199.75
	$ 3,491,938.10

SCHEDULE A

ACCOUNTS RECEIVABLE

DETAIL IN NEW YORK

S C H E D U L E 3

OTHER COMMON STOCKS OWNED at COST

No. of Shares	Security	Cost per Share	Total
600	American Can	140-3/8	84,225.00
200	New Haven	112-21/22	22,915.00
310	Consolidated Gas	114-1/5	35,400.00
300	Continental Can	68-1/4	20,475.00
200	Standard Oil of California	71	14,255.00
1,000	Johns Manville	117-3/4	117,750.00
			295,000.00

S C H E D U L E C

D. W. GRIFFITH, INCORPORATED

STATEMENT OF INCOME AND PROFIT and LOSS FOR YEAR ENDING DEC. 31, 1929

INCOME		
Production Income	21,349.04	
Income from Art Cinema Corp.	19,000.00	
Miscellaneous Income	759.36	
		41,108.40
LESS: GENERAL EXPENSES		
D. W. Griffith Salary Expense	70,129.34	
General Salaries	31,211.67	
General Expense	9,429.64	
Advertising Expense	1,886.55	
Legal Expense	13,914.33	
Taxes	6,202.42	
Miscellaneous Distribution Expense and Prints	1,835.79	
Insurance Premiums (Life)	8,337.13	
Interest and Bonuses Paid	2,237.16	145,184.03
		(104,075.63)
ADD: SPECIAL INCOME		
Interest Received on Mortgages	17,050.43	
Other Interest Received	12,355.08	
Increase - Cash Value of Life Insurance	4,994.52	
Dividends Received on U. A. Preferred Stock	30,239.53	
Dividends Received on other Common Stocks	2,560.00	
Premium on Retirement - U. A. Preferred Stock	5,000.00	73,199.56
		(30,876.07)
LESS:		
Loss on expiration of option on "Cradle of Deep"		5,000.00
LOSS FOR YEAR		(35,876.07)
CREDITS TO SURPLUS DURING YEAR		
Portion of 1928 Salary of D. W. G. - waived	58,028.43	
Reduction of C. Dempster's Claim against Corp. taken as an expense in 1928	48,046.61	
Reserve for Federal taxes - reversed	3,000.00	
Refund of Federal Income Tax paid in 1920	38,486.36	147,561.40
NET PROFIT AFTER SURPLUS ADJUSTMENTS		111,685.33

S C H E D U L E D

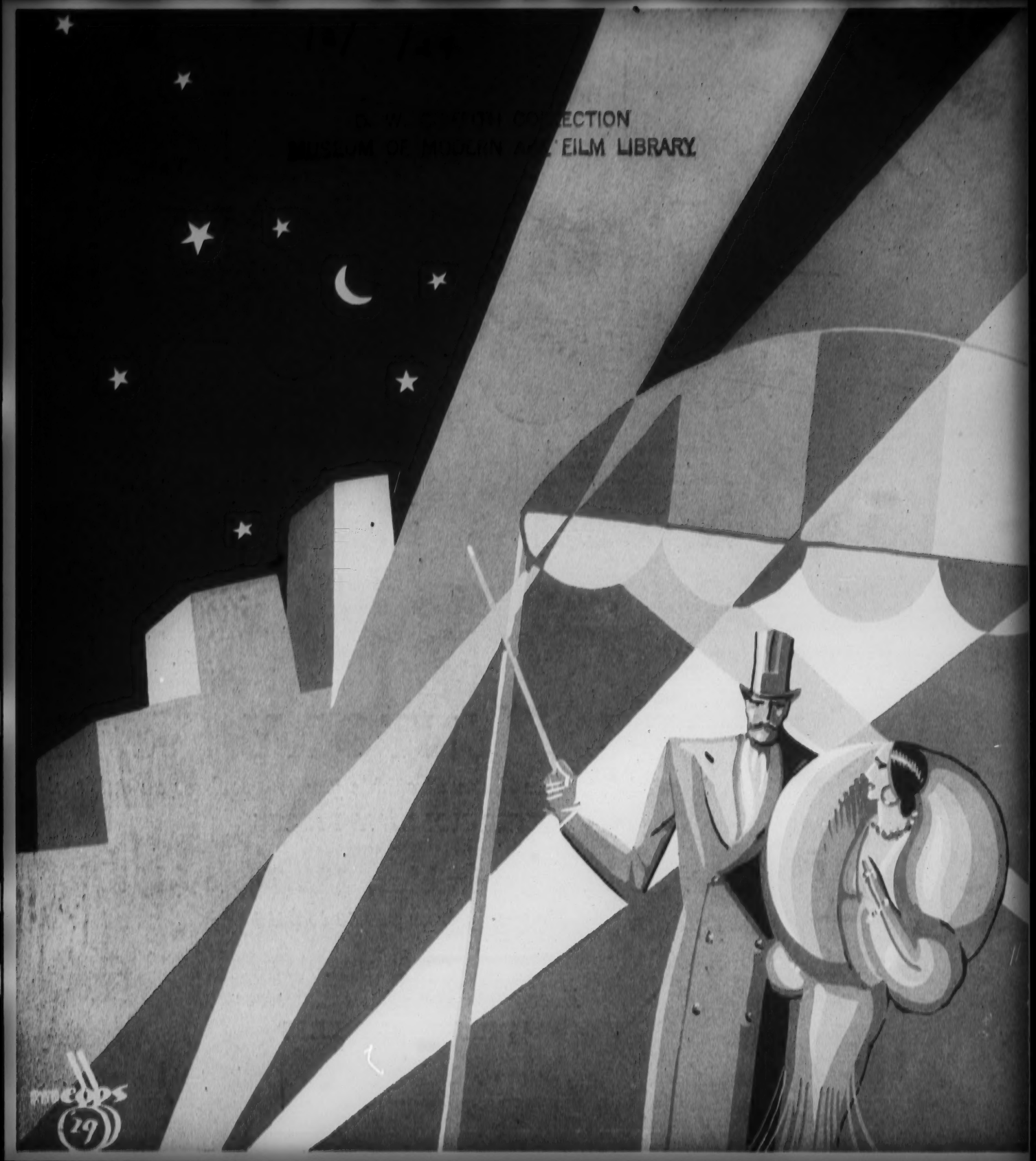
ACCOUNTS and NOTES PAYABLE

Miscellaneous Vendors	5,780.58
Greer, Crane and Webb	117,750.00
Suspended Accounts Payable	9,905.00
E. L. Lindeman	950.00
	$ 134,385.58

(E)(G)(E)(N)(E)(G)(E)(N)(E)(G)(E)(N)

HOLLYWOOD

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY



Roosevelt Hotel
Hollywood
December
1929

hollywood hi-lites

HARRY HAMMOND BEALL
Editor

Hollywood Hi-Lites is published monthly in the interests of the Roosevelt Hotel, Hollywood, Calif.

EVALYN D. WEINSTOCK
Managing Editor

Vol. 1, No. 12 DECEMBER, 1929 Price Fifteen Cents

roosevelt---social center of the famous

AND A GOLF CLUB SHALL LEAD THEM.

Here are America's foremost putters come under the influence of George Olsen in the Blossom Room on the Tenth, where they gathered to pay tribute to Leo Diegel, Walter Hagen and other famed golfers. Note performance of Leo Diegel, Walter Hagen, Horton Smith, Eugene Stark! Professional, eh what!

ANOTHER group of "night" successes was this month added to the already famous collection of memorable affairs that have conspired to make The Roosevelt the film capital's social center. A novel diversion has marked each event, and brilliant gatherings of noted folk have added their part to the enjoyment of each occasion.

The celebration of the second anniversary of Roosevelt Hotel activity consumed a whole week of nightly merry-making in the Blossom Room. Starting with "Old San Francisco Night" on Monday, the Eighth, the festivities culminated in a grand event on Saturday eve to which were bidden folks whose fame has helped spread the fame of Hollywood.

Coming early in the month was the "Follow Thru" night honoring the cast of that hilarious performance and simultaneously welcoming the return to Hollywood of Dorothy Dalton and her husband Arthur Hammerstein.

A succession of golfers parties complimenting the members of the American Professional Golf Association out here for the Hillcrest finals had their peak on the Eve of Tuesday the Tenth when stars of the stage and screen, the social element, and the sportsfolk came in full dress to pay homage to the champions of the little pill, Leo Diegel and Walter Hagen.

"Griffith Night" on the Eve of Monday the Sixteenth was the incentive for an inspired gathering of old time favorites who came to honor the master producer "D. W." George Olsen and his band added to their popular repertoire, strains of The Past—old melodies of Griffith's early pictures.

Those who have enjoyed the various "nights" include: Mr. and Mrs. Arthur Hammerstein, Mrs. Dustin Farnum, Mr. and Mrs Anthony Bushell, Mr. and Mrs. Lou Fields, Mr. and Mrs. James Starr, Lew Cody, Buster Collier, Harry Richman, Allan Kearns, Al. Christie, Eddie Sutherland, James Hall, Frank Orsatti, Paul Whiteman, Mr. and Mrs. William Beaudine, Mr. and Mrs. Reeves Eason, Mr. and Mrs. Denison Clift, Leo Morrison, Grant Withers, Louella Parsons and Dr. Harry Martin, Margaret Ettinger, Charles Wakefield Cadman, Mr. and Mrs. Fred Niblo, Mr. and Mrs. Eric Von Stroheim, and hosts of others.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at HOTEL ASTOR, N. Y.

1929 Jun.

N72 21 COLLECT 6 EXTRA=HOLLYWOOD CALIF 5 724P

D W GRIFFITH, HOTEL ASTOR=

44 & BDWAY=

PLEASE GRANT REQUEST IN MY LETTER BY WIRE SITUATION REQUIRES IMMEDIATEL ACTION KINDEST REGARDS=

LILLIAN 7178 HAWTHORNE AVE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

This Agreement and Lease made this

day of One thousand nine hundred and BETWEEN THE WESTERN ELECTRIC COMPANY LIMITED having its registered office at Bush House Aldwych in the County of London (hereinafter called "the Company") of the one part and
of in the County
of (hereinafter called "the Exhibitor") of the other part

WHEREAS the Exhibitor is or proposes to become the owner or lessee of a theatre known or to be known as at
in the Town of in the County of (hereinafter called "the Theatre")

AND WHEREAS the Exhibitor is desirous of installing in the Theatre the equipment described in the Schedule hereto (hereinafter called "the equipment") for the purpose of the electrical reproduction of sound from sound records independently of or in synchronism with or as incidental to the exhibition of motion pictures

AND WHEREAS the Company has agreed to lease the equipment to the Exhibitor upon and subject to the conditions hereinafter contained for and during a term of Ten years commencing on the day when the Company notifies the Exhibitor that the equipment is complete and ready for public operation (hereinafter referred to as "the completion date")

NOW THIS AGREEMENT WITNESSETH that in consideration of the mutual covenants herein contained it is hereby agreed by and between the parties hereto as follows:—

1. SUBJECT to the Exhibitor being or becoming owner or lessee of the Theatre the Company shall procure and instal the equipment in the Theatre and lease the same to the Exhibitor for the purpose aforesaid and for the said term and subject to the conditions hereinafter contained The Company expects to complete the installation of the equipment for public operation on or before the proposed date specified in the Schedule hereto but shall not be liable for any delay whatsoever provided the Company shall have used reasonable despatch in procuring the manufacture delivery and installation of the equipment.

2. THE Exhibitor shall obtain at his own expense from all persons having an interest in the Theatre or in the land or premises on or in which the Theatre is situate and from Government and local authorities every consent and licence necessary for the installation of the equipment and the public operation thereof for the purpose aforesaid during the said term and the Exhibitor shall indemnify the Company against all damage (including costs as between solicitor and client incurred by the Company in or in expectation of legal proceedings against or by the Company for the protection of its interests) arising from failure to obtain any such consent or licence.

3. PRIOR to and during the installation and testing of the equipment and throughout the said term the Exhibitor shall observe and perform or cause to be observed and performed all laws and regulations by whomsoever made or imposed relating to the use and operation of the equipment and all requirements of any company or underwriters insuring the Theatre or the equipment.

4. THE Exhibitor shall by such time and in such manner as will enable the Company to instal the equipment by the proposed date referred to in Clause 1 hereof at his own expense equip and provide the Theatre with the following in so far as it is not already so equipped and provided (A) not less than two projection machines in good order and condition and of a type with which the equipment is designed to operate (B) suitable space properly ventilated for the installation of storage batteries and charging portions of the equipment (C) suitable support for horns (D) draperies for acoustic purposes properly placed and supported (E) suitable electric power and electric power wiring of suitable capacity with outlets conveniently situate for the supply of power to the equipment and the Exhibitor by the time and in manner aforesaid and at the like expense shall cause to be made all such reasonable changes alterations and modifications in the Theatre as may be necessary for the proper installation and accommodation of the equipment to the Company's satisfaction PROVIDED that if the necessary changes alterations or modifications involve such major structural changes in the building or are otherwise so extensive as to impose on the Exhibitor an unreasonable burden and if the Exhibitor shall before the completion date give written notice to the Company and at the same time pay all expenses incurred by the Company in respect of installation or otherwise in connection with this Agreement and Lease and re-deliver to the Company in good order and condition any part of the equipment which may then have been installed or placed within the Theatre this Agreement and Lease shall forthwith cease and determine.

5. THE Exhibitor shall provide suitable apparatus for the conversion of the electric power available at the Theatre to power of the voltage and frequency suitable for the operation of the equipment The Exhibitor may in writing within seven days after the execution of this Agreement and Lease notify the Company that the Exhibitor will instal such apparatus and will indemnify the Company against all loss from delay in the installation and operation of the equipment caused by the absence or unsuitability of such apparatus If the Exhibitor does not so notify the Company the Company shall sell to the Exhibitor the conversion apparatus specified in the Schedule hereto and the Exhibitor shall purchase the same and pay within thirty days of receipt of invoice the price of the said apparatus (including installation) in such Schedule specified On such payment the said apparatus shall become the property of the Exhibitor.

6. THE Exhibitor shall accept delivery at the Theatre of the equipment and of all material necessary for the installation thereof and at his own expense shall provide labour

for moving the equipment and the said material according to directions given by the Company and shall provide proper storage therefor pending and during the installation and provide operators at all reasonable hours during the testing and adjusting of the equipment.

7. THE Exhibitor shall do all such things as may be necessary to insure the satisfactory working of the equipment and to prevent damage to the business reputation of the Company and of the Exhibitor by imperfect working or by the use of unsuitable records and to prevent the possible infringement of patent rights by unauthorised use of the equipment.

8. THE Exhibitor shall not fix or attach the equipment or any part thereof to the Theatre by nails screws bolts and nuts or otherwise but shall at all times cause the equipment as to every part thereof to be held or steadied in such manner as the Company shall from time to time prescribe The Exhibitor shall obtain from the landlord of the Theatre and on the date hereof shall hand to the Company a binding and unconditional undertaking executed by such landlord that the equipment shall notwithstanding the manner in which it may be held or steadied for working be deemed to be a loose chattel and that the said landlord will not distrain or attempt to distrain upon it.

9. THE Exhibitor shall bear and discharge promptly any and all rates taxes licence fees and any and all other charges of any Government or local authority charged or levied in respect of the equipment and shall promptly pay all rents rates and other outgoings payable in respect of the Theatre or in respect of this Agreement and Lease or the right to payments hereunder upon whomsoever assessed and shall take all other necessary steps to keep the equipment free from any distress levy execution seizure or other process of law or which would in any way involve the Company in making or contesting any claim to the equipment and shall indemnify the Company against all loss damage costs charges and expenses in connection therewith.

10. IN the event of any legal proceedings being commenced against the Exhibitor on the ground that the use by him of the equipment for the purpose and in the manner herein provided constitutes an infringement of any patent the Exhibitor shall forthwith inform the Company and hand over to the Company the sole control and conduct of any such proceedings and shall at all times give to the Company full information and all reasonable co-operation in connection therewith and full opportunity to defend such proceedings and the Exhibitor shall not incur any costs without the written consent of the Company first obtained which consent shall not unreasonably be withheld and the Company shall control and conduct such proceedings at the sole discretion and expense of the Company and shall indemnify the Exhibitor against any damages and costs awarded against the Exhibitor by the judgment in such action of a Court of competent jurisdiction not appealed against up to the amount which at the date of the judgment awarding such damages and costs the Company shall have received from the Exhibitor hereunder PROVIDED ALWAYS that if the infringement alleged in any proceedings brought against the Exhibitor shall arise from any use of the equipment in a manner not specified by the Company or from any use of the equipment in combination with any apparatus or thing not furnished by the Company the foregoing provisions of this clause shall not apply and the Company shall be under no liability in respect of such infringement unless the Company elects to treat the same as falling within this clause and to take over the conduct of any proceedings brought in respect thereof accordingly The Company shall be entitled at any time to substitute for any of the equipment or parts thereof other equipment or parts which the Company shall after test determine to be equally suitable such substitution to be made without additional expense or avoidable inconvenience to the Exhibitor Any equipment or parts so substituted shall be held by the Exhibitor upon the terms of this Agreement and Lease.

11. THE Company shall for a period of one week following the day upon which the equipment is first operated in public keep in attendance at the Theatre during the hours of performance and during such additional hours as may be necessary an engineer or other person skilled in the operation of the equipment and shall during the said term make periodical inspections of the equipment and from time to time make such minor adjustments and instal such spare and renewal parts and accessories as may in the Company's opinion reasonably be necessary for the satisfactory operation and maintenance of the equipment all of which shall be held by the Exhibitor upon the terms of this Agreement and Lease.

12. THE equipment shall at all times during installation and during the said term and until delivery thereof to the Company as herein provided be held at the sole risk of the Exhibitor If the Exhibitor shall not be in default in respect of any of the terms of this Agreement and Lease the Company shall in the event during the said term of the partial or total destruction of the equipment by fire or tempest at the Company's expense and so soon as reasonably may be either repair the equipment or at the Company's option instal equipment then manufactured by or for the Company as similar as possible to the equipment so destroyed Any repaired or substituted equipment shall be held by the Exhibitor in place of the equipment and upon the terms of this Agreement and Lease and any remaining parts of the equipment shall forthwith be surrendered to the Company.

13. THE Exhibitor shall keep the equipment in good and efficient working order and condition and shall use the same only for the purpose aforesaid in the Theatre and not elsewhere and shall at all times during the said term keep maintain and operate the equipment in the manner from time to time prescribed by the Company and in no other manner and shall not without the written consent of the Company first obtained move alter change or modify the equipment or add anything thereto or take anything therefrom or break the seal upon any part or collection of parts sealed by the Company or use the equipment in any manner in conjunction with any sound record or with any other device or combination of devices in any way related to the production or reproduction of sound

unless such sound records devices or combination of devices shall be of such a character that the equipment will operate properly reliably efficiently and with accuracy to reproduce sound of good quality and adequate volume from such record device or combination of devices or use any additional renewal or assembled parts for the equipment which may be required to put or keep it in repair unless such parts shall have been supplied by the Company If at any time any defect or faulty adjustment in the equipment develops other than a minor defect or faulty adjustment capable of easy and immediate remedy by the Exhibitor the Exhibitor shall notify the Company immediately and confirm the notification by letter to the head or one of the branch offices of the Company and shall refrain from further use of the equipment until such defect or faulty adjustment has been corrected The Exhibitor shall not sub-let or attempt to sub-let the equipment or allow the same to be used or operated by any incompetent person or any person not in the direct employ of the Company or the Exhibitor.

14. PRIOR to the first public use in the Theatre of the equipment with each film and/or sound record the Exhibitor shall cause such film and/or sound record to be run privately upon the equipment for the purpose of ascertaining that the equipment is in satisfactory condition and adjustment for such film and/or sound record.

15. THE Exhibitor shall permit the Company to have access to the Theatre at all reasonable hours including hours of performance for the purpose of installing and from time to time of inspecting the equipment and shall afford the Company full opportunities of making such adjustments and repairs of the equipment as the Company think necessary or desirable PROVIDED that the Company shall not unreasonably interfere with the performance in making such installations inspections adjustments or repairs.

16. (A) THE Exhibitor shall pay to the Company on the signing of this Agreement the initial payment specified in the Schedule hereto and within three days after the completion date the further payment therein specified.

(B) AS and by way of rent for the hire of the equipment the Exhibitor shall also pay to the Company throughout the term of the Lease hereby granted on or before the dates specified in the Schedule hereto the respective rents therein specified.

(C) THE Exhibitor shall forthwith and from time to time furnish to his bankers for the time being an order (in such form as the Company may from time to time prescribe) directing the payment in accordance with such order of the rents payable under sub-clause (B) of this clause and the Exhibitor shall not without the consent in writing of the Company revoke or countermand any such order so long as such rents continue to be payable The Exhibitor's compliance with the provisions of this sub-clause shall not operate to discharge him from his obligations under sub-clause (B) of this clause.

(D) THE Exhibitor shall also pay to the Company upon receipt of invoice the Company's ordinary charges as from time to time established for any additional equipment or spare or renewal parts or accessories furnished or supplied by the Company otherwise than in accordance with Clause 10 hereof and upon receipt of invoice shall pay for any services rendered and expenses incurred by the Company in connection with and for the benefit of the Exhibitor except for the regular periodical inspection and minor adjustment service hereinbefore provided for All additional equipment or spare or renewal parts or accessories so furnished or supplied shall be held by the Exhibitor as part of the equipment and shall remain the property of the Company.

17. THE Company shall not be responsible in any manner for any interruption of service or performances arising from any cause or for any defect or change of condition in the Theatre or in the equipment thereof or in the electric power supplied thereto or for any loss or damage to persons or property in or upon the said premises for any reason whatsoever The Exhibitor shall indemnify the Company against and save it harmless from any liability for injury to workmen whom the Exhibitor shall furnish to assist in the handling installing or operating of the equipment and from any liability to any persons or property resulting from negligence or wilful default of such workmen or from the working or use of the equipment or the electric power or apparatus or other accessories supplied or used in connection therewith.

18. THE Company may at its option by notice in writing addressed to the Exhibitor at his last known address or at the Theatre terminate this Agreement and cancel the Lease granted hereby (without prejudice to any claim for damages or for the recovery of any sums due to the Company hereunder or to any other remedy which the Company may have) upon the happening of any of the following events :—

(A) If the Exhibitor being a person or persons shall become bankrupt or make any composition or arrangement with creditors or being a company shall enter into liquidation voluntary or compulsory (except being solvent for the purpose of amalgamation or reconstruction).

(B) If the Exhibitor for any reason shall fail to pay any sum which he has hereby agreed to pay within seven days of such sum becoming due and payment within such time shall be of the essence of this contract.

(C) If the Exhibitor shall break any covenant on the part of the Exhibitor herein contained other than those falling within Sub-section (B) of this clause.

(D) Subject to Clause 21 hereof if the Exhibitor ceases to operate the Theatre.

(E) If the Exhibitor shall execute any mortgage assignment debenture bill of sale or other instrument which might directly or indirectly apply to the equipment or if any distress execution or attachment shall be levied or attempted to be levied upon the equipment or any part of it.

19. UPON the expiration or termination of this Agreement and Lease from any cause whatever the Company shall be immediately entitled to the possession of the equipment

free from all claims or demands whatsoever and the Exhibitor shall permit the Company to dismantle the equipment and shall forthwith at his own expense deliver the equipment complete and in good order and condition to the Company at such depot of the Company in Great Britain or Ireland as the Company may designate and to enable the Company to recover possession of the equipment in case of default by the Exhibitor under the preceding part of this clause the Exhibitor hereby grants to the Company its successors and assigns and such workmen or others as may be authorised by the Company or its successors or assigns for that purpose full and irrevocable licence right power and authority to enter upon the Theatre or any other premises where the equipment may for the time being be situate and into every part thereof where the equipment or any part thereof may be and to take possession of the equipment and take away the same at the cost risk and peril of the Exhibitor And the Exhibitor hereby for himself his heirs executors administrators and assigns agrees with the Company its successors and assigns and to the intent that this licence or right shall run as a burden binding the premises that the Company its successors and assigns shall at all times during the continuance of this Agreement and Lease or so long as the equipment or any part thereof shall remain or be in or upon the Theatre or any such other premises as aforesaid possess and be entitled to use and exercise such licence or right as aforesaid The Company shall also have the right in like manner to enter the Theatre or other premises as aforesaid and take away the equipment in the event of the Theatre or other premises as aforesaid being destroyed or damaged by fire or otherwise to an extent which in the opinion of the Company endangers the equipment In any such event the Exhibitor shall not be entitled to make any claim for damage on account of such removal or otherwise and the Exhibitor shall hold and save harmless the Company from and against any and all claims for damages by any parties whatsoever on account of such removal.

20. AFTER the expiration of Two years from the completion date the Exhibitor provided he is not in default in respect of any of the terms hereof may at any time upon not less than six months' written notice to the Company terminate this Agreement and Lease.

21. IF for any reason the Exhibitor ceases to be the owner or lessee of the Theatre the Company at the Exhibitor's written request either will consent to the assignment of the Exhibitor's rights under this Agreement and Lease to the new owner or lessee of the Theatre provided that such new owner or lessee and the Exhibitor shall be jointly and severally liable to the Company for the due discharge of all liabilities and duties hereunder and provided that such new owner or lessee is prior to such assignment approved by the Company or the Company will remove the equipment to and instal it in another suitable theatre satisfactory to the Company of which the Exhibitor shall be the owner or lessee PROVIDED that all expenses of such removal and installation shall be borne by the Exhibitor Save as aforesaid this Agreement and Lease shall not be assigned without the Company's written consent first obtained.

22. ALL equipment at any time furnished hereunder and also all tools drawings prints and written descriptions and instructions supplied by the Company are and at all times shall be and remain the sole and exclusive property of the Company and the Exhibitor shall not remove or obscure the Company's name or notice on any of the Company's property and shall give due notice in all programmes or by notices on the screen and by placards in or immediately outside the Theatre of the Company's ownership of the equipment.

23. IN so far as there may be embodied in the equipment or any part thereof inventions protected by letters patent belonging to the Company or under which the Company has a right to grant a licence this Agreement and Lease shall operate and take effect also by way of licence to the Exhibitor (but so far only as may be necessary for operating the equipment for the purpose aforesaid and subject to the conditions herein contained) to use such inventions by himself and persons for the time being in his direct employ Such licence shall be strictly personal to the Exhibitor The Exhibitor shall not at any time hereafter dispute or question the validity of any such letters patent or the novelty or utility of such inventions and shall not oppose any application for the extension of such letters patent.

24. THIS Agreement and Lease as herein set forth contains the entire understanding of the respective parties with reference to the subject-matter hereof and there is no other understanding agreement warranty or representation express or implied in any way binding extending defining or otherwise relating to the equipment or the provisions hereof or any of the matters to which these presents relate The Exhibitor admits that no agent or employee of the Company is authorised to alter or modify this Agreement and Lease in any way unless such alteration or modification shall be approved in writing by a Director of the Company or by such representative as may from time to time be designated in writing by the Company's Board of Directors.

25. THE term "the Company" shall include the said Western Electric Company Limited and its successors and assigns All conditions and agreements binding on the Exhibitor shall be binding on and enforceable against his representatives In the construction of this Agreement unless repugnant to the context the singular shall include the plural and the masculine the feminine and reference to the Exhibitor by the use of the words "he" "him" or "his" shall not prevent the same being applicable in the event of the Exhibitor being more than one person or a Company If the Exhibitor shall be more than one person and such persons shall execute this Agreement and Lease either individually or by a firm name such execution shall bind all of them both jointly and severally.

IN WITNESS whereof the parties hereto have signed these presents the day and year first above written.

284 a.

.....

.....

To WESTERN ELECTRIC COMPANY, LIMITED,

BUSH HOUSE,

ALDWYCH, LONDON, W.C.2.

IN CONSIDERATION of your agreeing with

(the lessee of the Theatre belonging to me and situate at

) to install in such

Theatre and to lease to him an equipment for the electrical reproduction of sound from sound records I HEREBY UNDERTAKE and agree that notwithstanding the manner in which such equipment or any part thereof may be held or steadied for working, the whole of the said equipment shall be deemed to be a loose chattel and that I will not distrain or attempt to distrain upon it or any part thereof AND I FURTHER GRANT to you and your successors and assigns full and irrevocable licence right power and authority to enter upon the said Theatre and every part thereof for the purpose of taking possession of and taking away the said equipment upon the expiration or earlier termination of the lease thereof, to the intent that this licence or right shall run as a burden binding the Theatre so long as the equipment or any part thereof shall remain or be therein.

Dated this day of 19 .

Address.....

.....

Dated this day of .

DEAR SIRS,

During the periods mentioned below please pay on every Saturday (or when Saturday is a Bank Holiday, the first business day thereafter) to the Guaranty Trust Company of New York, Bush House, W.C.2, for account of Western Electric Company Limited, and debit to our account the following amounts :—

Saturday the day of 192 to Saturday the day of 19 inclusive, £ (pounds shillings pence).

Saturday the day of 19 to Saturday the day of 19 inclusive, £ (pounds shillings pence).

In making each payment in accordance with this order kindly inform the said Guaranty Trust Company of New York that such payment is made on $\frac{\text{my}}{\text{our}}$ behalf.

Yours faithfully,*

* To be signed over a 2d. stamp in the same manner as cheques on the exhibitor's account are usually drawn.

(10/- Stamp.) 284 c.

Guarantee of Performance for Execution by a Limited Company.

To WESTERN ELECTRIC COMPANY LIMITED,
BUSH HOUSE,
ALDWYCH, W.C.2.

IN consideration of your furnishing at our request to .....
..... of .....
..... (hereinafter called "the Exhibitor") your equipment for the purpose of the electrical reproduction of sound from sound records independently of or in synchronism with or as incidental to the exhibition of motion pictures upon the terms of an Agreement and Lease of even date herewith and made between you of the one part and the Exhibitor of the other part we hereby guarantee the punctual and faithful observance and performance by the Exhibitor of the terms of such Agreement and Lease and in the event of his committing any breach of the terms thereof we will indemnify you and hold you harmless from the consequences of any such breach. We further agree that this guarantee and indemnity shall not be affected by any indulgence which you may allow to the Exhibitor as regards the fulfilment of the said terms or the giving of time to him for payment, and that it shall not be necessary for you before proceeding to enforce this guarantee and indemnity against us to take legal or other proceedings against the Exhibitor.

Dated the day of 192 .

THE COMMON SEAL of
LIMITED*
was hereunto affixed in the presence
of

.....*Director.*

.....*Director.*

.....*Secretary.*

* It is requested that a copy of the Memorandum and Articles of Association of the Guarantor Company be forwarded together with this Form after execution, and it will be returned after perusal.

THE SCHEDULE above referred to.

Description of Equipment :

Proposed date pursuant to Clause 1 : The Company expects to have the equipment ready for public operation on the day of 19 .

Initial payment pursuant to Clause 16 (A) (on signing) :

Further payment pursuant to Clause 16 (A) (within three days after completion date) :

Rent pursuant to Clause 16 (B) : Payable weekly on the Saturday following the completion date and on each Saturday thereafter throughout the said term The amount of each such weekly payment of rent shall be (A) as to the first payments and (B) as to each subsequent payment at the rate for the time being charged by the Company for similar equipment leased under similar conditions but not exceeding

Description of apparatus for conversion of electric current :

Price of conversion apparatus including installation :

SIGNED by.....
for and on behalf of the Western Electric Company Limited in the presence of

Witness :

Address :

Occupation :

.....
Director.

To be used when the Exhibitor is a Limited Company.

SIGNED by.....
for and on behalf of.....
.....
Limited in the presence of

Witness :

Address :

Occupation :

.....
Director.

To be used when the Exhibitor is a firm or individual.

SIGNED by the said.....
in the presence of

Witness :

Address :

Occupation :

.....
Exhibitor.

SIGNED by the said.....
in the presence of

Witness :

Address :

Occupation :

.....
Exhibitor.

DATED 19 .

Western Electric Company Limited

— AND —

Agreement.

S.L.S.S.—T43500

Talking Picture File
"Sound Film"
95

PART ONE
NEWS
SECTION

The

VOL. XLI. No. 16—10 Pages

TALKIE RIGHTS TEST CASE TO BE BROUGHT TO TRIAL

Appellate Court Rules on the "Alias Jimmy Valentine" Case

MUCH DEPENDS ON IT

Claimed That Talkie Rights Do Not Go with Silent Film Rights

What is a "talkie?"

Does the purchase of film rights, before talkies were introduced, include the right to make a sound film of the play?

Is a talkie of a play "unfair competition" with the dramatic stock rights?

All these important points and several more are involved in the suit that the Kirke La Shelle Company has brought against the Paul Armstrong Company and Phelan Boyle, attorney, for half of $13,500 which was paid the defendants by the Metro-Goldwyn-Mayer Pictures Corporation for the talkie rights to "Alias Jimmy Valentine."

It appears from a decision handed down in the Appellate Division of the Supreme Court yesterday that the plaintiffs have a good cause for action, for the high court affirmed the lower tribunal which denied a motion to dismiss the complaint in that it did not make out sufficient cause.

There is no dispute over copyright in this case, which is owned by the defendants. The Kirke La Shelle Company and the defendants entered into a contract to split the stock and dramatic revival rights to "Alias Jimmy Valentine" fifty-fifty. On the basis of this contract suit was brought. The plaintiffs contend that the contract, which was executed December 8, 1921, could not cover the sale of the talkie rights to the play as talkies were only introduced a few years ago. There is no dispute as to the sale of the silent film rights to the play. But the plaintiffs claim that they are entitled to one-half of the money received from the sale of the talking picture rights on the ground that such sale damaged their interest in the stock rights and was not contemplated by the contract or covered by it. The Supreme Court refused to dismiss the suit and the high court affirms that decision.

The suit is in the nature of a test case and is considered of great importance as film producers who acquired film rights to hundreds of old plays claim that they also have the right to make talkies of them. In many cases this has been done. The main point at issue is whether a talkie does not injure the stock rights to a play, in which the producer and not the owner of the copyright has an interest, and whether he is not entitled to compensation when the owner of the copyright sells the talkie rights to a film producer?

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

10M D. P.

105

D. W. Griffith, Incorporated
INTER-OFFICE MESSAGE

To _____ Date _____

From _____ Time _____

Reply to _____

Dear Mr. Banzhaf

The enclosed check for Lindeman is as per Raymond's advice from the Coast. We owe him $1550, you know.

The check for $750 to Raymond's account is in payment of ten shares of Consolidated Gas at 75, which we are to get by virtue of rights issued by them some time ago, right to purchase one share at $75 for every ten owned, and as we have 100 that entitles us to the ten at $75. The stock is selling currently at about 16c, so that's not such a bad buy, is it.

C. M. C.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Please make all replies on back of this memorandum.

PHONE GRANITE 5111

[1929]

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Ed:----

I sung my song and told my story about what a fighting guy you were in the interest of the Master, and Boy, he blushed and laughed and asked me to repeat how you had stood up and told them that they could call you "This Bird" but couldn't refer to Mr. G's representative in that way. Also how you talked with Joseph of the well known Schenks about not having that report on the Deadwood theater.

He said " Lindeman must have a lot of spunk. Well , that's just what we want. That man is a good man for us (this to Klune) and even if he goes a little strong, it will make the people there cautious about stepping on us and we can always smooth anything out here".

So the result was exactly as I outlined to you, and you are sitting well.

Amenclosing one dollar that I owe you.

What a relief it was to get out of that pot of steam. Ain't never goin to feel just the same towards N'Yawk again. Though there is rumbling here that I must go back for an indefinite stay. Nothing certain, however.

Will write more when I know more.

Battle opened here yesterday to ver low intake. I predicted before it opened that not so good, because this picture will have to make fertilizer to enrich Griffith box office name and counter-act the effects of last three, Royle, Satan and Drums.

Give my regards to Miss Conway , Grey , Jack etc!

Will pour out another letter anon.

Your'n fer sweat shirts and turkish baths.

Lloyd Kenaio

PHONE GRANITE 5111

J. V. Alexander
51-E-42nd St
Vand 1594

{1929?}
{Lindeman?}

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Ed:----

Am quite relieved to know that you can write.

Did you learn again...or had you known all along?

Unless pickings have been very good in your cluck and suit business, you will not be interested in my quotation on the ESTATE in Putnam County.

It is not a bee-hive that makes honey for hired hands. Wall street honey..that's the brand.

Suggest the best thing you can do is get in touch with a man who advertises farms up that way...named J. V. Alexander as I recall, and let him show you what is available.

I wouldn't tell Dempster about you. I hope the bitch is eaten up by taxes. Further I have some slight regard for you...having known you some years ago...and wouldn't wishm on you what you would get from trading with her.

I hear it is a dull season up that way,, and you ought to get some real bargain.

Stearns, who used to be with us, went about thirty miles further up than Brewster and bought a three hundred acre pxxxxx place with three houses, outbuildings etc..house beside creek, ten rooms etc for six thousand dollars.

I think values up that way will double and treble within five years. The land is as well worth one hundred per acre as it is twenty. I am holding our place for fifteen thousand, and think I will get it within three years. The taxes are slight and I feel the gamble is good.

Aeroplanes also will do plenty for that country.

You will see estates over all those hills.

And I own an entire hill top, or enough of it.

Sorry I can't let you in on a bargain.

Was delighted to hear Pat Campbell inherited heavy dough. Now marry Conway off to a millionaire, get a rich widow for yourself and things will be Jake all around.

Your'n

Lloyd

PHONE GRANITE 5111

[1929]

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Ray!----

Western Union called today and said they had ~~dixxx~~ discontinued all credit to your account, that is D. W. Griffith.

Hollywood office called later and said they had asked downtown office to withhold such action as they knew Mr. Griffith and knew his account was safe.

But the downtown office rule prevailed.

So you ain't goin to do no more telegrafin on credit...nor run any more account. Cash in advance from now on.

Your'n fer cheerful news.

Old Man Lloyd.

PHONE GRANITE 8111

[1927]

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Ray!----

If this deal for Warners goes through with benefit to Griffith stock, will you tip me off. I only want to handle a few hundred shares. Either I will put the money to your credit there or here, and you can do the buying and selling if you remain there to catch the market.

Epping is wild over delays to market deals from here. Incidentally he is hitting Agua Caliente at rate of two hundred per card. A head so far, ...but sensational for the old dutchman..what!

Cole reports you owe about seventy five on storage of Hispano and he needs money. Also he says you should have battery taken out and attended, or it will cost you money for new one. He has had no instructions to touch it, so waits your word. Better fix him up on money as he does need it badly.

Carl says frost raised devil with ranch and wind blew some of avocado trees out ofground. But that's all in a day's climate out here. After sleeping steadily for a week, my eyes at last are open. Alexanders oil wells have watered again.

Wire me about stock MY EXPENSE.

Best,

L Lloyd

PHONE GRanite 6111

[1929]

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Dear Ray!-----

As I wired last night, Brett here tells me the deal is certain to go through, as the bank auditors here have made a thorough survey in all companies and have found results O. K.

He says there is to be a big appreciation of value in the Art Cinema stock, and also the big stock goes as you know.

He tells me things have gone so far that future investments of money to be paid on deal already are outlined by One Eye.

Think you better grab yourself a hundred of Griffith ....that isIF YOU HAVE ALREADY BOUGHT MY TWO HUNDRED.

Then I will ballyhoo the stock out here, and I can do enough to pop it up at least three or four points.

Understand repo rt here Schenk is going to motor back. The boy must have taken a fancy to his goodyears.

Getting tanned.

How's Texas?

Bitzer in bad shape and I can't add him to my pension ~~li~~ list.

Hope wife and baby are satisfactory in health. Give the wife my regards.

Since Ann Furur departed, Jimmy Smith he no show up.

Bitzer broke, hungry and ejected from house. Tell D. W. Studio here has ruled him out.

Remember Bitzer.

Miles weighs 131...28 under normal.

Capt. Ralph would be good man to assist you on handling Texas. Lived in Texas..is close friend of officer charge Army post there etc.

Your'n fer continuity

Lloyd

PHONE GRanite 5111

[1729]

D. W. GRIFFITH PRODUCTIONS

UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

Dear Ray!----

Agua Caliente is firty.....and prosperous.

Every time a rebel shoots a gun, the "takings" increase.

Revolution only kelps it.

Everyone here most cordial. You in east and I are still on pay-roll indefinitely with no idea of lay-off.

So they say here.

Schenk reported starting back this Sunday.

This place "feels" good...ie Hollywood..not studio.

Baby so glad to see me she said she would ask her Sunday school teacher to let me come to class...that being highest favor she could imagine.

Ann looks like million plus.

Jimmy plump and pleasant.

Miles looks like the ghost of a nightmare. If Texas goes throggh he is very valuable as he has made real study of that country and its history.

And this country looks great to me.

Best,

Lloyd

PHONE GRanite 5111

[A29]

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

Dear Ray!----

Am today depositing the last purchase to your credit. Will you kindly confirm whether or not the 100 at three was mere buying and selling my own stock.

You are too expensive a broker for me. Buying at three when the market was two and one half days before and days after was unusual; but Monday when I sent the wire to you, Alexander telephoned the bank from our office at the same time and got his stock through the bank at two and one half while Jimmy and I paid 17 1-2 per cent more, or two and 7-8. The first purchase was twenty per cent above what the market had been for days.

Agua Caliente seems very stable. The Bowman crowd has compromised the argument with Coffroth. As a result Bowmanm, Long, Crofton and Coffroth all share equally in the new track at Agua Caliente, the Tia Juana track to be dismantled.

Unless they were quite certain of long security, they wouldn't go into so expensive a development.

Unfriendly publicity is everywhere here regarding Cradle of Deep. The purchase price at least should be cut.

Very bright sun and very warm days...straw hats and tan.

The Californian

Love.

Form 1120
TREASURY DEPARTMENT
INTERNAL REVENUE SERVICE
(Auditor's Stamp)

CORPORATION INCOME TAX RETURN
For Calendar Year 1929

File This Return with the Collector of Internal Revenue for Your District on or Before March 15, 1930

PRINT PLAINLY CORPORATION'S NAME AND BUSINESS ADDRESS

DAVID W. GRIFFITH CORP.
(Name)

130 WEST 42nd STREET
(Street and number)

NEW YORK, NEW YORK
(Post office and State)

Date of Incorporation DECEMBER 13, 1913

Under the Laws of what State or Country

Page 1 of Return

File No.

Serial Number
(Auditor's Stamp)

Cash Check M. O. Cert. of Ind.
First Payment

$
Carried

As

Kind of Business Rental of motion pictures - no business done / *Is This a Consolidated Return of Two or More Corporations?* No

Item and Instruction No.	GROSS INCOME											
1.	Gross Sales from Trading or Manufacturing, Less Returns and Allowances					$						
2.	Less Cost of Goods Sold:											
	(a) Inventory at beginning of year	$										
	(b) Merchandise bought for sale											
	(c) Cost of manufacturing or producing goods (From Schedule A)											
	(d) Total of lines (a), (b), and (c)	$										
	(e) Less inventory at end of year											
3.	Gross Profit from Trading or Manufacturing (Item 1 minus Item 2)					$						
4.	Gross Profit from Operations Other Than Trading or Manufacturing. (State source of income):											
	(a)											
	(b)											
	(c)											
5.	Interest on Bank Deposits, Notes, Mortgages, and Corporation Bonds											
6.	Rents											
7.	Royalties											
8.	Profit from Sale of Real Estate, Stocks, Bonds, and other Capital Assets (From Schedule B)											
9.	Dividends on Stock of Domestic Corporations											
10.	Other Income (including dividends received on stock of foreign corporations). (State nature of income):											
	(a)											
	(b)											
	(c)											
11.	TOTAL INCOME IN ITEMS 3 TO 10									$		
	DEDUCTIONS											
12.	Compensation of Officers (From Schedule C)					$						
13.	Rent on Business Property											
14.	Repairs (From Schedule D)											
15.	Interest											
16.	Taxes (From Schedule E)											
17.	Losses (From Schedule F)											
18.	Bad Debts (From Schedule G)											
19.	Dividends (From Schedule H)											
20.	Depreciation (resulting from exhaustion, wear and tear, or obsolescence) (From Schedule I)											
21.	Depletion of Mines, Oil and Gas Wells, Timber, etc. (Submit schedule, see Instruction 21)											
22.	Other Deductions Not Reported Above. (Explain below, or on separate sheet):											
	(a) Salaries and wages. (Not included in Item 2, 12, or 14 above)											
	(b) Net Loss for prior year. (Submit schedule)											
	(c)											
	(d)											
	(e)											
	(f)											
23.	TOTAL DEDUCTIONS IN ITEMS 12 TO 22									$		
24.	NET INCOME (Item 11 minus Item 23)									$		

COMPUTATION OF TAX

25.	Net Income (Item 24 above)	$				28.	Income Tax (12% of Item 27)	$			
26.	Less Credit of $3,000 (for a domestic corporation having a net income of less than $25,360)					29.	If net income of domestic corporation is less than $25,360, enter the amount over $25,000				
27.	Balance (Item 25 minus Item 26)	$				30.	Total Tax (Item 28 plus Item 29)	$			
31.	Less: Income Tax Paid at Source. (This credit can only be allowed to a nonresident foreign corporation)					$					
32.	Income Tax Paid to a Foreign Country or U. S. possession by a domestic corporation (see Inst. 27)										
33.	Balance of Tax (Item 30 minus Items 31 and 32)							$			

An amended return must be marked "Amended" at top of return

Checks and drafts will be accepted only if payable at par

1—18105

SCHEDULE M—BALANCE SHEETS (See Instruction 4S)

Items	Beginning of Taxable Year		End of Taxable Year	
	Amount	Total	Amount	Total
ASSETS				
1. Cash		$		$
2. Notes receivable				
3. Accounts receivable	$		$	
Less reserve for bad debts				
4. Inventories:				
Raw materials	$		$	
Work in process				
Finished goods				
Supplies				
5. Investments (nontaxable):				
Obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia	$		$	
Securities issued under the Federal Farm Loan Act, or under such Act as amended				
Obligations of the United States or its possessions				
6. Other investments:				
Stocks of domestic corporations	$		$	
Bonds of domestic corporations				
Stocks and bonds of foreign corporations				
All other investments or loans				
7. Deferred charges:				
Prepaid insurance	$		$	
Prepaid taxes				
All other				
8. Capital assets:				
Land				
Buildings	$		$	
Machinery and equipment				
Furniture and fixtures				
Delivery equipment				
	$		$	
Less reserves for depreciation				
9. Patents				
10. Good will				
11. Other assets (describe fully):				
	$		$	
12. TOTAL ASSETS		$		$
LIABILITIES				
13. Notes payable (less than one year)		$		$
14. Accounts payable				
15. Bonds and notes (not secured by mortgage)				
16. Mortgages (including bonds and notes so secured)				
17. Accrued expenses:				
Interest	$		$	
Taxes				
All other				
18. Other liabilities (describe fully):				
19. Capital stock:				
Preferred stock (less stock in treasury)	$		$	
Common stock (less stock in treasury)				
20. Surplus	$		$	
21. Undivided profits				
22. TOTAL LIABILITIES		$		$

Remarks .....

SCHEDULE L—RECONCILIATION OF NET INCOME AND ANALYSIS OF CHANGES IN SURPLUS

1. Net income from Item 30, page 1 of the return	$			
2. Nontaxable income:				
(a) Interest on obligations of a State, Territory, or any political subdivision thereof, or the District of Columbia				
(b) Interest on securities issued under the Federal Farm Loan Act, or under such Act as amended				
(c) Interest on obligations of the United States or its possessions				
(d) Dividends deductible under Section 28(g) of the Revenue Act of 1926				
(e) Proceeds of life insurance policies paid upon the death of the insured				
(f) Other items of nontaxable income (to be detailed):				
(1)				
(2)				
(3)				
3. Charges against reserve for bad debts, if Item 10, page 1 of return, is not an addition to a reserve				
4. Charges against reserves for contingencies, etc. (to be detailed):				
(a)				
(b)				
(c)				
5. Total of Lines 1 to 4, inclusive	$			
6. Total from Line 14				
7. Net profit for year, as shown by books, before any adjustments are made therein (Line 5 minus Line 6)	$			
8. Surplus and undivided profits as shown by balance sheet at close of preceding taxable year				
9. Other credits to surplus (to be detailed):				
(a)				
(b)				
(c)				
10. Total of Lines 7 to 9, inclusive	$			
11. Total from Line 17				
12. Surplus and undivided profits as shown by balance sheet at close of taxable year (Line 10 minus Line 11)	$			

13. Unallowable deductions:				
(a) Donations, gratuities, and contributions	$			
(b) Income and profits taxes paid to the United States, and an amount of such taxes paid to its possessions or foreign countries as are claimed as a credit in Item 31, page 1 of the return				
(c) Federal taxes paid on tax-free covenant bonds				
(d) Special improvement taxes tending to increase the value of the property assessed				
(e) Furniture and fixtures, additions, or betterments treated as expense on the books				
(f) Replacements and renewals				
(g) Insurance premiums paid on the life of any officer or employee where the corporation is directly or indirectly a beneficiary				
(h) Interest on indebtedness incurred or continued to purchase or carry obligations or securities the interest upon which is wholly exempt from taxation				
(i) Additions to reserve for bad debts which are not included in Item 10, page 1 of return				
(j) Additions to reserves for contingencies, etc. (to be detailed):				
(1)				
(2)				
(3)				
(k) Other unallowable deductions (to be detailed):				
(1)				
(2)				
(3)				
14. Total of Line 13	$			
15. Dividends paid during the taxable year (state whether paid in cash, stock of the corporation, or other property):				
(a) Date paid..... Character.....	$			
(b) Date paid..... Character.....				
(c) Date paid..... Character.....				
(d) Date paid..... Character.....				
16. Other debits to surplus (to be detailed):				
(a)				
(b)				
(c)				
17. Total of Lines 15 and 16	$			

QUESTIONS

KIND OF BUSINESS

1. By means of the key letters given below, identify the corporation's main income-producing activity with one of the general classes, and follow this by a special description of the business sufficient to give the information called for under each general class.

A.—Agriculture and related industries, including fishing, logging, ice harvesting, etc., and also the leasing of such property. State the product or products. B.—Mining and quarrying, including gas and oil wells, and also the leasing of such property. State the product or products. C.—Manufacturing. State the product and also the material if not implied by the name of the product. D.—Construction—excavations, buildings, bridges, railroads, ships, etc., also equipping and installing same with systems, devices, or machinery, without their manufacture. State nature of structures built, materials used, or kind of installations. E1.—Transportation—rail, water, local, etc. State the kind and special product transported, if any. E2.—Public utilities—gas (natural, coal, or water); electric light or power (hydro or steam generated); heating (steam or hot water); telephone; waterworks or power. E3.—Storage—without trading or profit from sales—(elevators, warehouses, stockyards, etc.). State product stored. E4.—Leasing transportation or utilities. State kind of property. F.—Trading in goods bought and not produced by the trading concern. State manner of trade, whether wholesale, retail, or commission, and product handled. Sales with storage with profit primarily from sales. G.—Service—domestic, including hotels, restaurants, etc.; amusements; other professional, personal, or technical service. State the service. H.—Finance, including banking, real estate, insurance. I.—Concerns not falling in above classes (a) because of combining several of them with no predominant business, or (b) for other reasons.

2. Concerns whose business involves activity falling in two or more of the above general classes, where the *same product* is concerned, should report business as identified with but one of the above general classes; for example, concerns in A or B which also transport and market their own product exclusively or mainly, should still be identified with classes A or B; concerns in C (manufacturing) which own or control their source of material supply in A or B and which also transport, sell, or install their own product exclusively or mainly, should be identified with manufacturing; concerns in D may control or own the source of supply of materials used exclusively or mainly in their constructive work; concerns in E1 or E2 may own or control the source of their material or power; concerns in F may transport or store their own merchandise, but its production would identify them with A, B, or C.

3. Answers:

(a) General class (use key letter designation) ..... I .....

(b) Main income-producing business (give specifically the information called for under each key letter, also whether acting as principal, or as agent on commission; state if inactive or in liquidation)

Inactive

AFFILIATIONS WITH OTHER CORPORATIONS

SEE INSTRUCTION 28

4. Is this a consolidated return of two or more corporations? ..... If so, procure from the Collector of Internal Revenue for your district Form 851, Affiliations Schedule, which shall be filed in, sworn to, and filed as a part of this return. See Article 12 (c) and (d), Regulations 75.

5. Did the corporation file a consolidated return for the preceding taxable year? .....

PREDECESSOR BUSINESS

6. Did the corporation file a return under the same name for the preceding taxable year? Yes..... Was the corporation in any way an outgrowth, result, continuation, or reorganization of a business or businesses in existence during this or any prior year since December 31, 1917? ..... If answer is "yes," give name and address of each predecessor business, and the date of the change in entity. .....

Upon such change were any asset values increased or decreased? ..... If the answer is "yes," closing balance sheets of old business and opening balance sheets of new business must be furnished.

BASIS OF RETURN

7. Is this return made on the basis of actual receipts and disbursements? ..... If not, describe fully what other basis or method was used in computing net income. .....

VALUATION OF INVENTORIES

8. State whether the inventories at the beginning and end of the taxable year were valued at cost, or cost or market, whichever is lower. If other basis was used, describe fully, state why used and the date inventory was last reconciled with stock. .....

LIST OF ATTACHED SCHEDULES

9. Enter below a list of all schedules accompanying this return, giving for each a brief title and the schedule number. The name and address of the corporation should be placed on each separate schedule accompanying the return.

The corporation's books are in care of .....

Located at 130 West 42nd Street, New York City

Page 4 of Return

SCHEDULE A—COST OF MANUFACTURING OR PRODUCING GOODS (See Instruction 5)

Items	Amount	Items	Amount (Total of Items 5a)
Salaries and wages	$		$
Material and supplies			

SCHEDULE B—PROFIT FROM SALE OF REAL ESTATE, STOCKS, BONDS, ETC. (See Instruction 6)

1. Kind of Property	2. Date Acquired	3. Amount Received	4. Depreciation Allowable Since Acquisition	5. Cost or Value as of March 1, 1913, Whichever Greater	6. Subsequent Improvements	7. Net Profit (Enter as Item 6)
		$	$	$	$	$

State how property was acquired

SCHEDULE C—COMPENSATION OF OFFICERS (See Instruction 12)

1. Name of Officer	2. Official Title	3. Time Devoted to Business	Shares of Stock Owned		8. Amount of Compensation (Enter as Item 12)
			4. Common	5. Preferred	
					$

SCHEDULE D—COST OF REPAIRS (See Instruction 14)

1. Items	2. Amount (Enter as Item 14)
Salaries and wages	$

SCHEDULE E—TAXES PAID (See Instruction 16)

1. Items	2. Amount (Enter as Item 16)
	$

SCHEDULE F—EXPLANATION OF LOSSES BY FIRE, STORM, ETC. (See Instruction 17)

1. Kind of Property	2. Date Acquired	3. Cost or Value as of March 1, 1913, Whichever Greater	4. Subsequent Improvements	5. Depreciation Allowable Since Acquisition	6. Insurance and Salvage Value	7. Deductible Loss (Enter as Item 17)
		$	$	$	$	$

State how property was acquired

SCHEDULE G—BAD DEBTS (See Instruction 18)

1. Year	2. Sales on Account	3. Bad Debts
1925	$	$
1926		
1927		
1928		
1929		

SCHEDULE H—DIVIDENDS DEDUCTIBLE (See Instruction 19)

1. Name of Corporation	Amount of Dividends	
	2. Domestic	3. Foreign
	$	$

SCHEDULE I—EXPLANATION OF DEDUCTION FOR DEPRECIATION (See Instruction 20)

1. Kind of Property (If buildings, state material of which constructed)	2. Date Acquired	3. Age When Acquired	4. Probable Life After Acquirement	5. Cost or Value as of March 1, 1913, Whichever Greater (Exclusive of Land)	Amount of Depreciation Charged Off	
					6. Previous years	7. This year
				$	$	$

AFFIDAVIT

We, the undersigned, president and treasurer of the corporation for which this return is made, being severally duly sworn, each for himself deposes and says that this return, including the accompanying schedules and statements, has been examined by him and is, to the best of his knowledge and belief, a true and complete return made in good faith, for the taxable year stated, pursuant to the Revenue Act of 1928 and the Regulations issued thereunder.

Sworn to and subscribed before me this ..... day of ....., 1930.

.....
President.

NOTARIAL SEAL

..... (Signature of officer administering oath) ..... (Title)

CORPORATE SEAL

.....
Treasurer.

Attach a separate sheet if any of the above schedules do not provide sufficient space

8—11168

FORM 3 FT 4-19-29-250,000 (3-6324) Page 1

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1929, MUST REPORT

(29) Every corporation incorporated prior to July 1, 1929, must make this report. (See EXCEPTION, page 4, under Special Instructions)

22

FRANCHISE TAX ON BUSINESS CORPORATIONS

TO DEPARTMENT OF TAXATION AND FINANCE, ALBANY, N. Y.

This report is DUE JULY 1, 1929. Corporations filing reports with the United States Treasury Department after June 1, 1929, for a fiscal year ending before July 1, 1929, must file this report within thirty days after such filing and give date of filing federal report.
The report must cover the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1929.

NEW CORPORATIONS see special instructions on page four (4).

DO NOT WRITE IN THIS SPACE

CS
T. A.
N. Y. A.
%
B.
T.
D.

DAVID W GRIFFITH CORP 11 13 NY
130 WEST 42ND. ST.
NEW YORK CITY

C.
C.

T. A.
N. Y. A.
%
8
9
10
P. Y. L.
S. N. I.
B.
D.
T.

DO NOT WRITE IN THIS SPACE

DAVID W. GRIFFITH CORPORATION
(Name of corporation, if incorporated; if not incorporated, name of individual, partnership or other corporate title)

130 West 42nd St. New York City
(Business address to which notices relating to this statement must appear above)

(1) Organized Dec. 1, 1913, under the Laws of N. Y. (2) Began business in New York Dec. 31, 1913

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State?

(4) Authorized capital stock, $ 10,000.00 (5) Amount of average indebtedness for year, $ (Exclusive of capital stock)

Answers to item 6 below must show issued and subscribed stock as of June 30, 1929.

(6)	Number of shares	Par value per share	Total par value	(6-a) Dividends paid during fiscal or calendar year
	Common 100	$ 100	$ 10,000.00	$ None
	Preferred	$	$	$
	Non par value	Am't paid in on same	$	$

B.
D.
T 2%

Any capital stock issued or subscribed after June 30, 1929 and prior to November 1, 1929 must be reported to the Department of Taxation and Finance, Corporation Bureau, within 30 days after November 1st, 1929.

(7) If your fiscal year has been changed since July 1, 1927, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1928, or the FISCAL YEAR (PERIOD) COMMENCING ..... AND ENDING ....., as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None

(Note: Above answer must agree with report to Federal Government for a period ending between July 1, 1928 and June 30, 1929).

(8-a) State entire amount of salary and other compensation paid to all appointed or elected officers and to all stockholders owning in excess of 5% of issued stock ..... $ X

(9) Dividends received from corporations, not included in (8) ..... $ 0

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ X

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $ X

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers....	$	(f) Losses by fire, storm	$
(b) Rent on business property..	$	(g) Bad debts.....	$
(c) Repairs.....	$	(h) Depreciation.....	$
(d) Interest.....	$	(j) Depletion.....	$
(e) Taxes (Item 16 Fed. Rpt.)..	$		

(k) Other deductions not shown above must be shown in detail ON SHEET ATTACHED..... $

TOTAL DEDUCTIONS shown above..... $

Item 11 above less item 11-a above..... $

(12) If the entire net income as first returned was changed by the Federal Government, state the amount of such entire net income as finally determined for the year ending (If no change made insert the word "None")

1919, $	X	1923, $	X
1920, $	0	1924, $	0
1921, $	X	1925, $	X
1922, $	X	1926, $	X

INSERT MONTH AND DAY

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $

(14) If the amount reported in (8) is inaccurate, state the amount claimed to be correct, $

(15) Nature of business and how transacted Sells title to two motion Picture negatives from which no income has been derived during the year ending

(16) Place, street and number where business is conducted 130 West 42nd Street New York City, N. Y.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year None

(18) Any corporation EXCEPT ONE HAVING STOCK WITHOUT PAR VALUE, may omit the segregation of assets on page 2 *only* by signing the following consent:

I AM AUTHORIZED by the Board of Directors of this corporation to consent and I do hereby consent that said corporation be taxed upon its entire net income at 4½ per cent or as otherwise provided by law.

Do not sign consent unless taxable by the State of New York on entire income or entire issued capital stock.

D. W. GRIFFITH CORPORATION

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THIS BLANK MUST BE ANSWERED

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(19) Does this corporation own a majority of the stock of another or other corporations?..... Give name of each and amount held

.....No.....

(20) Is a majority of the stock of this corporation owned by another corporation?.....No.....If so, by what other?.....

(21) Did this corporation file a consolidated report with the United States Treasury Department?.....No.....

(21-a) If so, state amount of consolidated net income, $.....

(22) Were its income and assets included in the consolidated report of another corporation?.....No.....

If so, name of corporation reporting the consolidated net income.....

and amount of net income so reported, $.....

(23) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss.....$.....

.....$.....$.....

.....$.....$.....

(24) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations?.....No.....

Has it merged or consolidated any other corporation or corporations?.....

If so, give name of each corporation and date of acquisition, merger or consolidation.....

.....

(25) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department?..... (Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

SEGREGATION OF ASSETS NOT INCLUDING THOSE OF ANY OTHER CORPORATION

(This segregation must be based on same fiscal or calendar year as report)

Read: The following segregations MUST be made by all corporations having stock without par value and all corporations which have not signed consent (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(26-a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$	None		
(26-b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$			
(26-c) ‡Average monthly value of all its real property wherever located (actual value)	$			
(26-d) ‡Average monthly actual value of all machinery and fixtures wherever located	$			
(26-e) ‡Average monthly actual value of all other tangible personal property wherever located	$			
(26-f) §Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value.)	$			
Total	$			
(26-g) Does the segregation above made include assets of any subsidiary or other corporation?				

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(27-a) Average monthly bank and cash balance during the year	$			
(27-b) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$	None		
(27-c) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$			

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(28-a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$			
(28-b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$			
(28-c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State	$	None		
(28-d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$			
(28-e) ‡Average monthly value of its real property within this State as detailed in this report (actual value)	$			
(28-f) ‡Average monthly actual value of all machinery and fixtures in New York State	$			
(28-g) ‡Average monthly actual value of all other tangible personal property in New York State	$			
(28-h) §Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$			
Total	$			

ADDITIONAL INFORMATION — To be used to determine fees under § 181 of Tax Law and one mill tax.

(29-a) Average monthly bank and cash balance in New York State during the year	$			
(29-b) *Average value of all bills and accounts receivable in New York State during the year	$			
(29-c) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$	None		

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in (a), (b), (c), and (d), in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purposes of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

(30) OFFICERS SCHEDULE FOR THE FISCAL OR CALENDAR YEAR COVERED BY THIS REPORT

Name and Residence	Title	Salary	All other Compensation	Number Shares Held	
				Preferred	Common
D. W. GRIFFITH Los Angeles, Cal.	President	None	None		97
Albert H. T. Banket Inglewood, N.Y.	Treasurer	None	None		3
J. C. Epping Los Angeles, Cal.	Secretary	None	None		None

MUST BE ANSWERED

Are any of the above named officers also officers in any other corporation?.....
If so, add rider, showing in what company, title, and salary or other compensation received from such other companies during fiscal or calendar year covered by this report.

(31) Was any stock, owned during the period of this report by an elected or appointed officer, transferred or assigned to any relative or agent?..... If so, by whom and to whom was such stock assigned and what relationship to assignee?

1. From..... To.....
2. " ..... " .....
3. " ..... " .....

(31-a) 1. In what amount $..... Number of shares.....
2. " " " $..... " " " .....
3. " " " $..... " " " .....

(32) Schedule for stockholders (not including any in officers' schedule) owning more than five percent of issued capital stock.

Name in full	Total compensation of every character received from this corporation
.....	$.....
.....	.....
.....	.....
.....	.....

(33) THE FOLLOWING INFORMATION REQUIRED BASED ON FISCAL OR CALENDAR YEAR

(A) Gross sales from trading or manufacturing, less returns and allowances..... $.....
(B) Gross profit from trading and manufacturing..... $.....
(C) Gross profit from other than trading and manufacturing..... $.....
(D) Entire assets..... $.....
(E) Entire liabilities, excluding capital stock and surplus..... $.....
(F) Net worth as shown by balance sheet at end of calendar or fiscal year..... $.....
(G) Number of people employed, average.....None.....
(H) What was the total par value of all: (1) Federal bonds $.....None.....; (2) Federal Farm Loans $.....;
(3) State and Municipal Bonds $.....; (4) All other obligations shown in your return to the Federal Government and exempt from Federal Income Tax $.....None.....
(If none are held, write the word "None.")

(34) Average price at which this corporation's stocks sold during the year.....		High	Low
	Common.....None.....	.....	.....
	Preferred.....None.....	.....	.....
	No par.....None.....	.....	.....

(35) How many shares of the corporation's stock were transferred on its books during the period covered by this report?.....

MUST BE ANSWERED

(36) Does this corporation use or occupy any part of the real property of another corporation which it owns or controls, either directly or indirectly?.....No.....
(Answer "Yes" or "No")

(37) If the answer is "Yes" name the corporation holding such real estate.....
.....

(38) Does this company use or occupy any part of the real property of another corporation which either directly or indirectly owns or holds a controlling interest in this corporation?.....No.....
(Answer "Yes" or "No")

(39) If the answer is "Yes" name the corporation holding such real estate.....
.....

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

The Commission will permit corporations subject to taxation under Article 9-a of the tax law, organized between January 1st and July 1st, 1928, to omit filing report on form 3-IT due July 1st, 1928, conditioned that such corporations file a report on form 60 C. T. during the month of November, 1928.

Corporations organized between June 30th and November 1st, 1928 will be required to file a report on form 60 C. T.

This form will be mailed about November 1st, and the report must be filed not later than November 30th, 1928.

(40) **DISTRIBUTION SCHEDULE (Must be completed)**

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are *not* wanted.

Schedule of Real and *Tangible* Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of			

(If more space is needed add a paster)

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Farmers', fruit growers', and other like agricultural corporations organized and operated on a co-operative basis for the purposes expressed in and as provided under the co-operative corporations law of the state of New York.

(5) Transportation, transmission, heating, lighting and power corporations, insurance companies, savings banks and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

(6) Corporations taxable under Articles 9-B and 9-C of the tax law.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1930 OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1929. DO NOT SEND CHECK WITH REPORT.

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK,
County of New York } ss.:

On this .....day of .....A. D. 192....., personally appeared before me, a Notary Public in and for the County of New York, Albert H. T. Bansmat, Treasurer, of the above named company who, being duly sworn according to law, did depose and say that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year.

.....
(Official title)

Sworn to before me the day and year aforesaid.

.....
Notary Public

1814-1830

1. Cravate de noces, blanche, portée aussi par les femmes.
2. Corsage blanc et écharpe de tricot doublée blanche et rose.
3. Fichu de percale garni de broderies, corsage garni de coques de ruban.
4. Cravate à la négligée.
5. Corsage de percale avec volants, collerette tuyautée et empesée.
6. Jabot de lingerie blanche plissée.
7. Collerette en gaze tuyautée, fichu de soie rose noué sur le corsage.
8. Collet-pèlerine de marabout blanc.
9. Corsage de drap pincé à la taille, avec godets. Col tuyauté.
10. Robe de grenadine blanche, raies bleues, fleurettes roses, double collerette à dents brodées empesées.
11. Petite fille, en robe et pantalon de percale à petits plis.
12. Petit garçon en tunique polonaise verte, bordée d'hermine avec ceinture et rotonde, pantalon rose vif.
13. Robe lévite, manches longues et resserrées, col de lingerie.
14. Manteau de jour, croisé en drap, manches longues.
15. Corsage à double manche, crénelé à la taille, collerette.
16. Corsage à revers, courte basque, manche bouffante festonnée.

1. Chaussures plates, sans talon, pour enfant, cocardes de ruban rouge, bas blancs.
2. Bottines en drap bleu, bouts vernis noir, boutons noirs.
3. Chaussures en drap de satin bleu foncé.
4. Bas d'enfants, tricotés, à quadrillés marron.
5. Chaussure de fillette, à lacets.
6. Chaussure de feutre, garnie de petits pompons noirs.
7. Chaussures de cuir jaune.
8. Chaussures de cuir noir, tige découpée dans le haut avec pompons retombant de chaque pointe.
9. Chaussure en drap rouge, bordée d'une tresse blanche.
10. Costume d'amazone, jupe ample de serge verte, bolero ajusté, feutre noir, plume verte, bottes de drap.
11. Bottines à boutons, talons plats, bouts vernis.
12. Guêtres attachée sur le côté ; souliers vernis noirs.
13. Chaussures à crochets, en tissu beige, lacets rouges.
14. Chaussure de dame, se laçant sans croiser.
15. Chaussure à talon bas avec caoutchoucs sur les côtés, bout verni.
16. Chaussures de dame en cuir jaune se laçant devant ; talons hauts.

1

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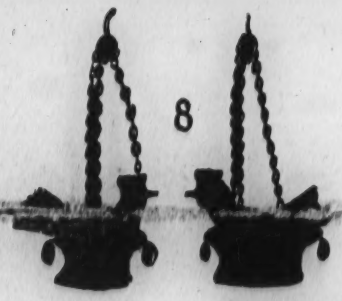
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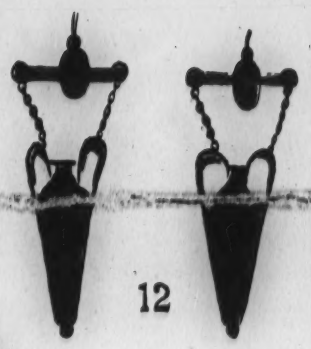
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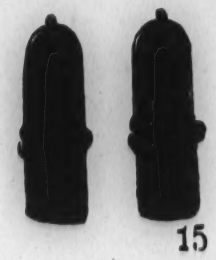
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1. Ombrelle bleue à six lés, garnie de franges bleues.
2. Toilette de fillette, bleu vif à volants, jaquette bleu foncé, chapeau bleu.
3. Ombrelle vert jade, ronde, franges noires.
4. Ombrelle de soie rose, lisérés et franges noirs.
5. Sac en fourrure de petit-gris, avec tête formant fermoir ; cordelière de soie.
6. Gibecière en astrakan et thibet, long gland de soie.
7. Gant jaune, bracelet formé de plaques d'os avec rubis enchâssés ; éventail à monture de bois peint.
8. Boucles d'oreille en or, en forme de corbeilles contenant un oiseau.
9. Ceinture de cuir jaune à raies noires, boucle " parisienne ".
10. Robe de taffetas écossais rose et noir, à volants. Ombrelle à monture se repliant.
11. Gibecière écossaise en astrakan.
12. Boucles d'oreille amphores d'or avec chaînettes.
13. Ombrelle en dentelle noire.
14. Bracelet en joaillerie, à chaînettes, orné d'un camée.
15. Boucles d'oreille hottes remplies de fruits d'or.
16. Ombrelle de soie blanche, garnie d'une frange de soie blanche également.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

UNITED ARTISTS (AUSTRALASIA) LTD.

7 S "LOVE AND SACRIFICE" ACCOUNT TO FEB. END., 1929.

50% share of film rentals for month ending Feb. 2nd.		£3. 10. 0	50% share of N.S.W. Income Tax to Dec. 29th., 1928		£4. 3. 0
Reversal of N.S.W. Tax previously deducted	—	68. 8. 3	50% share of N.S.W. Income Tax month ending Feb. 2nd., 1929		9
			50% share of Q'ld. Income Tax to Dec. 29th., 1928		11. 1
			50% share of Q'ld. Income Tax month ending Feb. 2nd., 1929		5
			Feb. 20th. Cheque		67. 3. 0
		£71. 18. 3			£71. 18. 3

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

7 G "LOVE AND SACRIFICE" 305 5

(Name of Production.) WEEK ENDING ..... 2nd February, 1929.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
179	Lyceum	Griffith	N.S.W.	Not shown	1	4	0	0
225	Empire	Mullumbimby	Q'ld.	Jan. 2	1	3	0	0
						£7	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

T.O "LOVE AND SACRIFICE" ACCOUNT TO MCH. 2ND., 1929.

50% share of film rentals for month ending Mch. 2nd.,	£1. 10. 0	Mch. 20th. Cheque	£1. 10. 0
	£1. 10. 0		£1. 10. 0

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

7 G "LOVE AND SACRIFICE" 50% 4WEEKSENDING ....2nd. March..1929.... —

(Name of Production.)

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
261	Crown	Portland	Vic.	Feb. 4	1	3	0	0
						£ 3	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

Z.G. "LOVE AND SACRIFICE" ACCOUNT TO APR. 27TH., 1929.

50% share of film rentals for month ending Apr. 27th.	£2. 10. 0	50% share of Q'ld. Income Tax May 22nd. Draft	2. 9. 3
	£2. 10. 0		£2. 10. 0

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

7 6 "LOVE AND SACRIFICE"
(Name of Production.) 50% 4 WEEK ENDING ...27th. April, 1929... .....

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
220	Avro	Bulimba	Q'ld.	Mch. 26	1	2	10	0
237	Stamford	Indooroopilly	"	Apl. 13	1	2	10	0
						£5	0	0

UNITED ARTISTS (AUSTRALASIA) LTD.

Z G "LOVE AND SACRIFICE" ACCOUNT TO JUNE 1ST. 1929.

50% share of Film rentals for month ending June 1st.	£3. 11. 9	50% share of N.Z. Income Tax June 25th. Draft	10 £3. 10. 11
	£3. 11. 9		£3. 11. 9

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

7 6 "LOVE AND SACRIFICE" 50%
(Name of Production.)

5 WEEKS ENDING ....1st. June..... 193 9.

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
343	Golden Bay	Te Kuiti	N.Z.	May 4	1	4	3	6
292	Agnadia	Renmark	Vic.	" 11	1	3	0	0
						£7	3	6

UNITED ARTISTS (AUSTRALASIA) LTD.

Z G "LOVE AND SACRIFICE" ACCOUNT TO NOVEMBER 2ND., 1929.

50% share of film rentals for month ending Nov. 2nd.	15. 0	100% share of freight on 1 print shipped to South Africa	3. 2. 4
Nett Balance due from Producer	2. 7. 4		
	£ 3. 2. 4		£ 3. 2. 4

UNITED ARTISTS (AUSTRALASIA) LIMITED.

FILM RENTAL REPORT

7 6 "LOVE AND SACRIFICE" 50% 5 WEEKS ENDING ..2nd. November,..... 192 9..
(Name of Production.)

Contract Number	THEATRE	CITY	STATE	PLAY DATES	Length of Run Days	RENTAL		
350	Empire	Adelaide	Vic.	Oct. 23	1	1	10	0
						£ 1	10	0

UNITED ARTISTS (AUSTRALASIA) LTD.

7 G "LOVE AND SACRIFICE" ACCOUNT TO NOVEMBER 30TH., 1929.

Nett balance due from Producer	£2. 7. 4	Balance due from Producer as of Nov. 2nd., account	£ 2. 7. 4
	£2. 7. 4		£ 2. 7. 4

UNITED ARTISTS (AUSTRALASIA) LTD.

Z G "LOVE AND SACRIFICE" ACCOUNT TO DECEMBER 28TH., 1923.

Nett Balance due from Producer	2. 7. 4	Balance due from Producer as of Nov. 30th. account --	2. 7. 4
£	2. 7. 4	£	2. 7. 4

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

February 1st 1930

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

26-16

	Dutch Florins
Balance due	Nothing
Collections from December 29th to February 1st 1930	Nothing
60 % on	
	Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due N.V.UNITED ARTISTS CORPORATION Dutch Florins 463.91

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

February 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-6

	Spanish Pesetas
Balance due	170.10
Collections from December 30th to February 2nd 1929	Nothing
	170.10

CHARGES AND REMITTANCES

Balance due	
Cash	170.10
Balance due	Spanish Pesetas NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

February 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT ." 38-6

			French Francs
Balance due			420.--
Collections from	December 30th 1928 to February 2nd 1929		
Marseilles	70% on	600.--	
Lille	70% on	400.--	
	70% on	1,000.--	700.--
			1,120.--

CHARGES AND REMITTANCES

Balance due	
Cash	420.--
Balance due "D.W.GRIFFITH INC. " French Francs	700.--

F.B

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

MARSEILLES
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1922

Cl. L. - Mod. 2564. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
184	Olympia	Grasse	Jan. 9	2	300.--		
199	Odéo	Marseille	Dec. 19	2	300.--		
		Total French France on 70% Basis.....			600.--		

M. D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — LILLE (Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Dec.30th to Feb.2nd 192 9

Cl. L. - Mod. 2544. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
196	Cine	Eeves	Jan.12	2	200.--		
200	Cafe Varietes	Leforest	Jan.12	2	200.--		
		Total French Francs 70% on Basis			400.--		

F.3

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

"DREAM STREET" 18-6

	Italian Lire
Balance due	87.50
Collections from December 30th to February 2nd 1929	
50% on 300.--	150.--
	237.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A

Italian Lire 237.50

UNITED ARTISTS — Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

"FREAK STREET" (Name of Production) Period From Dec. 30th To Feb. 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
74	Politeama	Lugo	Jan. 4	1	100.--		
102	Esperia	Fuorigretta	Jan. 2	1	100.--		
103	T.Elena	Afragola	Jan. 23	1	100.--		
		Total Italian Lire 50% on Basis.....			300.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

February 2nd 1929

Statement of Account of D. W. GRIFFITH INC.

" DREAM STREET " 16-6

	French Francs
Balance due	Nothing
Collections from December 30th to February 2nd 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	106.64

Balance due "LES ARTISTES ASSOCIES " French Francs 106.64

F.B

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 46-6

	Italian Lire
Balance due	62.50
Collections from December 30th to February 2nd 1929	
50% on 300.--	150.--
	212.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A Italian Lire 212.50

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report ROME (Exchange)

"WHITE ROSE" (Name of Production) Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
74	Supercinema	Livorno			300.--		
		Total Italian Lire 50% on Basis.....			300.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

February 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 40-6

	Spanish Pesetas
Balance due	63.50
Collections from December 30th to February 2nd 1929	
50% on 40.--	20.--
	83.50

CHARGES AND REMITTANCES

Balance due	
Cash	63.50

Balance due D.W.GRIFFITH INC. Spanish Pesetas 20.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"WHITE ROSE" (Name of Production) Period From Dec. 30th 1928 to Feb. 2nd 1929

Gl. L. - Mod. 2564. P

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
43	Recreo	La Garriga	Jan. 1	2	40.--		
		Total Spanish Pesetas on 50% basis.....			40.--		

P.T.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

"SALLY OF THE SAWDUST" 66-6

	Italian Lire
Balance due	390.--
Collections from December 30th to February 2nd 1929	
60% on 250.--	150.--
	540.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Italian Lire 540.--

S.A

UNITED ARTISTS

— Les Artistes Associés, S.A.

Film Rental Report

ROME
(Exchange)

"VALLEY OF THE SAWDUST"
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Stamps Folio	H O. v.
142	Moderno	Sesto Calende	Jan. 3	3	100.--		
138	Grandi	Bondeno	Dec. 29	1	150.--		
		Total Italian Lire 60% on Basis			250.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

February 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 68-6

	Swedish Kronor
Balance due	Nothing
Collections from December 30th to February 2nd 1929	Nothing
	Nothing
CHARGES AND REMITTANCES	
Balance due	928.43
Balance due UNITED ARTISTS CORPORATION	Swedish Kronor 928.43

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

Bebruary 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-6

	Spanish Pesetas
Balance due	441.60
Collections from December 30th to February 2nd 1929	Nothing
	441.60

CHARGES AND REMITTANCES

Balance due	
Cash	441.60
Balance due	Spanish Pesetas NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

February 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

"SALLY OF THE SAWDUST" 66-6

	Belgian Francs
Balance due	1,350.--
Collections from December 30th to February 2nd 1929	
60% on 2,650.--	990.--
	2,340.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,350.--

S.A Balance due D.W. GRIFFITH INC. Belgian Francs 990.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — BRUSSELS (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) — Period From Dec. 30th to Feb. 2nd 1929

G. L. - Mod. 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	(Serge Fdo	H G. V.
184	Yser	Bruges	Jan.4	7	750.--		
180	Cercle Catholique	Bastogne	Jan.5	1	500.--		
181	Splendid	Maldeghem	Jan.26	2	400.--		
		Total Belgian Francs 60% on Basis.....			1,650.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

February 2nd 19 29

Statement of Account of D. W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 68-6

	French Francs
Balance due	300.--
Collections from December 30th 1928 to February 2nd 1929	
Strasbourg 60% on 340.--	204.--
	504.--

CHARGES AND REMITTANCES

Balance due	
Cash	300.--

Balance due "D. W. GRIFFITH INC." French Francs 204.--

F.B

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report STRASBOURG
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 2884. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Film	H O. V.
256	Parisien	Wasselonne	Jan. 5	3	340.--		
		Total French Francs on 60% Basis.....			340.--		

. M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

February 2nd 1929

Statement of Account of D. W. GRIFFITH INC.

" LOVE FLOWER " 28-6

French Francs

Balance due Nothing

Collections from December 30th to February 2nd 1929 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due 106.64

Balance due "LES ARTISTES ASSOCIES" French Francs 106.64

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

February 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"THE LOVE FLOWER" 26-4

	Dutch Florins
Balance due	Nothing
Collections from December 30th to February 2nd 1929	Nothing
60 % on	
	Nothing

CHARGES AND REMITTANCES

Balance due	463.91
Balance due UNITED ARTISTS CORPORATION Dutch Florins	463.91

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

February 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 20-6

	Spanish Pesetas
Balance due	25.--
Collections from December 30th to February 2nd 1929	
50% on 40.--	20.--
	45.--

CHARGES AND REMITTANCES

Balance due	
Cash	25.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 20.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"LOVE FLOWER" (Name of Production) Period From Dec.30th1928toFeb.2nd 1929

Cl. L. - Mod. 2264. P

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H.O. V.
75	Colomer	Arenys Munt	Dec.25	2	40.--		
		Total Spanish Pesetas on 50% basis.....			40.--		

P.T.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

February 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 20-6

	Spanish Pesetas
Balance due	25.--
Collections from December 30th to February 2nd 1929	
50% on 40.--	20.--
	45.--
CHARGES AND REMITTANCES	
Balance due	
Cash	25.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 20.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"LOVE FLOWER" (Name of Production) Period From Dec.30th 1928 to Feb.2nd 1929

Cl. L. - Mod. 2264. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H.O. V.
75	Colomer	Arenys Munt	Dec.25	2	40.--		
		Total Spanish Pesetas on 50% basis.....			40.--		

P.T.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " 28-6

	Italian Lire
Balance due	1.150.--
Collections from December 30th to February 2nd 1929	
50% on 1.000.--	500.--
	1.650.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Italian Lire 1.650.--

S.A

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

"THE LOVE FLOWER" (Name of Production) Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 3077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
147	Theatre Penti	Monza	Dec. 31	2	350.--		
88	Cattolico Recreatorio	Argenta	Dec. 6	1	100.--		
120	Marconi	Castelsangievanni	Dec. 29	1	100.--		
142	Edison	Somma Lombardo	Jan. 5	2	150.--		
100	De Micchele	Coppare	Dec. 22	1	100.--		
121	Nuevo	Portomaggiore	Jan. 15	1	100.--		
129	Moderno	S.Calende	Jan. 24	3	100.--		
		Total Italian Lire 50% on Basis.....			1,000.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

"ONE EXCITING NIGHT" 30-6

	Italian Lire
Balance due	157.50
Collections from December 30th to February 2nd 1929	
70% on 900.--	630.--
	787.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A

Italian Lire 787.50

UNITED ARTISTS

Les Artistes Associés, Soc. Anon.

Film Rental Report

ROME
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
133	Popolare	S.G.Valdarno	Jan. 25	1	150.—		
132	Nove Cine	Livorno			750.—		
		Total Italian Lire 70% on Basis.....			900.—		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

February 2nd 29

Statement of Account of D.W. GRIFFITH INC.

* AMERICA * 50-6

	Italian Lire
Balance due	660.--
Collections from December 30th to February 2nd 1929	
50% on 1,850.--	925.--
	1,585.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A — Italian Lire 1,585.--

UNITED ARTISTS

— Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

" AMERICA "
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
201	Sirena	Leone	Nov. 29	1	125.--		
249	Petgolese	Pozzuoli	Jan. 24	2	125.--		
250	Edison	Parma	Jan. 15	2	1,500.--		
220	Nuovo	Portomaggiore	Jan. 20	1	100.--		
		Total Italian Lire 50% on Basis.....			1,850.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

February 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

56-6

	Spanish Pesetas
Balance due	118.--
Collections from December 30th to February 2nd 1929	
50% on 225.--	112.50
	230.50
CHARGES AND REMITTANCES	
Balance due	
Cash	118.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 112.50

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

[redacted]

"AMERICA"
(Name of Production)

Period From Dec. 30th 1928 to Feb. 2nd 19 29

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Film	H O. V.
157	Ateneo	Guadalajara	Oct. 22	1	75.--		
160	Cervantes	Campo C.	Nov. 12	1	150.--		
		Total Spanish Pesetas on 50% basis.....			225.--		

P.F.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE — February 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " — 56-4

	Dutch Florins
Balance due	Nothing
Collections from December 30th to February 2nd 1929	
60 % on 80.--	48.--
	48.--
CHARGES AND REMITTANCES	
Balance due	766.62
Balance due UNITED ARTISTS CORPORATION Dutch Florins	718.62

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report THE HAGUE (Exchange)

AMERICAN (Name of Production) Period From Dec. 29th to Feb. 2nd 19 9

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
12	Thalia	Den Haag	Jan. 11	7	50.--		
3	Concertzaal	Terneuzen	Oct. 6	7	10.--		
15	Astoria	Brunssum	Jan. 26	7	20.--		
		Total Guilders on 60% basis.....			80.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

February 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

98-6

	Belgian Francs
Balance due	68.38
Collections from December 30th to February 2nd 1929	Nothing
	68.38

CHARGES AND REMITTANCES

Balance due	
Cash	68.38

1.A	Balance due	Belgian Francs No Balance

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

February 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

58-6

French Francs

Balance due 175.--

Collections from December 30th 1928 to February 2nd 1929

Marseilles	50% on 700.--	
Strasbourg	50% on 260.--	
	50% on 960.--	480.--
		655.--

CHARGES AND REMITTANCES

Balance due

Half Cost of 1 print for Turkey as per contract

50% on 4,081.02 2,040.51 ✓

✓

Balance due "LES ARTISTES ASSOCIES " French Francs 1,385.51

F.B

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report MARSEILLES (Exchange)

"AMERICA" (Name of Production) Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H.O. V.
205	Cinema	Prades	Jan.12	10	400.--		
206	Cinema	Malemort	Nov. 6	6	300.--		
		Total French Frmnos on 50% Basis.....			700.--		

M.D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report STRASBOURG
(Exchange)

"AMERICA"
(Name of Production)

Period From Dec. 30th to Feb. 2nd 1929

Cl. L. - Mod. 2844. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
195	Lichtspiele	Fraulautern	Dec. 14	4	260.--		
		Total French Francs			260.--		

M. D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

March 1st 1930

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER " 26-17

	Dutch Florins
Balance due	Nothing
Collections from February 2nd to Mar.1st 1930	Nothing
60 % on	
	Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due N.V. UNITED ARTISTS CORP. Dutch Florins 463.91

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

Picture : " ONE EXCITING NIGHT " 38-7

	French Francs
Balance due	700.--
Collections from February 3rd to March 2nd 1929	
Lille 70% on 300.--	210.--
	910.--

CHARGES AND REMITTANCES

Balance due

Y.R. Balance due D.W. GRIFFITH INC. French Francs 910.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

LILLE
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Feb.3rd to Mar.2nd 1929

Gl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
192	Moderne	Perenne	Dec.25	2	300.--		
		Total French Francs on 70% Basis			300.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " ~~30-7~~

	Belgian Francs
Balance due	490.--
Collections from February 3rd to March 2nd 1929	Nothing
	490.--

CHARGES AND REMITTANCES

Balance due	Nothing

✓

Balance due D.W.GRIFFITH INC. Belgian Francs 490.--

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-7

	Spanish Pesetas
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
70% on 80.--	56.--
	56.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Spanish Pesetas 56.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"ONE EXCITING NIGHT" (Name of Production) Period From February 3rd to March 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
82	Juventud	Bilbao	Nov. 25	1	35.--		
80	Cinema	Colindres	Nov. 4	3	45.--		
		Total Spanish Pesetas en 50 % basis.....			80.--		

S.M.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"ONE EXCITING NIGHT" 30-7

	Italian Lire
Balance due	787.50
Collections from February 3rd to March 2nd 1929	
70% on 900.--	630.--
	1,417.50

CHARGES AND REMITTANCES

Balance due	
Cash	157.50

Balance due D.W.GRIFFITH INC. Italian Lire 1,260.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Soc. Anon.

Film Rental Report — ROME

(Exchange)

" ONE EXCITING NIGHT "

(Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
134	Hespéria	Roma	Feb. 9	2	100.--		
135	Minerva	Torino	Feb. 4	2	500.--		
136	Dante	Sesto S.G.	Feb. 20	5	200.--		
137	Roma	Campagnano	Feb. 24	1	100.--		
		Total Italian Lire on 50 % basis.....			900.--		

L.J.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"WHITE ROSE" 40-7

	Italian Lire
Balance due	212.50
Collections from February 3rd to March 2nd 1929	Nothing
	212.50

CHARGES AND REMITTANCES

Balance due	
Cash	62.50
Balance due D.W.GRIFFITH INC.	Italian Lire 150.--

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

"DREAM STREET" 16-7

	Italian Lire
Balance due	237.50
Collections from February 3rd to March 2nd 1929	
50% on 350.--	175.-- ✓
	412.50

CHARGES AND REMITTANCES

Balance due	
Cash	87.50
Balance due D.W.GRIFFITH INC.	Italian Lire 325.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

ROME.
(Exchange)

"DREAM STREET"
(Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 1677

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
73	Ramenghi	Bagnocavallo	Jan. 13	1	100.--		
99	Iris	Piacenza	Dec. 29	1	250.--		
		Total Italian Lire on 50 % basis.....			350.--		

L.J.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

Picture : " DREAM STREET " 10-7

French Francs

Balance due

Collections from February 3rd to March 2nd 1929

Marseilles 50% on 125.-- 62.50

62.50

CHARGES AND REMITTANCES

Balance due 106.64

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 44.14

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report MARSEILLES (Exchange)

"DREAM STREET" (Name of Production) Period From Feb. 3rd to Mar. 2nd 1929

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
162	Cinema	Prades	Feb.15	1	125.--		
		Total French Francs on 50% Basis.....			125.--		

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 46-7

	Spanish Pesetas
Balance due	20.--
Collections from February 3rd to March 2nd 1929	
50% on 107.--	53.50
	73.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Spanish Pesetas 73.50

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"WHITE ROSE" (Name of Production) Period From February 3rd to March 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
39	Balaguer	Balaguer	Nov. 24	2	60.--		
42	Teatro Nuevo	Utiel	Dec. 9	I	47.--		
		Total Spanish Pesetas on 50 % Basis.....			I07.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

Picture : " WHITE ROSE " 40-7

French Francs

Balance due Nothing

Collections from February 3rd to March 2nd 1929

Nothing

CHARGES AND REMITTANCES

Balance due

1 print sold to Greece 50% on 4,671.08 2,335.54 ✓

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 2,335.54

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

* THE WHITE ROSE * ~~40.7~~

	Belgian Francs
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
50% on 1,250.--	625.--
	625.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 625.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — BRUSSELS (Exchange)

" WHITE ROSE "
(Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 3077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Folio	H O. v.
58	Odéon	Laeken	Feb. 16	4	550.--		
60	Avenir	Herenthout	Feb. 2	2	450.--		
61	Familles	Merchem	Feb. 24	1	250.--		
		Total Belgian Francs on 50 % basis.....			1.250.--		

L.A.S.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 2nd 29

Statement of Account of D.W.GRIFFITH INC.

"SALLY OF THE SAWDUST" 60-7

	Italian Lire
Balance due	540.--
Collections from February 3rd to March 2nd 1929	
60% on 1,550.--	930.--
	1,470.--
CHARGES AND REMITTANCES	
Balance due	
Cash	390.--
Balance due D.W.GRIFFITH INC.	Italian Lire 1,080.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report

ROME
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
55	Boiardo	Reggio Emilia	Not Played .		500.--		
42	Centrale	Salsomaggiore	Not Played .		200.--		
46	Orfeo	Parma	Not Played .		700.--		
140	Centrale	Canth	Jan. 30	3	150.--		
		Total Italian Lire on 60 % basis.....			1.550.--		

L.J.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 66-7

	Swedish Kronor
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORPORATION Swedish Kronor 928.43

BB

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-7

	Spanish Pesetas
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
60% on 595.--	357.--
	357.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Spanish Pesetas 357.--

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) Period From February 3rd to March 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
89	Royalty	Vigo	Nov. 16	1	40.--		
95	Cinema	Carballino	Nov. 18	1	25.--		
96	Colegio	Pontevedra	Nov. 25	1	25.--		
92	Salon TAatro	Santiago	Nov. 1	1	65.--		
91	Cinema	Lain	Nov. 4	1	25.--		
90	Cinema	Buen	Nov. 11	1	25.--		
97	Coliseum	Valencia	Dec. 10	2	195.--		
98	Circo	Murcia	Dec. 14	2	195.--		
		Total Spanish Pesetas on 50 % Basis.....			595.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 6C-7

	Swiss Francs
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
60% on 20.--	12;--
	12.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Swiss Francs 12.--

C.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — GENEVA (Exchange)

"SALLY OF THE SAWDUST" (Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
31	Cinema Central	Geneve	Jan. 10	1	20.--		
		Total Swiss Francs on 60% basis.....			20.--		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

66-7

	Belgian Francs
Balance due	990.--
Collections from February 3rd to March 2nd 1929	
60% on 2,000.--	1,200.--
	2,190.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 2,190.--

FG.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — BRUSSELS (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
I92	Anciens Combattants	Wickeworst	Feb. 1	1	400.--		
193	Avenir	Herenthout	Feb. 16	2	500.--		
194	Cercle Catholique	Dison	Jan. 27	1	450.--		
177	Concordia	Renaix	Jan. 26	2	650.--		
		Total Belgian Francs on 50 % basis.....			2.000.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

Picture : " SALLY OF THE SAWDUST " 60-7

			French Francs
Balance due			204.--
Collections from	February 3rd to March 2nd 1929		
Lille	60% on	300.--	180.--
			384.--

CHARGES AND REMITTANCES

Balance due

Y.R. Balance due D.W. GRIFFITH INC. French Francs 384.''

UNITED ARTISTS

Les Artistes Associés, Soc. Anme

Film Rental Report LILLE (Exchange)

" SALLY OF THE SAWDUST " (Name of Production)

Period From Feb. 3rd to Mar. 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
255	Alcazar	Hersin-Coupigny	Jan.18	2	300.--		
		Total French Francs on 60% Basis			300.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"AMERICA" 50-5

Dutch Florins

Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
60 % on 30.--	18.--
	18.--
CHARGES AND REMITTANCES	
Balance due	718.62
Balance due N.V.UNITED ARTISTS CORP. Dutch Florins	700.62

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE — March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"AMERICA" — 56-5

	Dutch Florins
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	
60 % on 30.--	18.--
	18.--
CHARGES AND REMITTANCES	
Balance due	718.62
Balance due N.V.UNITED ARTISTS CORP. Dutch Florins	700.62

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — THE HAGUE (Exchange)

" AMERICA "
(Name of Production)

Period From Feb. 3rd to Mar. 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Folio	H O. v.
14	Schuur	O S S	Feb.1	7	30.--		
		Total Dutch Florins on 60% basis.....			30.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

Picture : " LOVE FLOWER " 20-7

French Francs

Balance due Nothing

Collections from February 3rd to March 2nd 1929

Nothing

CHARGES AND REMITTANCES 106.64

Balance due

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 106.64

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

"THE LOVE FLOWER" 26-5

	Dutch Florins
Balance due	Nothing
Collections from February 3rd to March 2nd 1929	Nothing
60 % on	
	Nothing
CHARGES AND REMITTANCES	
Balance due	463.91
Balance due N.V.UNITED ARTISTS CORP. Dutch Florins	463.91

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 26-7

	Spanish Pesetas
Balance due	20.--
Collections from February 3rd to March 2nd 1929	Nothing
	20.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Spanish Pesetas 20.--

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

2 Mars 1929

Statement of Account of D.W. GRIFFITH INC.

"THE LOVE FLOWER" 28-7

	Italian Lire
Balance due February 2nd 1929	1,650.--
Collections from February 3rd to March 2nd 1929	
50% on 310.--	155.--
	1,805.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,150.--
Balance due D.W. GRIFFITH INC.	Italian Lire 655.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

" THE LOVE FLOWER " (Name of Production)

Period From Feb. 3rd to March 2nd 19 29

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fees	H O. v.
149	Marconi	Naple	Jan.29	1	110.--		
150	Famiglia	Chiavari	Feb. 1	1	200.--		
		Total Italian Lire 50% on basis			310.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-7

	Spanish Pesetas
Balance due	112.50
Collections from February 3rd to March 2nd 1929	
50% on 250.--	125.-- ✓
	237.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Spanish Pesetas 237.50

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — BARCELONA (Exchange)

"AMERICA" (Name of Production) — Period From February 3rd to March 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H.O. V.
I69	Teatro Marina	Candas	Jan. I8	I	30.--		
I68	Divino Arguelle	Ribadesella	Jan. I6	I	30.--		
I67	Maristas	Oviedo	Jan. I4	I	30.--		
I66	Campoamor	Navia	Jan. I2	I	35.--		
I6I	Ateneo	Moncada	Dec. 7	2	I25.--		
		Total Spanish Pesetas en 50 % Basis.....			250.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-7

	Italian Lire
Balance due	1,585.--
Collections from February 3rd to March 2nd 1929	
50% on 1,975.--	987.50
	2,572.50

CHARGES AND REMITTANCES

Balance due	
Cash	660.--
Balance due D.W.GRIFFITH INC.	Italian Lire 1,912.50

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

ROME (Exchange)

" AMERICA "
(Name of Production)

Period From Feb. 3rd to March 2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
252	Aurora	Arcerola	Feb. 3	1	100.--		
211	Savoia	Massalombarda	Jan. 12	1	150.--		
205	Excelsior	Faenza	Dec.29	2	200.--		
254	Cinéma	Minerbio	Feb. 10	1	100.--		
202	Hesperia	Treviso	Aug. 14	3	500.--		
253	Triestino	Milano	Jan. 30	3	400.--		
192	Venturini	Lugo	Jan; 29	I	100.--		
207	Hespéria	Forli	Dec. 26	2	300.--		
255	Splendor	T.Greco	Feb. 14	2	125.--		
		Total Italian Lire on 50 % basis.....			1.975.--		

L.J.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

Picture : " AMERICA " 50-7

French Francs

Balance due Nothing

Collections from February 3rd to March 2nd 1929

Lille 50% on 300.-- 150.--

150.--

CHARGES AND REMITTANCES

Balance due 1,385.51

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 1,235.51

UNITED ARTISTS

Les Artistes Associés, Soc. Anme

Film Rental Report LILLE (Exchange)

" AMERICA " (Name of Production) Period From Feb. 3rd to Mar. 2nd 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
207	Lespilles	Courrieres	Feb. 9	2	300.--		
		Total French Francs on 50% Basis			300.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 46-8

French Francs

Balance due Nothing

Collections from March 3rd to March 30th 1929

Nothing

CHARGES AND REMITTANCES

Balance due 2,335.54

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 2,335.54

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 30th 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 30-8

	Spanish Pesetas
Balance due	56.--
Collections from March 3rd to March 30th 1929	
70% on 80.--	56.--
	112.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Spanish Pesetas 112.--

S.L

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production) Period From 3 RD TO MARCH 30 TH 1929

Cl. L. - Mod. 2864. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
83	Teatro C. Diaz	Arnedo	Dec. 30	2	80.--		
		Total Spanish Pesetas on 70 % Basis.....			80.--		

S.M.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-8

	Italian Lire
Balance due	1,260.--
Collections from March 3rd to March 30th 1929	
70% on 200.--	140.--
	1,400.--

CHARGES AND REMITTANCES

Balance due	
Cash	630.--
Balance due D.W.GRIFFITH INC.	Italian Lire 770.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

ROME
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From May.3rd to May.30th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
139	Emilia	Torino	Mar. 6	2	200.--		
		Total Italian Lire 70% on basis			200.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 3G-8

		French Francs
Balance due		910.--
Collections from March 3rd to March 30th 1929 Paris	70% on 350.--	245.--
		1,155.--

CHARGES AND REMITTANCES

Balance due Cash	700.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 455.--

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report PARIS

"[illegible]" (Name of Production)

Period From Mar.3rd to [illegible] 30th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
190	Gn. Epata nt	Paris	Mar. 8	7	350.--		
		Total French Francs on 70% basis.....			350.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 36-8

	Belgian Francs
Balance due	490.--
Collections from March 3rd to March 30th 1929	
70% on 400.--	280.--
	770.--

CHARGES AND REMITTANCES

Balance due		
Cash	490.--	490.--

Balance due D.W.GRIFFITH INC. Belgian Francs 280.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report BRUSSELS
(Exchange)

"SOME EXCITING NIGHTS" Period From Mar. 3rd to Mar 30th 1929
(Name of Production)

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
16	Royal	Courcelles	Mar. 30	3	400.--		
		Total Belgian Francs 70% on Basis.....			400.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE " 40-8

	Belgian Francs
Balance due	625.--
Collections from March 3rd to March 30th 1929	Nothing
	625.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance dueD.W.GRIFFITH INC. Belgian Francs 625.--

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" DREAM STREET " 10-8

French Francs

Balance due

Collections from March 3rd to March 30th 1929
Marseilles 50% on 775.-- 387.50

387.50

CHARGES AND REMITTANCES

Balance due 44.14

Y.R. Balance due D.W. GRIFFITH INC. French Francs 343.36

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — MARSEILLES (Exchange)

"DRAM STREET" (Name of Production) — Period From Mar. 3rd to Mar. 30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
154	Prince	Monaco	Feb. 25	4	225.--		
160	Station	Les Escaldes	Jan. 27	1	300.--		
161	Cosmos	Saint-Jean du Var	Mar. 9	2	250.--		
		Total French Francs on 50% basis.....			775.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET " 10-8

	Italian Lire
Balance due	325.--
Collections from March 3rd to March 30th 1929	
50% on 550.--	275.--
	600.--
CHARGES AND REMITTANCES	
Balance due	
Cash	150.--
Balance due D.W.GRIFFITH INC.	Italian Lire 450.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report ROME
(Exchange)

M. DREAM STREET #
(Name of Production)

Period From Mar. 3rd to Mar. 30th 19 29

Ci. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
104	Communale	Gerigliano	Mar. 6	2	100.--		
82	Hesperia	Forli	Dec. 2	1	150.--		
91	Apollo	Ferrara	Feb. 9	1	300.--		
		Total Italian Lire 50% on basis			550.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 66-8

			French Francs
Balance due			384.--
Collections from March 3rd to March 30th 1929			
Lille	60% on	200.--	120.--
			504.--

CHARGES AND REMITTANCES

Balance due Cash	204.--

Y.R. Balance due D.W. GRIFFITH INC. French Francs 300.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report

LILLE (Exchange)

"SALLY [illegible]" Period From Mar.3rd to Mar.30th 19 29

Cl. L. - Mod. 5677

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
259	Grand Salon	Onnaing	Mar. 2	2	200.--		
		Total French Francs on 60% basis.....			200.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

~~60-8~~

	Belgian Francs
Balance due	2,190.--
Collections from March 3rd to March 30th 1929	Nothing

		2,190.--
CHARGES AND REMITTANCES		
Balance due		
Cash	990.--	990.--
Balance due D.W.GRIFFITH INC.	Belgian Francs	1,200.--

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-8

	Spanish Pesetas
Balance due	357.--
Collections from March 3rd to March 30th 1929	
60% on 45.--	27.--
	384.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC.	Spanish Pesetas 384.--

S.L

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production) Period From 3 RD TO MARCH 30 TH 1929

Cl. L. - Mod. 2264. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
99	Cinema	Bouzas	Dec. 25	I	25.--		
100	Cinema	Chantado	Dec. 30	I	20.--		
		Total Spanish Pesetas on 60 % Basis.....			45.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-8

	Swiss Francs
Balance due	12.--
Collections from March 3rd to March 30th 1929	Nothing
	12.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Swiss Francs 12.--

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 66-8

	Swedish Kronor
Balance due	Nothing
Collections from March 3rd to March 30th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORPORATION Swedish Kronor 928.43

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-8

	Italian Lire
Balance due	1,080.--
Collections from March 3rd to March 30th 1929	
60% on 425.--	255.--
	1,335.--
CHARGES AND REMITTANCES	
Balance due	
Cash	150.--
Balance due D.W.GRIFFITH INC.	Italian Lire 1,185.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) — Period From Mar. 3rd to Mar. 30th 1929

Cl. I. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
47	Italia	Piacenza	Feb. 9	1	300.--		
150	Venturini	Lugo	Feb. 19	1	125.--		
		Total Italian Lire 60% on Basis.....			425.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE " 40.8

	Swiss Francs
Balance due	Nothing
Collections from March 3rd to March 30th 1929	
50% on 43.25	21.62
	21.62

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Swiss Francs 21.62

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report GENEVA
(Exchange)

"THE WHITE ROSE"
(Name of Production)

Period From March 3rd to March 30th 29

Cl. L - Mod. 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Folio	H O. V.
25	Lichtspiele	Huttwil	Feb. 22	3	43.25		
		Total Swiss Francs on 50% basis.....			43.25		

HL.-

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 40-8

	Spanish Pesetas
Balance due	73.50
Collections from March 3rd to March 30th 1929	Nothing
	73.50

CHARGES AND REMITTANCES

Balance due	
Cash	20.--
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 53.50

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE " 46-8

	Italian Lire
Balance due	150.--
Collections from March 3rd to March 30th 1929	
50% on 200.--	100.--
	250.--

CHARGES AND REMITTANCES

Balance due	Nothing
Cash	150.--

Balance due D.W.GRIFFITH INC. Italian Lire 100.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

" WHITE ROSE " (Name of Production) — Period From Mar.3rd to Mar.30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fees	H O. v.
75	Italia	S.Pomento	Mar. 8	1	200.--		
		Total Italian Lire 50% on basis			200.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

28-6

	Dutch Florins
Balance due	Nothing
Collections from March 3rd to March 30th 1929	Nothing
60 % on	
	Nothing
CHARGES AND REMITTANCES	
Balance due	463.91
Balance due N.V. UNITED ARTISTS CORP. Dutch Florins	463.91

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-8

	Italian Lire
Balance due	655.--
Collections from March 3rd to March 30th 1929	
50% on 1,000.--	500.--
	1,155.--

CHARGES AND REMITTANCES

Balance due	
Cash	500.--
Balance due D.W.GRIFFITH INC.	Italian Lire 655.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report — ROME (Exchange)

* THE LOVE FLOWER * (Name of Production)

Period From May.3rd to May.30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
89	Grandi	Bondeno	Jan.22	1	100.--		
124	Italia	Ravenna	Dec.10	2	200.--		
152	Fascio	Voltana	Feb.24	1	100.--		
101	Mayiani	Correggio	Dec.27	1	100.--		
151	Savoia	Gorizia	Jan.22	2	500.--		
		Total Italian Lire 50% on basis			1,000.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

March 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " 26-8

French Francs

Balance due Nothing

Collections from March 3rd to March 30th 1929

Nothing

CHARGES AND REMITTANCES

Balance due 106.64

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 106.64

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE — March 30th — 19 29

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER " — 20-8

	Spanish Pesetas
Balance due	20.--
Collections from March 3rd to March 30th 1929	Nothing
	20.--

CHARGES AND REMITTANCES

Balance due	
Cash	20.--
Balance due	NO BALANCE

Spanish Pesetas

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 5Ge8

French Francs

Balance due

Collections from March 3rd to March 30th 1929
Paris 50% on 350.-- 175.--

175.--

CHARGES AND REMITTANCES

Balance due 1,235.51

Y.R. Balance due LES ARTISTES ASSOCIES French Francs 1,060.51

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report PARIS (Exchange)

"AMERICA" (Name of Production) Period From Mar. 3rd to Mar. 30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H.O. v.
204	Ca. Epatant	Paris	Mar. 29	7	350.--		
		Total French Francs on 50% basis.....			350.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

March 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-8

		Belgian Francs
Balance due		Nothing
Collections from March 3rd to March 30th 1929		
50% on 575.--		287.50
		287.50

CHARGES AND REMITTANCES

Balance due		
Positive titles on print N°26 50% on 1094.10	547.05	547.05 ✓

✓

Balance due UNITED ARTISTS CORPORATION Belgian Francs 259.55

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report BRUSSELS (Exchange)

AMERICA (Name of Production) Period From Mar. 3rd to Mar. 30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
93	Les Semailles au Soleil	Liege	Feb. 3	1	175.--		
92	Verreries de Gempel	Gempel	Mar. 24	2	400.--		
		Total belgian Francs 50% on Basis.....			575.		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 50-8

	Spanish Pesetas
Balance due	237.50
Collections from March 3rd to March 30th 1929	
50% on 110.--	55.--
	292.50

CHARGES AND REMITTANCES

Balance due	
Cash	112.50
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 180.--

S.L

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"AMERICA" (Name of Production) Period From 3 RD TO MARCH 30 TH 1929

Cl. L. - Mod. 2564. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
I64	Azcoitiano	Azcoitia	Dec. 25	2	70.--		
I63	Cinema	Antol	Dec. 8	2	40.--		
		Total Spanish Pesetas on 50 % Basis.....			110.--		

S.M.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

March 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 5G-8

	Italian Lire
Balance due	1,912.50
Collections from March 3rd to March 30th 1929	
50% on 795.--	397.50
	2,310.--

CHARGES AND REMITTANCES

Balance due	
Cash	925.--
Balance due DW. GRIFFITH INC.	Italian Lire 1,385.--

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report ROME (Exchange)

AMERICA (Name of Production)

Period From Mar. 3rd to Mar. 30th 1929

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
251	Fascio	Casalecchio	Jan. 27	1	100.--		
256	Italia	Villanova	Mar. 1	2	100.--		
219	Marconi	Castels.Giov.	Feb. 1	1	150.--		
259	Emilia	Torino	Mar. 21	2	200.--		
260	Toledo	Napoli	Mar. 22	1	120.--		
258	Roma	N.Inferiore	Mar. 11	1	125.--		
		Total Italian Lire 50% on Basis.....			795.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

March 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

5G-6

	Dutch Florins
Balance due	Nothing
Collections from March 3rd to March 30th 1929	
60 % on 52.50	31.50
	31,50
CHARGES AND REMITTANCES	
Balance due	700.62
S.A Balance due N.V. UNITED ARTISTS CORP. Dutch Florins	669.12

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report THE HAGUE
(Exchange)

" AMERICA "
(Name of Production)

Period From May.3rd to May.30th 1929

Cl. L. - Mod. 8077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
11	Bioscoop	Haarlem	Jan. 4	7	32.50		
17	Bioscoop	Hoorn	May.22	7	20.--		
		Total Dutch Florins 60% on basis			52.50		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 19 29.

Statement of Account of D. W. GRIFFITH INC.

"ONE EXCITING NIGHT" 30-9

	Italian Lire
Balance due March 30th, 1929.	770.--
Collections from March 31st to April 27th, 1929.	
70% on 250.--	175.--
	945.--
CHARGES AND REMITTANCES	
Balance due Cash	630.--
Balance due D. W. GRIFFITH INC.	Italian Lire 315.--

MP.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report ROME (Exchange)

"ONE EXCITING NIGHT" (Name of Production) Period From Mar. 31st to Apr. 27th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
113	Orepa	Torino	Mar. 11	2	250.--		
		Total Italian Lire 70% on Basis.....			250.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-9

	Belgian Francs
Balance due	280.--
Collections from March 31st to April 27th 1929	
70% on 1,300.--	910.--
	1,190.--

CHARGES AND REMITTANCES

Balance due Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 1,190.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — BRUSSELS (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From Mar.31st to Apr.27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
19	Nord 11	Gand	Aug.10	7	400.--		
18	Nord 1	Gand	Aug.10	7	600.--		
12	Middenstand	Iseghem	Jul.28	4	300.--		
		Total Belgian Frames 70% on basis			1.300.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-9

	Spanish Pesetas
Balance due	112.--
Collections from March 31st to April 27th 1929	Nothing
	112.--

CHARGES AND REMITTANCES

Balance due	
Cash	56.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 56.--

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

April 27th, 1929.

Statement of Account of D. W. GRIFFITH. INC.

" ONE EXCITING NIGHT", 3G-9

			French Francs
Balance due			455.--
Collections from March 31st to April 27th, 1929.			
Lyons 70% on	400.--		
Lille " "	200.--		
		600.--	420.--
			875.--
CHARGES AND REMITTANCES			
Balance due			
Cash			210.--
Balance due D. W. GRIFFITH. INC.			French Francs 665.--

MP.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report — LYONS (Exchange)

" ONE EXCITING NIGHT " (Name of Production) Period From Mar. 30th to Apr. 27th 1929.

Cl. L. - Mod. 2977

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
180	Alca	Besançon	Febr. 16	2	400.--		
		Total French Francs on 70% basis.....			400.--		

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report — LILLE (Exchange)

"ONE EXCITING NIGHT" (Name of Production) Period From Mar. 31st to Apr. 2ath 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
201	Grand Salon	Onnaing	Mar. 8	1	200.--		
		Total French Francs on 70% basis???			200.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"DREAM STREET" 10-9

	Italian Lire
Balance due March 30th, 1929.	450.--
Collections from March 31st to April 27th, 1929.	
50% on 100.--	50.--
	500.--
CHARGES AND REMITTANCES	
Balance due Cash	175.--
Balance due D. W. GRIFFITH INC.	Italian Lire 325.--

MP.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report — ROME (Exchange)

"BEAM STREET" (Name of Production)

Period From Mar. 31st to Apr. 27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Film	H O. V.
88	Marconi	C.S.Giovanni	Feb. 1	1	100.--		
		Total Italian Lire 50% on Basis.....			100.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

April 27th. 1929

Statement of Account of D. W. GRIFFITH INC:

"DREAM STREET" 16-9

French Francs

Balance due 343.36

Collections from March 31st to April 27th 1929.

CHARGES AND REMITTANCES 343. 36

Balance due

Balance due D. W. GRIFFITH INC. French Francs 343.36

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

April 27th 19 29.

Statement of Account of D. W. GRIFFITH INC.

"WHITE ROSE" ~~49-9~~

French Francs

Balance due

Collections from March 31st to April 27th 1929. Nothing

CHARGES AND REMITTANCES 2.335.54

Balance due

Balance due LES ARTISTES ASSOCIES PARIS French Francs 2335.54

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

April 27th 1929

Statement of Account of D. W. GRIFFITH INC.

" WHITE ROSE " 46 -9

	Swiss Francs
Balance due	21.62
Collections from March 31st to April 27th 1929	Nothing
	21.62

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. Swiss Francs 21.62

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"WHITE ROSE" 40-9

	Italian Lire
Balance due March 30th, 1929;	100.--
Collections from March 31st to April 27th, 1929.	

CHARGES AND REMITTANCES 100.--

Balance due

Balance due D. W. GRIFFITH INC. Italian Lire 100.--

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE April 27th 19 29

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE "

	Belgian Francs
Balance due	625.--
Collections from March 31st to April 27th 1929	
50% on 300.--	150.--
	775.--

CHARGES AND REMITTANCES

Balance due	
Cash	625.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 150.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BRUSSELS (Exchange)

"WHITE ROSE" (Name of Production) Period From Mar.31st to Apr.27th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
67	Apollo	Charleroi	Apr.27	3	300.--		
		Total Belgian Francs 50% on basis			300.--		

S.A

LES ARTISTES ASSOCIÉS.

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE "

4809

	Spanish Pesetas
Balance due	53.50
Collections from March 31st to April 27th 1929	Nothing
	53.50

CHARGES AND REMITTANCES

Balance due	
Cash	53.50
Balance due	Spanish Pesetas NO BALANCE

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 6G-9

		Swedish Kronor
Balance due		Nothing
Collections from	March 31st to April 27th 1929	Nothing
		Nothing
CHARGES AND REMITTANCES		
Balance due		928.43
Balance due UNITED ARTISTS CORPORATION		Swedish Kronor 928.43

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"SALLY"

60-9

	Italian Lire
Balance due March 30th, 1929.	1,185.--
Collections from March 31st to April 27th, 1929.	
60% on 425.--	255.--
	1,440.--
CHARGES AND REMITTANCES	
Balance due	
Cash	930.--
Balance due D. W. GRIFFITH INC. MP.	Italian Lire 510.--

UNITED ARTISTS

Les Artistes Associés, Sté Anme

Film Rental Report

ROME (Exchange)

" SALLY OF THE SAWDUST " (Name of Production)

Period From Mar. 31st to Apr. 27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Felix	H O. V.
151	Margherita	Torino	Mar. 4	2	150.--		
139	Sociale	Vado Ligure	Mar. 16	2	150.--		
141	Radio	Meda	Apr. 13	3	125.--		
		Total Italian Lire 60% on Basis.....			425.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-9

	Belgian Francs
Balance due	1,200.--
Collections from March 31st to April 27th 1929	
60% on 350.--	210.--
	1,410.--

CHARGES AND REMITTANCES

Balance due	
Cash	1,200.--
Balance due D.W.GRIFFITH INC.	Belgian Francs 210.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report BRUSSELS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Mar.31st to Apr.27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Felio	H O. v.
198	Casino des 2 Fontaines	Engis	Feb.17	1	350.--		
		Total Belgian Francs 60% on basis			350.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

April 27th 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 66-9

	Spanish Pesetas
Balance due	384.--
Collections from March 31st to April 27th 1929	
60% on 236.--	141.60
	525.60
CHARGES AND REMITTANCES	
Balance due	
Cash	357.--
Balance due D.W.GRIFFITH INC.	168.60

BB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) Period From March 31 st to April 12th to 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
I02	Moderno	Pto. Sagunto	Jan. 6	I	72.--		
I06	Teatro Gadea	Cocentaina	Jan. 26	2	67.--		
I0I	Teatro Lirico	Oliva	Jan. 3	I	97.--		
		Total Spanish Pesetas on 60 %Basis.....			236.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

April 27th 1929

Statement of Account of D. W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

66 -8

	Swiss Francs
Balance due	12.--
Collections from March 31st to April 27th 1929	Nothing
	12.--
CHARGES AND REMITTANCES	
Balance due	
Cash	12.--
Balance due	NO BALANCE

J.S.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.

~~"SALLY OF THE SAWDUST"~~ ~~60-9~~

				French Francs
Balance due				300.-
Collections from March 31st to April 27th 1929				
Lyons	60% on	400.-		
Paris	60% on	400.-		
			800.-	480.-
				780.-

CHARGES AND REMITTANCES

Balance due

Cash 180.-

Balance due D. W. GRIFFITH INC. French Francs 600.-

MP.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — LYONS (Exchange)

"SALLY OF THE SAWDUST" (Name of Production)

Period From Mar.30th to Apr.27th 1929.

Cl. L. - Mod. 1927

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Folio	H O. v.
229	Palace	Remans	Mar.24	3	400.--		
		Total French Francs on 60% basis.....			400.--		

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — PARIS (Exchange)

"SALLY OF THE SAWDUST" (Name of Production) — Period From Mar. 31st to Apr. 27th 1929

Cl. L. - Mod. 3077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
239	Palace	Epinal	Jul. 5	3	400.--		
		Total French Francs on 60% basis.....			400.--		

G.B.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.,

"THE LOVE FLOWER" 26-9

	Italian Lire
Balance due March 30th, 1929.	655.--
Collections from March 31st to April 27th, 1929.	
50% on 250.--	125.--
	780.--
CHARGES AND REMITTANCES	
Balance due	
Cash	155.--
Balance due D. W. GRIFFITH INC.	Italian Lire 625.--

MP.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report ROME (Exchange)

" THE LOVE FLOWER " (Name of Production)

Period From Mar. 31st to Apl. 27th 1929

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fees	H O. V.
155	Teatro Roma	Nocera Infer/	Mar. 23	1	125.--		
94	Moderno	Bologna	Apr. 1	1	125.--		
		Total Italian Lire 50% on Basis.....			250.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-7

		Dutch Florins
Balance due		Nothing
Collections from	March 31st to April 27th 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due "NV. UNITED ARTISTS CORPORAT." Dutch Florins 463.91

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

April 27th, 1929

Statement of Account of D. W. GRIFFITHS INC:

"THE LOVE FLOWERS" ~~26-9~~

	French Francs
Balance due	Nothing
Collections from March 31st to April 27th 1929	
CHARGES AND REMITTANCES	Nothing
Balance due	106.64

/

Balance due LES ARTISTES ASSOCIES — French Francs 106.64

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

April 27th 1929

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 5G-9

French Francs

Balance due Nothing

Collections from

CHARGES AND REMITTANCES

Balance due 1,060.51

Balance due LES ARTISTES ASSOCIES PARIS. French Francs 1,060.51

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 58-9

	Spanish Pesetas
Balance due	180.--
Collections from March 31st to April 27th 1929	
50% on 80.--	40.--
	220.--

CHARGES AND REMITTANCES

Balance due	
Cash	125.--
Balance due D.W.GRIFFITH INC.	Spanish Pesetas 95.--

EB

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"AMERICA" (Name of Production) Period From March 31st to April 27th 29

Cl. L. - Mod. 1077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
I62	Minas De Figols	Figols	Dec. 8	2	80.--		
		Total Spanish Pesetas en 50 % Basis.....			80.--		

B. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

April 27th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 5G-9

	Italian Lire
Balance due March 30th, 1929.	1,385.--
Collections from March 31st to April 27th 1929.	
50% on 390.--	195.--
	1,580.--
CHARGES AND REMITTANCES	
Balance due	
Cash	987.50
Balance due D. W. GRIFFITH INC.	592.50

MP.

UNITED ARTISTS

Les Artistes Associés, Sté Anme

Film Rental Report ROME (Exchange)

"AMERICA" (Name of Production) Period From Mar. 31st to Apr. 27th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
214	Bolignina	Bologna	Jan. 24	1	150.--		
261	Margherita	Elena	Mar. 31	1	90.--		
204	Varieta	Cento	Apr. 1	1	150.--		
		Total Italian Lire 50% on Basis.....			390.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

April 27th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-9

	Belgian Francs
Balance due	Nothing
Collections from March 31st to April 27th 1929	
50% on 450.--	225.--
	225.--
CHARGES AND REMITTANCES	
Balance due	259.55
Balance due UNITED ARTISTS CORPORATION	Belgian Francs 34.55

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report BRUSSELS (Exchange)

" AMERICA "
(Name of Production)

Period From Mar.31st to Apr.27th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
90	Avenir	Herenthout	Apr. 6	2	450.--		
		Total Belgian Francs 50% on basis			450.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE — April 27th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " — 56-7

	Dutch Florins
Balance due	Nothing
Collections from March 31st to April 1929	
60 % on 355.--	213.--
	213.--

CHARGES AND REMITTANCES

Balance due	669.12
Balance due N.V UNITED ARTISTS CORP." Dutch Florins	456.12

F.B

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — THE HAGUE (Exchange)

"AMERICA" (Name of Production)

Period From Mar. 31st to Apr. 27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. V.
5	Flora Theater	Den Haag	Oct. 19	7	250.--		
10	Hollandia Bioscoop	Kerkrade	Dec. 21	7	30.--		
15	Alhambra Bioscoop	Vlissingen	Feb. 15	7	32.50		
16	Royal Cinema	Amersfoort	Mar. 15	7	25.--		
18	Thalia Bioscoop	Sliedrecht	Apr. 5	7	17.50		
		Total Dutch Florins 60% on Basis.....			355.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-1 0

	Italian Lire
Balance due	315.--
Collections from April 28th to June 1st 1929	
70% on 700.--	490.--
	805.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Cash	140.--
Balance due D.W.GRIFFITH INC.	Italian Lire 665.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report ROME (Exchange)

* ONE EXCITING NIGHT * (Name of Production)

Period From Apr. 28th to June 1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fello	H O. v.
123	Regina	Abbasia	Apr.9	2	200.--		
138	Marconi	Firenze	Apr.8	2	100.--		
144	Eden	Popoli	Apr.16	1	100.--		
147	Teatro Ponti	Monza	May.15	2	300.--		
		Total Italian Lire 70% on Basis			700.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " — 30-10

	Belgian Francs
Balance due	1,190.--
Collections from April 28th to June 1st 1929	
70% on 900.--	630.--
	1,820.--

CHARGES AND REMITTANCES

Balance due	
Cash	280.--

Balance due D.W.GRIFFITH INC. — Belgian Francs 1,540.--

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BRUSSELS
(Exchange)

"ONE EXCITING NIGHT"
(Name of Production)

Period From April 28th to June 1st 1929

Cl. L. - Med. 5977

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
40	Rdison	Bruges	May 10	7	900.--		
		Total Belgian Francs 70% on basis			900.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

June 1st 19 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 20-10

	Spanish Pesetas
Balance due	56.--
Collections from April 28th to June 1st 1929	Nothing

CHARGES AND REMITTANCES 56.--

Balance due

Cash 56.--

Balance due Spanish Pesetas NO BALANCE

Y.S

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET " 10-10

	Italian Lire
Balance due	325.--
Collections from April 28th to June 1st 1929	
50% on 500.--	250.--
	575.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Cash	275.--
Balance due D.W.GRIFFITH INC.	Italian Lire 300.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report ROME (Exchange)

"DREAM STREET" (Name of Production) Period From Apr. 28th to June 1st 1929

Cl. L. - Mod. 1677

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
106	Roma	Campagnano	Apr.27	2	100.--		
105	Communale	Sala Anagni	Mar.16	2	100.--		
72	Ricreatorio Cattolico	Argenta	Apr.13	1	100.--		
93	Italia	Ravenna	Dec.17	2	200.--		
		Total Italian Lire 50% on Basis.....			500.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 1st 192 9

Statement of Account of D.W. GRIFFITH INC.

"DREAM STREET " 10-10

				French Francs
Balance due				343.36
Collections from	April 28th to June 1st 1929			
Marseilles	50%	on	250.--	125.--
				468.36

CHARGES AND REMITTANCES

Balance due

Cash 343.36

Balance due "D. W. GRIFFITH INC." French Francs 125.--

F.B

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report — MARSEILLES. (Exchange)

"DREAM STREET" (Name of Production)

Period From Apr. 28th to June 1st 19 29.

Cl. L. - Mod. 9077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
158	Olympia	Grasse	May. 22	2	250.--		
		TOTAL French Francs on 50% basis.....			250.--		

MP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

June 1st, 1929.

Statement of Account of D.W GRIFFITH INC.

"DREAM STREET" 10 10.

Swiss Francs

Balance due

Collections from April 28th, to June 1st, 1929.

Sale of "junk" Print N°8 100% 17.25

17.25

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC. Swiss Francs 17.25

EMP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE " 4G-10

	Italian Lire
Balance due	100.--
Collections from April 28th to June 1st 1929	Nothing
	100.--

CHARGES AND REMITTANCES

Balance due	Nothing
Cash	100.--

Balance due Italian Lire NO BALANCE

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 46-10

French Francs

Balance due Nothing

Collections from April 28th to June 1st 1929 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due 2,335.54

Balance due "LES ARTISTES ASSOCIES " French Francs 2,335.54

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS - EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 46-10

	Belgian Francs
Balance due	150.--
Collections from April 28th to June 1st 1929	
50% onn 1,600.--	800.--
	950.--
CHARGES AND REMITTANCES	
Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 950.--

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BRUSSELS (Exchange)

" WHITE ROSE " (Name of Production) Period From April 28th to June 1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
68	Royal	Bruxelles	May 10	7	850.--		
62	Lumen	Audenarde	May 18	4	750.--		
		Total Belgian Francs 50% on basis			1.600.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

June 1st, 19 29.

Statement of Account of D.W.GRIFFITH INC.

"WHITE ROSE" 4G 10

	Swiss Francs
Balance due April 27th, 1929.	21.62
Collections from April 28th, to June 1st 1929.	
Sale of "junk" Print N°7 100%	17.25 ✓
	38.87

CHARGES AND REMITTANCES

Balance due	
CASH	21.62

✓

EMP. Balance due D.W.GRIFFITH INC. Swiss Francs 17.25

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

June 1st 19 29

Statement of Account of D.W.GRIFFITH INC.

"SALLY OF THE SAWDUST" 6G-10

	Belgian Francs
Balance due	210.--
Collections from April 28th to June 1st 1929	
60% on 500.--	300.--
	510.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 510.--

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BRUSSELS (Exchange)

"SALLY OF THE SAWDUST" (Name of Production)

Period From April 28th to June 1st 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fails	H O. V.
190	Journee	Ath	May 4	3	500.--		
		Total Belgian Francs 60% on basis			500.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

June 1st 1929

Statement of Account of D.W GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-10

	Spanish Pesetas
Balance due	168.60
Collections from April 28th to June 1st 1929	
60% on 746.--	447.60
	616.20

CHARGES AND REMITTANCES

Balance due	
Cash	27.--

Balance due D.W. GRIFFITH INC. Spanish Pesetas 589.20

Y.S

UNITED ARTISTS

Les Artistes Associés, S.A.E.

Film Rental Report

BARCELONA
(Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From 28TH APRIL TO JUNE 1ST 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
II3	Capitol	Tarrega	Apr.27	2	40.--		
I04	Salon Teatro	Santiago	Jan.I0	I	25.--		
I03	Cinema	Cesures	Jan.I0	I	25.--		
I05	Miramar	San Sebastian	Jan.I4	I	490.--		
I09	Sagunto	Sagunto	Feb.23	2	I09.--		
I08	Actualidades	Lorca	Feb.I5	I	57.--		
		Total Spanish Pesetas on 50% basis?.....			746.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-10

	Swedish Kronor
Balance due	Nothing
Collections from April 28th to June 1st 1929	Nothing

CHARGES AND REMITTANCES

Balance due	928.43

Balance due UNITED ARTISTS CORPORATION	Swedish Kronor	928.43

Y.S

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-10

				French Francs
Balance due				600.--
Collections from	April 28th to June 1st 1929			
Lille	60%	on	450.--	270.--
				870.--

CHARGES AND REMITTANCES

Balance due	
Cash	120.--

Balance due D.W.GRIFFITH INC. French Francs 750.--

F.B

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

LILLE (Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From April 28th to Jun 1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
254	Alhambra	Wallers	May 18	2	200.--		
261	Decrouez	Frais Marais	Feb.16	2	250.--		
		Total French Francs on 60% Basis			450.--		

F.B

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

66-10

	Italian Lire
Balance due	510.--
Collections from April 28th to June 1st 1929	
60% on 300.--	180.--
	690.--

CHARGES AND REMITTANCES

Balance due	Nothing
Cash	255.--

Balance due D.W.GRIFFITH INC. Italian Lire 435.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report ROME (Exchange)

" SALLY OF THE SAWDUST " (Name of Production)

Period From Apr. 28th to June 1st 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
41	Cinema Italia	Ravenna			300.--		
		Total Italian Lire 60% on Basis.....			300.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

20.10

	Italian Lire
Balance due	625.--
Collections from April 28th to June 1st 1929	
50% on 775.--	387.50
	1,012.50
CHARGES AND REMITTANCES	
Balance due	Nothing
Cash	500.--
Balance due D.W.GRIFFITH INC.	Italian Lire 512.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Sté Ame

Film Rental Report — ROME (Exchange)

" THE LOVE FLOWER "
(Name of Production)

Period From Apr.28th to June 1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
128	Radio	Meda	Apr.20	3	125.--		
157	Communale	Corigliano	May.8	2	100.--		
156	Italia	Luino	May.1	3	150.--		
154	Trppoli	Secondigliano	Mar.20	1	100.--		
158	Augusteo	Milano	May.13	2	300.--		
		Total Italian Lire 50% on Basis.....			775.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

June 1st, 1929.

Statement of Account of D.W.GRIFFITH INC.

"THE LOVE FLOWER"

26 10.

Swiss Francs

Balance due

Collections from April 28th, to June 1st, 1929.

Sale of "junk" Print N°4	100%	14.38
		14.38

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. Swiss Francs 14.38

EMP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange	June 1st	1929
LYONS	»		
MARSEILLES	»		
ALGIERS	»		

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " 26.10

French Francs

Balance due Nothing

Collections from April 28th to June 2st 1929 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due 106.64

Balance due "LES ARTISTES ASSOCIES " French Francs 106.64

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME – PARIS

THE HAGUE EXCHANGE

June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

~~26-8~~

		Dutch Florins
Balance due		Nothing
Collections from	April 28th to June 1st 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due N.V. UNITED ARTISTS CORP. S.A Dutch Florins 463.91

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

June 1st 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 5G-10

	Czech Krowns
Balance due	Nothing
Collections from April 28th to June 1st 1929	
Sale of scrapped print N° ~~25~~ 5 100%	90.-- ✓
	90.--

CHARGES AND REMITTANCES

Balance due	Nothing

✓ 4

Balance due D.W.GRIFFITH INC. Czech Krowns 90.--

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

"AMERICA" 50-10

	Belgian Francs
Balance due	Nothing
Collections from April 28th to June 1st 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	34.55

Balance due UNITED ARTISTS CORPORATION Belgian Francs 34.55

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 5G-10

	French Francs
Balance due	Nothing
Collections from April 28th to June 1st 1929	Nothing
	Nothing
CHARGES AND REMITTANCES	
Balance due	1,060.51
Balance due "LES ARTISTES ASSOCIES." F.B	French Francs 1,060.51

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

50-10

	Spanish Pesetas
Balance due	95.--
Collections from April 28th to June 1st 1929	
50% on 779.--	389.50
	484.50

CHARGES AND REMITTANCES

Balance due	
Cash	55.--

Balance due D.W. GRIFFITH INC. Spanish Pesetas 429.50

Y.S

UNITED ARTISTS

Les Artistes Associés, S.te A.me

Film Rental Report — BARCELONA (Exchange)

" AMERICA "
(Name of Production)

Period From 28TH APRIL TO JUNE 1ST 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
I65	Celso Diaz	Arnedo	Jan. 6	2	75.--		
I74	Royal Cinema	Las Palmas	Mar. 8	3	559.--		
I7I	Porvenir	Cambrils	Mar.23	2	85.--		
I70	Principal	Medina de Riosecc	Jan.28	I	60.--		
		Total Spanish Pesetas on 50% basis.....			779.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME – PARIS

THE HAGUE EXCHANGE — June 1st 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " — 50-8

	Dutch Florins
Balance due	Nothing
Collections from April 28th to June 1st 1929	
60 % on 45.--	27.--
	27.--
CHARGES AND REMITTANCES	
Balance due	456.12
Balance due N.V. UNITED ARTISTS CORP. S.A	Dutch Florins 429.12

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report — THE HAGUE (Exchange)

"AMERICA" (Name of Production)

Period From Apr.28th to Jun.1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
20	Witte Bioscoop	Simpelveld	May.10	7	10.--		
19	Palace	Maastricht	Apr.26	7	35.--		
		Total Dutch Florins					
		60% on Basis.....			45.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 1st 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-10

	Italian Lire
Balance due	592.50
Collections from April 28th to June 1st 1929	
50% on 925.--	462.50
	1,055.--

CHARGES AND REMITTANCES

Balance due	Nothing
Cash	397.50

Balance due D.W.GRIFFITH INC. Italian Lire 657.50

G.L.

UNITED ARTISTS

Les Artistes Associés. S.te A.me

Film Rental Report ROME (Exchange)

" AMERICA " (Name of Production) Period From Apr.28th to June 1st 1929

Ci. L. - Mod. 5977

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
225	Ricreatorio Cattolico	Argenta	Mar.21	1	100.--		
235	Flora	Floridia	Nov.11	1	100.--		
265	Principe Amedeo	Bologna	May.9	1	100.--		
264	Regina Elena	Andria	May.6	1	125.--		
263	Imperiale	Milano	Apr.22	2	200.--		
262	Sport	Mirano	May.7	1	150.--		
248	Dante	Oneglia	May.6	1	150.--		
		Total Italian Lire 50% on Basis.....			925.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE — June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " — 26-9

	Dutch Florins
Balance due	Nothing
Collections from June 2nd to June 29th 1929	Nothing
60 % on	
	Nothing
CHARGES AND REMITTANCES	
Balance due	463.91
Balance due N.V.UNITED ARTISTS CORP.	Dutch Florins 463.91

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-9

	Dutch Florins
Balance due	Nothing
Collections from June 2nd to June 29th 1929	Nothing
60 % on	
	Nothing

CHARGES AND REMITTANCES

Balance due	429.12

Balance due N.V.UNITED ARTISTS CORPO. Dutch Florins 429.12

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

July 1st 1929

Statement of Account of **D.W.GRIFFITH INC.**

" ONE EXCITING NIGHT " 30-10

	French Francs
Balance due	665.--
Collections from **April 28th to June 1st 1929**	
Paris 70% on 300.--	210.--
	875.--

CHARGES AND REMITTANCES

Balance due	
Cash	245.--
	630.--

Balance due **" D.W.GRIFFITH INC. "** French Francs 630.--

F.B

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report PARIS (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From April 28th to Jun.1st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charges Folio	H O. v.
202	Cine Latin	Paris	Apr.26	7	300.--		
		Total French Francs on 70% Basis			300.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

June 29th, 19 29

Statement of Account of D. W. GRIFFITH INC.

"THE LOVE FLOWER" 2 0 11

French Francs

Balance due

Collections from June 2nd, to June 29th, 1929. Nothing

CHARGES AND REMITTANCES Nothing

Balance due 106.64

Negative Insurance first half-year 50% on 180.-- 90.-- ✓

Balance due LES ARTISTES ASSOCIES. PARIS. French Francs 196.64

EMP.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 29th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"DREAM STREET" 1 G 11

	French Francs
Balance due	125.--

Collections from June 2nd, to June 29th, 1929.

	125.--

CHARGES AND REMITTANCES

Balance due

Negative Insurance first half-year 50% on 180.--	90.-- ✓

✓

Balance due D. W. GRIFFITH INC. French Francs 35.--

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

June 29th 19 29

Statement of Account of D. W. GRIFFITH INC.

"ONE EXCITING NIGHT" 3 G 11

	French Francs
Balance due	630.--
Collections from June 2nd, to June 29th, 1929.	
Marseilles 70% on 275.--	192.50
	822.50

CHARGES AND REMITTANCES

Balance due

CASH	420.66	
»	210.--	
		630.--

Balance due D. W. GRIFFITH INC. French Francs 192.50

EMP

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report MARSEILLES (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From Jun. 2nd to Jun. 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
185	Familia	Port de Bouc	Jun. 2	2	275.--		
		Total French Francs on 70% Basis.....			275.--		

M.D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

June 29th, 1929

Statement of Account of D. W. GRIFFITH INC.

"WHITE ROSE" 4 6 11

French Francs

Balance due

Collections from June 2nd, to June 29th, 1929. Nothing

Nothing

CHARGES AND REMITTANCES

Balance due 2 335.54

EMP Balance due LES ARTISTES ASSOCIES. PARIS. French Francs 2 335.54

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

June 29th, 1929

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 5 G 11

French Francs

Balance due

Collections from June 2nd, to June 29th, 1929. Nothing

Nothing

CHARGES AND REMITTANCES

Balance due 1 060.51

RMP Balance due LES ARTISTES ASSOCIES. PARIS. French Francs 1 060.51

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

June 29th 1929

Statement of Account of D. W. GRIFFITH INC.

"SALLY OF THE SAWDUST" — 6 G 11

		French Francs
Balance due		750.--
Collections from June 2nd to June 29th, 1929.		
Strasbourg 60% on 450.--		
Lille " " 300.--		
	750.--	450.--
		1 200.--

CHARGES AND REMITTANCES

Balance due		
CASH	480.--	
CASH	270.--	
		750.--

Balance due D. W. GRIFFITH INC. — French Francs 450.--

KMP

UNITED ARTISTS

Les Artistes Associés. Ste. Anne

Film Rental Report STRASBOURG (Exchange)

" SALLY OF THE SAWDUST " (Name of Production)

Period From Jun.2nd to Jun.29th 1929

Cl. L. - Mod. 9077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fello	H O. v.
262	Kraemer	Merlebaek	May 8	2	450.--		
		Total French Francs on 60% Basis.....			450.--		

M.D.

UNITED ARTISTS

Les Artistes Associés. Ste Anne

Film Rental Report LILLE
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From June 2nd to June 29th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
249	Familles	Herithourt	Sep.28	2	300.--		
		Total French Francs en 60% Basis			300.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 29th 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " — 3G-1

	Belgian Francs
Balance due	1,540.--
Collections from June 2nd to June 29th 1929	
70% on 400.--	280.--
	1,820.--

CHARGES AND REMITTANCES

Balance due	
Cash	910.--
Balance due " D.W.GRIFFITH INC."	Belgian Francs 910.--

F.B

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report — BRUSSELS (Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Jun.2nd to Jun.29th 1929

Cl. L. - Mod. 3077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
15	Trianon	Wilryck	Sep.8	4	400.--		
		Total Belgian Francs 70% on Basis.....			400.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 29th 19 29

Statement of Account of D.W.GRIFFITH INC.

* WHITE ROSE * — 40-11

	Belgian Francs
Balance due	950.--
Collections from June 2nd to June 29th 1929	Nothing
	950.--

CHARGES AND REMITTANCES

Balance due	
Cash	150.--
Balance due "D.W.GRIFFITH INC."	Belgian Francs 800.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

: " AMERICA " — 50-11

	Belgian Francs
Balance due	Nothing
Collections from June 2nd to June 29th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	34.55

Balance due " UNITED ARTISTS CORPORATION " Belgian Francs 34.55

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

June 29th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-11

	Belgian Francs
Balance due	510.--
Collections from June 2nd to June 29th 1929	Nothing
	510.--

CHARGES AND REMITTANCES

Balance due	
Cash	210.--
Balance due "D.W.GRIFFITH INC."	Belgian Francs 300.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE — June 29th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " — 60-11

	Belgian Francs
Balance due	510.--
Collections from June 2nd to June 29th 1929	Nothing
	510.--

CHARGES AND REMITTANCES

Balance due	
Cash	210.--
Balance due "D.W. GRIFFITH INC."	Belgian Francs 300.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

June 29th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-11

	Belgian Francs
Balance due	510.--
Collections from June 2nd to June 29th 1929	Nothing
	510.--

CHARGES AND REMITTANCES

Balance due	
Cash	210.--
Balance due "D.W.GRIFFITH INC."	Belgian Francs 300.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 29th 1929

Statement of Account of D.W. GRIFFITH INC.

" Love Flower " — 26-11

	Swiss Francs
Balance due	14.38
Collections from June 2nd to June 29th 1929	Nothing
	14.38

CHARGES AND REMITTANCES

Balance due

Balance due D.W.GRIFFITH INC." Swiss Francs 14.38

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 29th 1929

Statement of Account of **D.W.GRIFFITH INC.**

" DREAM STREET " — **16-11**

	Swiss Francs
Balance due	**17.25**
Collections from **June 2nd to June 29th 1929**	**Nothing**
	17.25

CHARGES AND REMITTANCES

Balance due

Balance due **" D.W.GRIFFITH INC."** Swiss Francs **17.25**

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE — June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " — 4G-11

	Swiss Francs
Balance due	17.25
Collections from June 2nd to June 29th 1929	Nothing
	17.25

CHARGES AND REMITTANCES

Balance due

Balance due "D.W.GRIFFITH INC." Swiss Francs 17.25

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-11

	Italian Lire
Balance due	512.50
Collections from June 2nd to June 29th 1929	
50% on 1,425.--	712.50
	1,225.--

CHARGES AND REMITTANCES

Balance due	
Cash	125.--

✓

Balance due. D.W.GRIFFITH INC. Italian Lire . 1,100.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report — ROME (Exchange)

" THE LOVE FLOWER " (Name of Production)

Period From June 2nd to June 29th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
139	Excelsior	Modena	Dec. 17	3	200.--		
122	Regina	Abbazia	May. 23	1	200.--		
123	Fulgor	Rimini	Jun. 8	1	150.--		
92	S.Paolo	Torino	Jun. 13	2	250.--		
99	Alfieri	Genova	Jun. 22	2	150.--		
162	Sociale	Casalmaggiore	Jun. 22	4	150.--		
160	Cinema Di	Borgo Panicale	Jun. 9	1	100.--		
153	Teatro Verdi	Cesena	Mar. 5	1	100.--		
163	Littorio	Opicina	Jun. 19	2	125.--		
			Total Italian Lire				
			50% on Basis.....		1,425.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-11

	Italian Lire
Balance due	300.--
Collections from June 2nd to June 29th1929	
50% on 675.--	337.50
	637.50
CHARGES AND REMITTANCES	
Balance due	
Cash	50.--
Balance due D.W.GRIFFITH INC.	Italian Lire 587.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report ROME (Exchange)

" DREAM STREET "
(Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
77	De Micheli	Coppare	May. 25	1	100.--		
107	Tripoli	Secondigliano	May. 25	2	100.--		
92	Fulgor	Rimini	Jun. 8	1	150.--		
75	Moderno	Bologna	Jun. 28	1	125.--		
109	Vittoria	Marigliano	Jun. 24	1	100.--		
108	Teatro Verdi	Cesena	Jun. 21	1	100.--		
		Total Italian Lire 50% on Basis.....			675.--		

R.V.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT "

30-11

	Italian Lire
Balance due	665.--
Collections from June 2nd to June 29th 1929	
70% on 200.--	140.--
	805.--

CHARGES AND REMITTANCES

Balance due	
Cash	175.--
Balance due D.W.GRIFFITH INC.	Italian Lire 630.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report — ROME (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From June 2nd to June 29th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
140	Manzoni	Torino	Apr. 2	2	200.--		
		Total Italian Lire 70% on Basis.....			200.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-11

	Italian Lire
Balance due	657.50
Collections from June 2nd to June 29th 1929	
50% on 1,250.--	625.--
	1,282.50
CHARGES AND REMITTANCES	
Balance due	
Cash	195.--
Balance due D.W.GRIFFITH INC.	Italian Lire 1,087.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste. Anne

Film Rental Report ROME (Exchange)

" AMERICA "
(Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Felix	H O. v.
267	Rossini	Bagni della Porretta	Jun. 6	1	100.--		
239	Verdi	Bolzaneto	Jun. 12	1	150.--		
257	Manzoni	Torino	Feb. 19	3	400.--		
266	Vittoria	Massafiscaglia	May. 26	1	100.--		
206	Italia	Fidenza	Jun. 2	1	150.--		
269	Italia	Castel S.P.	Jun. 30	1	100.--		
268	Teatro Verdi	Cesena	Jun. 21	1	100.--		
196	Moderno	Bologna	Jun. 13	1	150.--		
		Total Italian Lire 50% on Basis.....			1,250.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-11

	Italian Lire
Balance due	435.--
Collections from June 2nd to June 29th 1929	
50% on 925.--	555.--
	990.--
CHARGES AND REMITTANCES	
Balance due	
Cash	255.--
Balance due D.W.GRIFFITH INC.	Italian Lire 735.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Soc. An.

Film Rental Report — ROME (Exchange)

"SALLY OF THE SAWDUST"
(Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
50	Excelsior	Modena	Feb. 9	3	500.--		
152	Sociale	Casalmaggiore	Jun. 8	4	150.--		
154	Teatro Verdi	Cesena	Jun. 21	1	125.--		
153	Dux	S.Dona Piave	Jun. 13	1	150.--		
		Total Italian Lire 60% on Basis.....			925.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE — June 29th 1929

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST " — 60-11

	Swedish Kronor
Balance due	Nothing
Collections from June 2nd to June 29th 1929	Nothing

CHARGES AND REMITTANCES — Nothing

Balance due — 928.43

Balance due UNITED ARTISTS CORPORATION — Swedish Kronor 928.43

BB

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

JUNE 29TH 29

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER "

26-11

	Spanish Pesetas
Balance due	Nothing
Collections from June 2nd to June 29th 1929	
50% on 47.--	23.50
	23.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Spanish Pesetas 23.50

Y.S

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report BARCELONA (Exchange)

" The Love Flower " (Name of Production) Period From June 2nd to June 29th, 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
76	Teatro Gadea	Cocentaina	Mar. 9	2	47.--		
		total Spanish Pesetas. on 50% basis.....			47.--		

S.L

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

JUNE 29TH 19 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 20-11

	Spanish Pesetas
Balance due	Nothing
Collections from June 2nd to June 29th 1929	
70% on 140.--	98.--
	98.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Spanish Pesetas 98.--

Y.S

UNITED ARTISTS

Les Artistes Associés, Sté Anme

Film Rental Report — BARCELONA (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
84	Victoria Y. Escalante	Grao Y Cabanal	Mar.14	1	140.--		
		total Spanish Pesetas. on 70% basis.....			140.--		

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

JUNE 29TH 19 29

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

50-11

	Spanish Pesetas
Balance due	429.50
Collections from June 2nd to June 29th 1929	
50% on 77.--	38.50
	468.--

CHARGES AND REMITTANCES

Balance due	
Cash	40.--
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 428.--

Y.S

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report — BARCELONA (Exchange)

" AMERICA "
(Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
172	Ideal	Enova	Mar.21	1	77.--		
		total Spanish Pesetas . on 50% basis.....			77.--		

S.L

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

JUNE 29TH 19 29

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

6C-11

	Spanish Pesetas
Balance due	589.20
Collections from June 2nd to June 29th 1929	
60% on 175.--	105.--
	694.20

CHARGES AND REMITTANCES

Balance due	
Cash	141.60
Balance due D.W. GRIFFITH INC. Spanish Pesetas	552.60

Y.S

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BARCELONA (Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From June 2nd to June 29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
111	Pergire	Ibiza	Apr.20	2	40.--		
107	T. rincipal	Irum	Feb. 3	1	60.--		
110	Casal	Vilafranca	Mar.23	2	75.--		
		total Spanish Pesetas. on 60% basis.....			175.--		

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

August 3rd, 1929.

Statement of Account of D. W. GRIFFITH INC.

"THE LOVE FLOWER" 2 G 12

French Francs

Balance due

Collections from June 30th, to August 3rd, 1929. Nothing

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

CHARGES AND REMITTANCES

Balance due 196.64

Balance due LES ARTISTES ASSOCIES. French Francs 196.64

KMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26.12

	Belgian Francs
Balance due	Nothing
Collections from June 30th to August 3rd 1929	
50% on 300.--	150.--
	150.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 150.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report — BRUSSELS (Exchange)

"THE LOVE FLOWER" (Name of Production)

Period From Jun. 30th to Aug 3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
22	Maison du Peuple	Flenu	Jun.29	2	300.--		
		Total Belgian Francs 50% on Basis.....			300.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 2G-82

	Swiss Francs
Balance due	14.38
Collections from June 30th to August 3rd 1929	Nothing
	14.38

CHARGES AND REMITTANCES

Balance due	
Cash	14.38
Balance due	Swiss Francs NO BALANCE

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

2G-10

		Dutch Florins
Balance due		Nothing
Collections from	June 30th to August 3rd 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due N.V.UNITED ARTISTS CORPORAT. Dutch Florins 463.91

G.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-12

	Italian Lire
Balance due	1,100.--
Collections from June 30th to August 3rd 1929	
50% on 725.--	362.50
	1,462.50

CHARGES AND REMITTANCES

Balance due	
Cash	387.50

Balance due D.W.GRIFFITH INC. Italian Lire 1,075.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

ROME (Exchange)

" THE LOVE FLOWER "
(Name of Production)

Period From Jun.30th to Aug.3rd 1929

Ci. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
161	Vittoria	Massafiscaglia	Jun.13	1	100.--		
164	Aurora	Alfonsine	Jul.14	1	100.--		
165	Nazionale	Pontedecimo	Jul.20	1	125.--		
167	Silenziosco	Milano	Jul.25	3	150.--		
95	Carducci	Bologna	Jul.19	1	125.--		
168	Fascio	Lavezzola	Jul.27	1	125.--		
		Total Italian Lire 50% on Basis			725.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

AUGUST 3RD 19 29

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER "

20-12

	Spanish Pesetas
Balance due	23.50
Collections from June 30th to August 3rd 1929	Nothing
	23.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC.	Spanish Pesetas 23.50

Y.S

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 3rd, 1929.

Statement of Account of **D. W. GRIFFITH. INC.**

"DREAM STREET." **1 G 12**

French Francs

Balance due **35.--**

Collections from **June 30th, to August 3rd, 1929.**

35.--

CHARGES AND REMITTANCES

Balance due

Balance due **D. W. GRIFFITH INC.** French Francs **35.--**

RMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

10-12

	Belgian Francs
Balance due	Nothing
Collections from June 30th to August 3rd 1929	
50% on 300.--	150.--
	150.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 150.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report — BRUSSELS (Exchange)

" DREAM STREET "
(Name of Production)

Period From Jun.30th to Aug 3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
38	Peuple	Flenu	Jul.13	2	300.--		
		Total Belgian Francs 50% on Basis.....			300.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

10-12

	Swiss Francs
Balance due	17.25
Collections from June 30th to August 3rd 1929	Nothing
	17.25

CHARGES AND REMITTANCES

Balance due	
Cash	17.25
Balance due	Swiss Francs NO BALANCE

G.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-12

	Italian Lire
Balance due	587.50
Collections from June 30th to August 3rd 1929	
50% on 375.--	187.50
	775.--

CHARGES AND REMITTANCES

Balance due	
Cash	250.--
Balance due D.W.GRIFFITH INC.	Italian Lire 525.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Sté Ame

Film Rental Report

ROME (Exchange)

"DREAM STREET" (Name of Production) Period From Jun.30th to Aug.3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
89	Nuovo	Portomaggiore	Jun.11	1	100.--		
110	Gabiria	Bagnoli	Jul.1	1	75.--		
111	Vittoria	Fologno	Jul.5	1	100.--		
112	Aurora	Alfonsine	Aug.3	1	100.--		
		Total Italian Lire 50% on Basis.....			375.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 3rd, 1929.

Statement of Account of **D. W. GRIFFITH INC.**

"ONE EXCITING NIGHT" **3 G 12**

French Francs

Balance due **192.50**

Collections from **June 30th, to August 3rd, 1929.**

Marseilles 70% on 400.-- **280.--**

472.50

CHARGES AND REMITTANCES

Balance due

Balance due **D. W. GRIFFITH INC.** French Francs **472.50**
EMP.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

MARSEILLES
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From June 30th to Aug. 3nd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
191	Cinema	Prades	July 22	9	400.--		
		Total French Francs on 70% basis.....			400.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 3rd 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 36-12

	Belgian Francs
Balance due	910.--
Collections from June 30th to August 3rd 1929	Nothing
	910.--

CHARGES AND REMITTANCES

Balance due

Cash	630.--	
Cash	280.--	910.--

Balance due Belgian Francs NO BALANCE

R.V.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 3rd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-12

	Italian Lire
Balance due	630.--
Collections from June 30th to August 3rd 1929	
70% on 225.--	157.50
	787.50
CHARGES AND REMITTANCES	
Balance due	
Cash	490.--
Balance due D.W.GRIFFITH INC.	Italian Lire 297.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Sta Ame

Film Rental Report ROME (Exchange)

"ONE EXCITING NIGHT" (Name of Production) Period From June 30th to Aug. 3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
141	Vittoria	Aosta	June 26	2	125.--		
149	Verdi	La Maddalena	June 9	1	100.--		
		Total Italian Lire 50% on Basis.....			225.--		

R.V.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

AUGUST 3RD 19 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 20-12

	Spanish Pesetas
Balance due	98.---
Collections from June 30th to August 3rd 1929	
70% on 45.---	31.50
	129.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Spanish Pesetas 129.50

Y.S

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From July 20th - July 27th 192

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
85	Cinema	Malinas	April 13	1	45.--		
			This Week		45.--		

M.C.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 3rd, 1929.

Statement of Account of **D. W. GRIFFITH INC.**

"THE WHITE ROSE" **4 G 12**

French Francs

Balance due

Collections from **June 30th, to August 3rd, 1929.**

Sale of scrapped Print No.20. 100% 129.20

129.20

CHARGES AND REMITTANCES

Balance due 2 335.54

Balance due **LES ARTISTES ASSOCIES.** French Francs 2 206.34

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 40-12

	Belgian Francs
Balance due	800.--
Collections from June 30th to August 3rd 1929	
50% on 300.--	150.--
	950.--

CHARGES AND REMITTANCES

Balance due	
Cash	800.--
Balance due D.W.GRIFFHTH INC.	Belgian Francs 150.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report — BRUSSELS (Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Jun.30th to Aug 3rd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
66	Peuple	Flenu	Jul.20	2	300.--		
		Total Belgian Francs 50% on Basis.....			300.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE " 4G-12

	Swiss Francs
Balance due	17.25
Collections from June 30th to August 3rd 1929	Nothing
	17.25

CHARGES AND REMITTANCES

Balance due	
Cash	17.25
Balance due	Swiss Francs NO BALANCE

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 3rd, 1929.

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 5 6 12

French Francs

Balance due

Collections from June 30th, to August 3rd, 1929.

Paris 50% on 350.--	175.--
Sale of scrapped Print No.28. 50% on 136.--	68.-- ✓
	243.--

CHARGES AND REMITTANCES

Balance due	1 060.51

✓

Balance due LES ARTISTES ASSOCIES. French Francs 817.51

EMP

4

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report PARIS (Exchange)

" AMERICA "
(Name of Production)

Period From June 30th to Aug. 3nd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
139	Cinema	Mayenne	Oct. 24	4	350.--		
		Total French Francs on 50% basis.....			350.--		

Y.R.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

~~" AMERICA "~~ ~~56-12~~

Belgian Francs

Balance due — Nothing

Collections from June 30th to August 3rd 1929

50% on 400.-- — 200.--

200.--

CHARGES AND REMITTANCES

Balance due — 34.55

Balance due D.W.GRIFFITH INC. — Belgian Francs 165.45

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

"AMERICA"
(Name of Production)

Period From Jun.30th to Aug 3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
97	Trianon	St-Josse/Bruxelles	Jul.6	4	400.--		
		Total Belgian Francs 50% on Basis.....			400.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-HO

	Dutch Florins
Balance due	Nothing
Collections from June 30th to August 3rd 1929	
60 % on 52.50	31.50
	31.50

CHARGES AND REMITTANCES

Balance due	429.12
Balance due N.V.UNITED ARTISTS CORPORAT. Dutch Florins	397.62

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report THE HAGUE (Exchange)

"AMERICA" (Name of Production)

Period From June 30th to Aug. 3rd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
21	Hengelosche Bioscoop	Hengelo	May. 17	7	32.50		
22	Favorite Bioscoop	Almelo	Jun. 14	7	20.--		
		Total Dutch Florins 60% on Basis.....			52.50		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-12

	Czech Krowns
Balance due	90.--
Collections from June 30th to August 3rd 1929	Nothing
	90.--

CHARGES AND REMITTANCES

Balance due	
Cash	90.--
Balance due	Czech Krowns NO BALANCE

G.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 3rd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-12

	Italian Lire
Balance due	1,087.50
Collections from June 30th to August 3rd 1929	
50% on 350.--	175.--
	1,262.50

CHARGES AND REMITTANCES

Balance due	
Cash	462.50
	462.50

Balance due D.W.GRIFFITH INC. Italian Lire 800.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Sté Anme

Film Rental Report ROME (Exchange)

" AMERICA "
(Name of Production)

Period From June 30th to Aug. 3rd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
270	Nirvana	Ponticelli	Jun. 29	2	75.--		
213	Nuovo	Bologna	Jul. 12	1	125.--		
197	Carducci	Bologna	Jul. 10	1	150.--		
		Total Italian Lire 50% on Basis.....			350.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

AUGUST 3RD 19 29

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

50-P

	Spanish Pesetas
Balance due	428.--
Collections from June 30th to August 3rd 1929	
50% on 130.--	65.--
	493.--

CHARGES AND REMITTANCES

Balance due	
Cash	389.50
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 103.50

Y.S

UNITED ARTISTS

Les Artistes Associés, Ste Ame

" AMERICA "

(Name of Production)

Film Rental Report BARCELONA

(Exchange)

Period From July 20th - July 27th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
I73	Moderne	Pasajes	March 25	1	65.--		
			This Week		65.--		

E.C.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

" AMERICA "
(Name of Production)

BARCELONA
(Exchange)

Period From July 6th - July 13th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Follo	H O. v.
I80	Casino Ceretano	Puigcerda	June 8	2	65.--		
			This Week		65.--		

E.G.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

August 31st 19 29

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 20-13

	French Francs
Balance due	Nothing
Collections from August 4th to August 31st 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	196.64

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 196.64

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26.13

	Belgian Francs
Balance due	150.--
Collections from August 4th to August 31st 1929	Nothing
	150.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC.	Belgian Francs	150.--

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME – PARIS

THE HAGUE EXCHANGE

August 31st 1929

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

2G-11

		Dutch Florins
Balance due		Nothing
Collections from	August 4th to August 31st 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	463.91

Balance due N.V. UNITED ARTISTS CORP. Dutch Florins 463.91

STA

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

26-13

		Italian Lire
Balance due		1,075.--
Collections from	August 4th to August 31st 1929	Nothing

1,075.--

CHARGES AND REMITTANCES

Balance due

Cash	712.50

Balance due D.W.GRIFFITH INC. Italian Lire 362.50

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

AUgust 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET " 10-13

	French Francs
Balance due	35.--
Collections from August 4th to August 31st 1929	Nothing
	35.--

CHARGES AND REMITTANCES

Balance due

Balance due "D.W.GRIFFITH INC. " French Francs 35.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-12

	Belgian Francs
Balance due	150.--
Collections from August 4th to August 31st 1929	**Nothing**
	150.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D. W.GRIFFITH INC.	Belgian Francs 150.--

G.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-13

	Italian Lire
Balance due	525.--
Collections from August 4th to August 31st 1929	
50% on 255.--	127.50
	652.50
CHARGES AND REMITTANCES	
Balance due	
Cash	337.50
Balance due D.W.GRIFFITH INC.	Italian Lire 315.--

G.L.

UNITED ARTISTS

Les Artistes Associés, S.te A.me

Film Rental Report ROME (Exchange)

" DREAM STREET "
(Name of Production)

Period From Aug. 4th to Aug. 31st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
76	Carducci	Bologna	Aug. 19	1	125.--		
98	Sociale	Altare	May. 25	1	130.--		
			It. Lire		255.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 31st 192 9

Statement of Account of **D.W.GRIFFITH INC.**

" ONE EXCITING NIGHT " 3G-13

				French Francs
Balance due				472.50
Collections from **August 4th to August 31st 1929**				
Marseilles	**70%**	**on**	400.--	280.--
				752.50

CHARGES AND REMITTANCES

Balance due

Balance due **"D.W.GRIFFITH INC. "** French Francs 752.50

F.B

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

MARSEILLES
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Aug. 4th to Aug. 31st 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
179	Trianon	Aubagne	Aug. 17	2	400.--		
		Total French Francs en 70% basis.....			400.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

August 31st 1929

Statement of Account of DW. GRIFFITH INC.

" ONE EXCITING NIGHT " 20-13

		Spanish Pesetas
Balance due		129.50
Collections from	August 4th to August 31st 1929	Nothing

129.50

CHARGES AND REMITTANCES

Balance due

Cash 98.--

Balance due D.W. GRIFFITH INC. Spanish Pesetas 31.50

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-13

	Italian Lire
Balance due	297.50
Collections from August 4th to August 31st 1929	
70% on 150.--	105.--
	402.50

CHARGES AND REMITTANCES

Balance due	
Cash	140.--
Balance due D.W.GRIFFITH INC.	Italian Lire 262.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Sté Ame

Film Rental Report

ROME
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Aug.4th to Aug.31st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
151	Silenzioso	Milano	Aug.6	3	150.--		
				It .Lire	150.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 31st 1929

Statement of Account of D.W.GRIFFITH INC,

" WHITE ROSE "

4G-13

		French Francs
Balance due		Nothing
Collections from	August 4th 1929 to August 31st 1929	Nothing
		Nothing

CHARGES AND REMITTANCES

Balance due	2,206.34
Balance due "LES ARTISTES ASSOCIES PARIS. " French Francs	2,206.34

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" THE WHITE ROSE "

~~4G-13~~

	Belgian Francs
Balance due	150.--
Collections from August 4thnto August 31st 1929	
50% on 450.--	225.--
	375.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due D.W.GRIFFITH INC. Belgian Francs 375.--

G.I.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

BRUSSELS
(Exchange)

"THE WHITE ROSE"
(Name of Production)

Period From Aug.4th to Aug.31st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Fello	H O. v.
71	Trianon	St. Josse/ Bruxelles	Aug.31	4	450.--		
				Bel.Frs	450.--		

N.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-13

	French Francs
Balance due	Nothing
Collections from August 4th to August 31st 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	817.51

Balance due "LES ARTISTES ASSOCIES PARIS ." French Francs 817.51

.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-13

	Belgian Francs
Balance due	165.45
Collections from August 4th to August 31st 1929	
50% on 450.--	225.--
	390.45
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Belgian Francs 390.45

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anme

Film Rental Report — BRUSSELS (Exchange)

"AMERICA" (Name of Production)

Period From Aug.4th to Aug.31st 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
95	Palace	Montaigu	Aug.11	2	450.--		
				Bel.Frs	450.--		

N.A.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

August 31st 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

50-11

		Dutch Florins
Balance due		Nothing
Collections from	August 4th to August 31st 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	397.62

Balance due N.V. UNITED ARTISTS CORP. S.A Dutch Florins 397.62

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

August 31st 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 50-13

	Spanish Pesetas
Balance due	103.50
Collections from August 4th to August 31st 1929	Nothing
	103.50

CHARGES AND REMITTANCES

Balance due	
Cash	38.50
Balance due D.W. GRIFFITH INC/ S.L	Spanish Pesetas 65.--

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

August 31st 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

~~50-13~~

	Italian Lire
Balance due	800.--
Collections from August 4th to August 31st 1929	
50% on 815.--	407.50
	1,207.50

CHARGES AND REMITTANCES

Balance due	
Cash	625.--
Balance due D.W.GRIFFITH INC.	Italian Lire 582.50

G.L.

UNITED ARTISTS

Les Artistes Associés, S.te A.me

Film Rental Report ROME (Exchange)

* AMERICA * (Name of Production) Period From Aug.4th to Aug.31st 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
273	Meda	Milano	Aug.3	2	250.--		
274	Piva	Migliarino	Aug.11	1	100.--		
271	Imperiale	Napoli	Jul.6	2	90.--		
275	Vanvitelli	Caserta	Aug.15	1	75.--		
276	Cinema	Mesola	Aug.15	1	100.--		
278	Italia	Luino	Aug.28	3	200.--		
				It.Lire	815.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 28th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"THE LOVE FLOWER" 20.14

	Belgian Francs
Balance due	150.--
Collections from September 1st, to 28th, 1929.	Nothing
	150.--

CHARGES AND REMITTANCES

Balance due	
CASH	150.--
Balance due	Belgian Francs NO BALANCE.

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 28th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

2G-14

	Italian Lire
Balance due	362.50
Collections from September 1st to September 28th 1929	
50% on 825.--	412.50
	775.--

CHARGES AND REMITTANCES

Balance due	
Cash	362.50
	412.50

Balance due D.W.GRIFFITH INC. Italian Lire 412.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Sté Ame

Film Rental Report ROME

(Exchange)

" THE LOVE FLOWER "

(Name of Production)

Period From Sep.1st to Sep.28th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
170	Valentino	M.Lomellina	Aug.31	2	150.--		
172	Meda	Milano	Sep.11	2	100.--		
144	Vittoria	Busabla	Jul.28	1	150.--		
171	Venezia	Milano	Aug.22	4	300.--		
159	Italia	Pirano	Jun. 1	2	125.--		
			It.Lire		825.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

September 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

~~26-12~~

	Dutch Florins
Balance due	Nothing
Collections from September 1st to September 28th 1929	Nothing
60 % on	
	Nothing
CHARGES AND REMITTANCES	
Balance due	463.91

S.A Balance due N.V. UNITED ARTISTS CORP. Dutch Florins 463.91

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

September 28th 19 29.

Statement of Account of D. W. GRIFFITH INC.

"DREAM STREET". 16.14

French Francs

Balance due 35.--

Collections from September 1st, to September 28th, 1929.

35.--

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. French Francs 35.--

RMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

September 28th 19 29.

Statement of Account of D. W. GRIFFITH INC.

"DREAM STREET". 16.14

French Francs

Balance due 35.--

Collections from September 1st, to September 28th, 1929.

35.--

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. French Francs 35.--

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 28th, 19 29.

Statement of Account of D. W. GRIFFITH INC.

"DREAM STREET." 10.13

	Belgian Francs
Balance due	150.--
Collections from September 1st, to 28th, 1929	Nothing
	150.--

CHARGES AND REMITTANCES

Balance due	
CASH	150.--
Balance due	Belgian Francs NO BALANCE.

KMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 28th1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-14

		Italian Lire
Balance due		315.--
Collections from	September 1st to September 28th 1929	Nothing

315.--

CHARGES AND REMITTANCES

Balance due

Cash 187.50

Balance due D.W.GRIFFITH INC. Italian Lire 127.50

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

September 28th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"ONE EXCITING NIGHT" 30.14

French Francs

Balance due 752.50

Collections from September 1st, to 28th, 1929.

752.50

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. French Francs 752.50

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 28th, 19 29.

Statement of Account of D. W. GRIFFITH INC.

"ONE EXCITING NIGHT" 30.14

Belgian Francs

Balance due

Collections from September 1st, to 28th, 1929.

70% on 400.-- 280.--

280,--

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. Belgian Francs 280.--

EMP

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BRUSSELS (Exchange)

" ONE EXCITING NIGHT " (Name of Production)

Period From Sep.1st to Sepe.28th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
42	Flora	Moerbeke Waes	Aug/31	2	400.--		
			Bel.Frs		400.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

SEPTEMBER 28TH 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT "

3G-14

	Spanish Pesetas
Balance due	31.50
Collections from September 1st to September 28th 1929	Nothing
	31.50

CHARGES AND REMITTANCES

Balance due	
Cash	31.50
	31.50

Balance due
Y.S

Spanish Pesetas NO BALANCE

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 28th 1929

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-14

	Italian Lire
Balance due	262.50
Collections from September 1st to September 28th 1929	
70% on 100.--	70.--
	332.50

CHARGES AND REMITTANCES

Balance due	
Cash	157.50
Balance due D.W.GRIFFITH INC.	Italian Lire 175.--

R.V.

UNITED ARTISTS

Les Artistes Associés. Ste Ame

Film Rental Report ROME (Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sept.1st to Sep.29th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
150	Centrale	Livorno	Aug. 7	2	100.--		
			It.Lire		100.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

September 28th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"THE WHITE ROSE" 46.14

French Francs

Balance due

Collections from September 1st, to 28th, 1929. Nothing

CHARGES AND REMITTANCES

Balance due 2 206.34

Balance due LES ARTISTES ASSOCIES. French Francs 2 206.34

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 28th 1929.

Statement of Account of D. W. GRIFFITH INC.

"WHITE ROSE" 426.14

	Belgian Francs
Balance due	375.--
Collections from September 1st, to 28th, 1929.	
50% on 200.--	100.--
	475.--

CHARGES AND REMITTANCES

Balance due	
CASH	150.--
Balance due D. W. GRIFFITH INC.	Belgian Francs 325.--

EMP

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BRUSSELS
(Exchange)

" WHITE ROSE "
(Name of Production)

Period From Sep.1st to Sep.28th 1929

Ci. L. - Mod. 3077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
70	Cine Phare	Liege	Sep. 6	7	200.--		
			Bel.Frs		200.--		

S.A

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

September 28th, 1929.

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 50.14

French Francs

Balance due

Collections from September 1st, to 28th, 1929.

Paris 60% on 500.-- 300.--

300.--

CHARGES AND REMITTANCES

Balance due 817.51

Balance due LES ARTISTES ASSOCIES. French Francs 517.51

EMP

UNITED ARTISTS

Les Artistes Associés, Ste. Ame

Film Rental Report

PARIS
(Exchange)

" AMERICA "
(Name of Production)

Period From Sep.1st to Sep.28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
42	Casino	Neuilly Palaisance	Sep. 6	3	500.--		
		Total French Francs on 60% Basis			500.--		

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

September 28th 1929.

Statement of Account of D. W. GRIFFITH INC.

"AMERICA" 56.14

		Belgian Francs
Balance due		390.45
Collections from	September 1st, to 28th, 1929.	
	50% on 200.--	100.--
		490.45

CHARGES AND REMITTANCES

Balance due	
CASH	165.45

Balance due D. W. GRIFFITH INC. Belgian Francs 325.--

EMP

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BRUSSELS (Exchange)

" AMERICA " (Name of Production)

Period From Sep.1st to Sep.28th 19 9

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
99	Cercle Militaire	Berchem	Aug.29	1	200.--		
			Bel.Frs		200.--		

S.A

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

SEPTEMBER 28TH 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

50-14

	Spanish Pesetas
Balance due	65.--
Collections from September 1st to September 28th 1929	
50% on 382.--	191.--
	256.--

CHARGES AND REMITTANCES

Balance due	
Cash	65.--
Balance due D.W. GRIFFITH INC.	Spanish Pesetas 191.--

Y.S

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA (Exchange)

"AMERICA" (Name of Production) Period From 1 ST TO SEPTEMBER 28TH 1929

Cl. L. - Mod. 2804. F

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
I79	Torrecine	Las Palmas	Apr. I3	I	45.--		
I78	Cine Nuevo	Arucas	Apr. 3	I	55.--		
I77	Teatro Arco	Puerto de Luz	Mar. 25	I	70.--		
I76	Sta Catalina	Puerto de la Luz	Mar. 22	I	62.--		
I75	Cine Prosperidad	Madrid	May. 2	I	I50.--		
		Total Spanish Pesetas on 50 % Basis.....			382.--		

S. M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

September 28th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-14

	Italian Lire
Balance due	582.50
Collections from September 1st to September 28th 1929	
50% on 1,000.--	500.--
	1,082.50

CHARGES AND REMITTANCES

Balance due	
Cash	175.--
Balance due D.W.GRIFFITH INC.	Italian Lire 907.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste. Ame

Film Rental Report ROME

* AMERICA *
(Name of Production)

(Exchange)
Period From Sep.1st to Sep.28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
283	Tripoli	Casamicciola	Sep. 9	1	75.--		
280	Sociale	Pontelagoscuro	Sep. 5	1	100.--		
281	Aurora	Alfonsine	Sep. 7	1	100.--		
227	Garibaldi	Acqui	May 8	2	150.--		
284	Lido	Ischia	Sep.17	1	75.--		
285	Ercolano	Resina	Sep.23	1	75.--		
286	Floreal	S.G. Lupatoto Verona	Sep.14	2	150.--		
272	Principe	Genova	Jul.13	2	150.--		
279	Nazionale	Pontedecimo	Sep. 5	1	125.--		
			It.Lire		1,000.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME – PARIS

THE HAGUE EXCHANGE

September 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

~~50-12~~

		Dutch Florins
Balance due		Nothing
Collections from September 1st to September 28th 1929		
60 % on	12.50	7.50
		7.50
CHARGES AND REMITTANCES		
Balance due		397.62
Balance due N.V. UNITED ARTISTS CORP. S.A		Dutch Florins 390.12

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

THE (HAGUE)

" AMERICA " (Name of Production)

Period From Sep. 1st to Sep.28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
26	Modern	Drachten	Sep. 6	7	12.50		
			Dut.Fls		12.50		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " 20-15

French Francs

Balance due

Collections from September 29th to November 2nd 1929

CHARGES AND REMITTANCES

Balance due	196.64

Y.R Balance due LES ARTISTES ASSOCIES PARIS French Francs 196.64

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER" "DREAM STREET " 6-15

	Swiss Francs
Balance due	Nothing
Collections from September 29th to November 2nd 1929	Nothing

No further print is available in this territory

	Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Swiss Francs	Nothing

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER "

2G-15

	Italian Lire
Balance due	412.50
Collections from September 29th to November 2nd 1929	
50% on 265.--	132.50
	545.--

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	D.W.GRIFFITH INC.	Italian Lire	545.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report ROME (Exchange)

" THE LOVE FLOWER "
(Name of Production)

Period From Sep.29th to Nov.2nd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
174	Mascotte	Cava dei Tirreni	Oct. 7	1	90.--		
173	Anna	Prosecco	Sep.28	1	100.--		
175	Sala Roma	Sparanise	Oct.19	1	75.--		
			It.Lire		265.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE — November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " — 2G-13

	Dutch Florins
Balance due	Nothing
Collections from September 29th to November 2nd 1929	Nothing
60 % on	
	Nothing
CHARGES AND REMITTANCES	
Balance due	463.91
Balance due N.V.UNITED ARTISTS CORPORATION	Dutch Florins 463.91

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

"DREAM STREET" 16-15

French Francs

Balance due 35.--

Collections from September 29th to Novembr 2nd 1929

35.--

CHARGES AND REMITTANCES

Balance due

Cash 35.--

Y.R. Balance due French Francs No Balance

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" DREAM STREET "

16-15

	Italian Lire
Balance due	127.50
Collections from September 29th to November 2nd 1929	
50% on 225.--	112.50
	240.--

CHARGES AND REMITTANCES

Balance due	
Cash	127.50
Balance due D.W.GRIFFITH INC.	Italian Lire 112.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report — ROME (Exchange)

" DREAM STREET "
(Name of Production)

Period From Sep.29th to Nov.2nd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
81	Italia	Fidenza	Aug.31	1	125.--		
78	Teresa Mariani	Correggio	Aug.16	1	100.--		
			It.Lire		225.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 3G-15

French Francs

Balance due 752.50

Collections from September 29th to November 2nd 1929

752.50

CHARGES AND REMITTANCES

Balance due
Cash 752.50

Y.R. Balance due French Francs No Balance

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT "

30-15

	Swiss Francs
Balance due	Nothing
Collections from September 29th to November 2nd 1929	
70% on 80.--	56.--
	56.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Swiss Francs 56.--

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report GENEVA
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Sep.29th to Nov.2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
32	Radium	Zurich	Sep. 4	7	80.--		
			Sw.Frs		80.--		

S.A

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 30-15

	Belgian Francs
Balance due	280.--
Collections from September 29th to November 2nd 1929	Nothing
	280.--

CHARGES AND REMITTANCES

Balance due	
Cash	280.--
Balance due	Belgian Francs No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 2nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-15

	Italian Lire
Balance due	175.--
Collections from September 29th to November 2nd 1929	
70% on 545.--	381.50
	556.50

CHARGES AND REMITTANCES

Balance due	
Cash	105.--
Balance due D.W.GRIFFITH INC.	Italian Lire 451.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report ROME

(Exchange)

* ONE EXCITING NIGHT *

(Name of Production)

Period From Sep.29th to Nov.2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
152	A.Boito	Greve	Aug.31	2	120.--		
145	Eolo	Viareggio	Oct. 7	2	300.--		
148	Casselnuovo	Casselnuovo	Jul. 5	3	125.--		
			It.Lire		545.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 4G-15

French Francs

Balance due

Collections from September 29th to November 2nd 1929

CHARGES AND REMITTANCES

Balance due 2,206.34

L.R. Balance due LES ARTISTES ASSOCIES PARIS French Francs 2,206.34

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" WHITE ROSE " 40-15

	Swiss Francs
Balance due	Nothing
Collections from September 29th to November 2nd 1929	Nothing

No further print is available in this territory

Nothing

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	Swiss Francs	Nothing

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 46-15

	Belgian Francs
Balance due	325.--
Collections from September 29th to November 2nd 1929	
50% on 550.--	275.--
	600.--

CHARGES AND REMITTANCES

Balance due		
Cash	100.--	
Cash	225.--	325.--

✓

Balance due D.W. GRIFFITH INC. S.A Belgian Francs 275.--

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

BRUSSELS
(Exchange)

" WHITE ROSE "
(Name of Production)

Period From Sep.29th to Nov.2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
76	Cinema astrid	Berghem	Oct.23	2	300.--		
69	Moderne	Lessines	Nov. 2	3	250.--		
			Bel.Frs		550.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

November 2nd 19 29

Statement of Account of D. W. GRIFFITH INC.

" WHITE ROSE " 40-15

	Spanish Pesetas
Balance due	Nothing
Collections from September 29th to November 2nd 1929	
50% on 57.--	28.50
	28.50

CHARGES AND REMITTANCES

Balance due

Balance due D. W. GRIFFITH INC. Spanish Pesetas 28.50

M. D.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report BARCELONA.
(Exchange)

"THE WHITE ROSE"
(Name of Production)

Period From Oct:5th to Nov:2nd, 1929.

Cl. L. - Mod. 6296

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
44	Gran ^Teatro	Banaguacil	April 20	2	57.--		
			Total Pesetas on 50% basis.....		57.--		

EMP

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS Exchange
LYONS »
MARSEILLES »
ALGIERS »

Noveber 2nd 19 29

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 5G-15

French Francs

Balance due

Collections from September 29th to November 2nd 1929

CHARGES AND REMITTANCES

Balance due 517.51

Balance due LES ARTISTES ASSOCIES French Francs 517.51

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

~~50-15~~

Swiss Francs

Balance due — Nothing

Collections from September 29th to November 2nd 1929

50% on 140.-- — 70.--

70.--

CHARGES AND REMITTANCES

Balance due

S.A Balance due D.W. GRIFFITH INC. — Swiss Francs 70.--

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report GENEVA (Exchange)

" AMERICA " (Name of Production)

Period From Sep.29th to Nov.2nd 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
15	Cinema Roland	Zurich	Aug.21	3	140.--		
			Sw.Frs		140.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-13

		Dutch Florins
Balance due		Nothing
Collections from	September 29th to November 2nd 1929	Nothing
60 % on		

CHARGES AND REMITTANCES

	Nothing
Balance due	390.12

Balance due N.V.UNITED ARTISTS CORPORATION Dutch Florins 390.12

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 2nd 1929

Statement of Account of D.W. GRIFFITH INC.

~~* AMERICA *~~ ~~50-15~~

Belgian Francs

Balance due 325.--

Collections from September 29th to November 2nd 1929 Nothing

CHARGES AND REMITTANCES 325.--

Balance due

Cash 100.--

Cash 225.-- 325.--

Balance due Belgian Francs No Balance

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

November 2 nd 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

50-15

	Spanish Pesetas
Balance due	191.--
Collections from September 29th to November 2nd 1929	No thing

CHARGES AND REMITTANCES

Balance due	191.--
Cash	191.--
Balance due	NO BALANCE

Spanish Pesetas

M. D.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 2nd 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

56-15

	Italian Lire
Balance due	907.50
Collections from September 29th to November 2nd 1929	
50% on 765.--	382.50
	1,290.--

CHARGES AND REMITTANCES

Balance due	
Cash	407.50
Balance due D.W.GRIFFITH INC.	Italian Lire 882.50

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report ROME

(Exchange)

" AMERICA "

(Name of Production)

Period From Sep.29th to Nov.2nd 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
288	Mascotte	Cava Tirreni	Oct. 1	1	100.--		
282	Sociale	Zevio	Sep. 8	1	100.--		
289	Di Berra	Berra	Oct. 8	1	100.--		
287	Cornia	Pavullo	Oct. 8	1	100.--		
290	Select	Beevento	Oct.10	1	140.--		
292	Trianon	Napoli	Oct.17	2	75.--		
291	Edison	S.Lombardo	Oct.19	3	150.--		
			It.Lire		765.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" LOVE FLOWER " 26-16

	French Francs
Balance due	Nothing
Collections from November 3rd to November 30th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	196.64

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 196.64

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER " 2G-16

	Belgian Francs
Balance due	Nothing
Collections from November 3rd to November 30th 1929	
50% on 200.--	100.--
	100.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A Belgian Francs 100.--

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

" THE LOVE FLOWER "
(Name of Production)

Period From Nov.3rd to Nov.30th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
23	Cinema Cercle Mil	Berchem	Nov. 7	1	200.--		
			Bel.Frs		200.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-16

	Italian Lire
Balance due	545.--
Collections from November 3rd to November 30th 1929	
50% on 400.--	200.--
	745.--

CHARGES AND REMITTANCES

Balance due	
Cash	412.50
Balance due D.W. GRIFFITH INC.	Italian Lire 332.50

R.V.

UNITED ARTISTS

Les Artistes Associés. Ste Ame

Film Rental Report — ROME (Exchange)

" THE LOVE FLOWER " (Name of Production)

Period From Nov.3rd to Nov.30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
179	Politeama Scibelli	Ponticelli	Nov.10	1	75.--		
178	Trianon	Napoli	Nov.7	2	75.--		
177	Telloli	Godigoro	Nov.7	1	100.--		
180	Motta	Magenta	Nov.23	3	150.--		
				It.Lire	400.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

November 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 26-14

		Dutch Florins
Balance due		Nothing
Collections from	November 3rd to November 30th 1929	Nothing
60 % on		
		Nothing
CHARGES AND REMITTANCES		
Balance due		463.91
Balance due	N.V.UNITED ARTISTS CORP.	Dutch Florins 463.91

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" DREAM STREET "

16-16

	Italian Lire
Balance due	112.50
Collections from November 3rd to November 30th 1929	
50% on 100.--	50.--
	162.50

CHARGES AND REMITTANCES

Balance due	Nothing

Balance due	D.W. GRIFFITH INC.	Italian Lire 162.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste. Ame

Film Rental Report

ROME (Exchange)

" DREAM STREET "
(Name of Production)

Period From Nov. 3rd to Nov. 30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
113	Verdi	La Maddalena	Oct. 28	1	1[illegible].--		
				It. Lire	100.--		

ùG.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" ONE EXCITING NIGHT " 3G-16

	Swiss Francs
Balance due	56.--
Collections from November 3rd to November 30th 1929	Nothing
	56.--

CHARGES AND REMITTANCES

Balance due

S.A Balance due D.W. GRIFFITH INC. Swiss Francs 56.--

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-16

	Italian Lire
Balance due	451.50
Collections from November 3rd to November 30th 1929	
70% on 300.--	210.--
	661.50

CHARGES AND REMITTANCES

Balance due	
Cash	70.--
Balance due D.W. GRIFFITH INC.	Italian Lire 591.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

ROME
(Exchange)

" ONE EXCITING NIGHT "
(Name of Production)

Period From Nov.3rd to Nov.30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
153	Garibaldi	Prato	Nov.(5	2	200.--		
154	Eden	Citta Di Castello	Nov.21	1	100.--		
				It.Lire	300.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 40-16

	French Francs
Balance due	Nothing
Collections from November 3rd to November 30th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	2,206.34

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 2,206.34

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE "

46-16

	Belgian Francs
Balance due	275.--
Collections from November 3rd to November 30th 1929	
50% on 750.--	375.--
	650.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Belgian Francs 650.--

B.A

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

" WHITE ROSE "
(Name of Production)

Period From Nov.3rd to Nov.30th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
77	Eden Palace	Anderlues	Nov. 9	3	300.--		
59	Cinema Flora	Meerbeke	Nov. 9	2	450.--		
			Bel.Frs		750.--		

S.A

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

November 30th 19 29

Statement of Account of D.W. GRIFFITH INC.

" WHITZ ROSE " 46-16

	Spanish Pesetas
Balance due	28.50
Collections from November 3rd to November 30th 1929	Nothing
	28.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC.	Spanish Pesetas 28.50

S.L

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

November 30th 19 29

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 5G-16

	French Francs
Balance due	Nothing
Collections from November 3rd to November 30th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	517.51

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 517.51

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

November 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-16

Belgian Francs

Balance due Nothing

Collections from November 3rd to November 30th 1929

50% on 1,050.-- 525.--

525.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Belgian Francs 525.--

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BRUSSELS (Exchange)

" AMERICA "
(Name of Production)

Period From Nov.3rd to Nov.30th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
104	Cinema de Kempen	Wuestwezel	Nov.23	2	450.--		
101	S.A. Des Carrieres de Quenast	Quenast	Nov.16	2	600.--		
			Bel.Frs		1.050.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

November 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 56-16

	Swiss Francs
Balance due	70.--
Collections from November 3rd to November 30th 1929	Nothing

CHARGES AND REMITTANCES

Balance due	70.--

S.A Balance due D.W. GRIFFITH INC. Swiss Francs 70.--

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

November 30th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

5G-16

Spanish Pesetas

Balance due — Nothing

Collections from November 3rd to November 30th 1929

50% on 150.-- — 75.--

75.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. — Spanish Pesetas 75.--

S.L

UNITED ARTISTS

Les Artistes Associés, S.A.

"AMERICA" **Film Rental Report** BARCELONA.

(Name of Production) Period From Nov:3rd to (Exchange) 30th, 1929.

Cl. L. - Mod. 6298

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
183	Cooperativa Agricola	Milagro	Oct: 29	2	55.--		
182	Maliano	Maliano	Aug: 10	1	45.--		
181	Coliseo Albia	Bilbao	June 17	1	50.--		
			Spanish Pes:		150.--		

emp

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

November 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 5G-16

	Italian Lire
Balance due	882.50
Collections from November 3rd to, November 30th 1929	
50% on 775.--	387.50
	1,270.--
CHARGES AND REMITTANCES	
Balance due	Nothing
Cash	500.--
Balance due D.W.GRIFFITH INC.	770.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Anne

Film Rental Report

ROME (Exchange)

" AMERICA " (Name of Production)

Period From Nov.3rd to Nov.30th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge v.	H O. v.
295	Venezia	Scafeti	Nov.17	1	75.--		
294	Littorio	Mugnano	Nov.10	1	75.--		
293	Vittoria	Padova	Nov.2	3	500.--		
296	Italia	Zeme Lomellina	Nov.30	3	125.--		
				It.Lire	775.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

THE HAGUE EXCHANGE

November 30th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA " 50-14

		Dutch Florins
Balance due		Nothing
Collections from	November 3rd to November 30th 1929	Nothing
60 % on		
		Nothing

CHARGES AND REMITTANCES

Balance due	390.12

Balance due	N.V.UNITED ARTISTS CORP.	Dutch Florins	390.12

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" LOVE FLOWER " 20-17

	French Francs
Balance due	Nothing
Collections from December 1st to December 28th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	196.64
Negative Insurance 2nd Half-Year 50% on 180.--	90.--

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 286.64

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" DREAM STREET " 16-17

	French Francs
Balance due	Nothing
Collections from December 1st to December 28th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due

Negative Insurance 2nd Half Year 50% on 180.--	90.--

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 90.--

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE " 4G-17

		French Francs
Balance due		Nothing
Collections from	December 1st to December 28th 1929	Nothing
		Nothing

CHARGES AND REMITTANCES

Balance due	2,206.34

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 2,206.34

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 5G-17

	French Francs
Balance due	Nothing
Collections from December 1st to December 28th 1929	Nothing
	Nothing

CHARGES AND REMITTANCES

Balance due	517.51

Balance due "LES ARTISTES ASSOCIES PARIS." French Francs 517.51

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PARIS	Exchange
LYONS	»
MARSEILLES	»
ALGIERS	»

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 60-17

French Francs

Balance due Nothing

Collections from December 1st to December 28th 1929 Nothing

Nothing

CHARGES AND REMITTANCES

Balance due Nothing

Balance due French Francs Nothing

F.B

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER "

26-17

	Belgian Francs
Balance due	100.--
Collections from December 1st to December 28th 1929	Nothing
	100.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Belgian Francs 100.--

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 28th 29

Statement of Account of D.W. GRIFFITH INC.

" WHITE ROSE "

46-17

	Belgian Francs
Balance due	650.--
Collections from December 1st to December 28th 1929	
50% on 800.--	400.--
	1,050.--

CHARGES AND REMITTANCES

Balance due	
Cash	275.--
Balance due D.W. GRIFFITH INC.	Belgian Francs 775.--

S.A

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

" THE WHITE ROSE "
(Name of Production)

Period From Dec.1st to Dec.28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
72	Cinema Royal	Quievrain			200.--		
73	Cinema Royal	Dour			200.--		
65	Palace	Montaigu	Dec.15	2	400.--		
				Bel.Frs.	800.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" AMERICA "

5G-17

	Belgian Francs
Balance due	525.--
Collections from December 1st to December 28th 1929	
50% on 475.--	237.50
Sale of print N° 7 100%	145.-- ✓
	907.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A

Belgian Francs 907.50

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

" A M E R I C A "
(Name of Production)

Period From Dec.1st to Dec.28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
94	Cercle Renaissance	Nessonvaux	Dec.14	2	475. --		
				Bel.Frs.	475.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BRUSSELS EXCHANGE

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-17

	Belgian Francs
Balance due	1,110.--
Collections from December 1st to December 28th 1929	
60% on 850.--	510.--
	1,620.--

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. S.A

Belgian Francs 1,620.--

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report

BRUSSELS
(Exchange)

" SALLY OF THE SAWDUST "
(Name of Production)

Period From Dec. 1st to Dec. 28th 1929

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
189	Flora	Moerbeke Waes	Nov.23	2	500.--		
206	Belgica	Stekene	Dec.25	2	350.--		
				Bel.Frs.	850.--		

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

December 28th 19 29

Statement of Account of D.W.GRIFFITH INC.

" ONE EXCITING NIGHT " 30-17

	Swiss Francs
Balance due	56.--
Collections from December 1st to December 28th 1929	
	56.--

CHARGES AND REMITTANCES

Balance due	
Cash	56.--
Balance due	Swiss Francs NO BALANCE

G.L.

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

December 28th 1929

Statement of Account of D.W.GRIFFITH INC.

" A M E R I C A "

50-17

	Swiss Francs
Balance due	70.--
Collections from December 1st to Decmber 28th 1929	
CHARGES AND REMITTANCES	70.--
Balance due	
Cash	70.--
Balance due	Swiss Francs NO BALANCE

G.L.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

GENEVA EXCHANGE

December 28th 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

60-17

	Swiss Francs
Balance due	Nothing
Collections from December 1st to December 28th 1929	
60% on 150.--	90.--
CHARGES AND REMITTANCES	90.--
Balance due	Nothing
Balance due D.W.GRIFFITH INC.	Swiss Francs 90.--

G.L.

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report GENEVA

(Exchange)

" SALLY OF THE SAWDUST "

(Name of Production)

Period From Dec.1st to Dec.28th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
32	Von Hoff	Chaux de Fonds	Nov.10	3	150.--		
			Sw.Frs		150.--		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

OSLO EXCHANGE

DECEMBER 28TH 1929

Statement of Account of D.W. GRIFFITH INC.

"SALLY OF THE SAWDUST" 17

	Norwegian Kroner
Balance due	Nothing
Collections from	Nothing

CHARGES AND REMITTANCES	Nothing
Balance due	Nothing

Balance due Norwegian Kroner Nothing

S.M.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" THE LOVE FLOWER " 17

	Spanish Pesetas
Balance due	Nothing
Collections from December 1st to December 28th 1929	
50% on 40.--	20.--
	20.--

CHARGES AND REMITTANCES

Balance due	20.--
Balance due D.W. GRIFFITH INC. Y.S	Spanish Pesetas 20.--

UNITED ARTISTS

Les Artistes Associés. Ste. Ame

Film Rental Report BARCELONA (Exchange)

THE LOVE FLOWER (Name of Production) Period From DEC. 1ST TO DEC. 28TH. 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
77	Cine Moderno	Puerto de Sagunto	Nov. 4	I	40.--		
		Spanish Pesetas.....			40.--		

YL

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" AMERICA " 17

	Spanish Pesetas
Balance due	75.--
Collections from December 1st to December 28th 1929	
50% on 75.--	37.50
	112.50

CHARGES AND REMITTANCES

Balance due

Balance due D.W. GRIFFITH INC. Spanish Pesetas 112.50

Y.S

UNITED ARTISTS

Les Artistes Associés, Ste Ame

Film Rental Report BARCELONA (Exchange)

AMERICA (Name of Production) Period From DEC. 1ST TO DEC. 28TH 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
I88	Cine Molino	Clot	Dec. I4	2	75.--		
		Spanish Pesetas.....			75.--		

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

BARCELONA EXCHANGE

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 17

	Spanish Pesetas
Balance due	148.80
Collections from December 1st to December 28th 1929	Nothing

CHARGES AND REMITTANCES 148.80

Balance due	
Cash	90.60

Balance due D.W. GRIFFITH INC. Spanish Pesetas 58.20

Y.S

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

STOCKHOLM EXCHANGE

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 17

	Swedish Kronor
Balance due	Nothing
Collections from December 1st to December 28th 1929	Nothing

CHARGES AND REMITTANCES

	Nothing
Balance due	928.43

Balance due UNITED ARTISTS CORPORATION Swedish Kronor 928.43

Y.S

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 28th 19 29

Statement of Account of D.W.GRIFFITH INC.

" THE LOVE FLOWER " 2G-17

	Italian Lire
Balance due	332.50
Collections from December 1st to December 28th 1929	
50% on 1,527.15	763.58
	1,096.08

CHARGES AND REMITTANCES

Balance due	
Cash	132.50
Balance due D.W.GRIFFITH INC.	Italian Lire 963.58

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report ROME

(Exchange)

" THE LOVE FLOWRE "
(Name of Production)

Period From Dec/1st to Dec.28th 1929

Cl. L. - Mod. 6298

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
166	Salone Margherita	Reggio Cala	Jul.22	2	140.--		
176	Cinema Berra	Berra	Nov. 2	1	100.--		
182	Moderno	Nonentola	Dec.26	1	100.--		
181	Italia	Z.Lomellina	Dec.21	3	125/--		
183	Royal	Trieste	Dec.26	4	1,062.15		
			It.Lire		1.527.15		

S.A

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 28th 19 29

Statement of Account of D.W. GRIFFITH INC.

" DREAM STREET "

16-17

	Italian Lire
Balance due	162.50
Collections from December 1st to December 28th 1929	
50% on 125.--	62.50
	225.--

CHARGES AND REMITTANCES

Balance due	
Cash	112.50
Balance due D.W.GRIFFITH INC.	Italian Lire 112.50

R.V.

UNITED ARTISTS

Les Artistes Associés, S.A.

Film Rental Report ROME (Exchange)

" DREAM STREET "
(Name of Production)

Period From Dec.1st to Dec.28th 19 29

Cl. L. - Mod. 6298

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
114	Margherita	Roma	Nov.18	2	125.--		
			It.Lire		125.--		

S.A

UNITED ARTISTS

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 28th 19 29

Statement of Account of D.W.GRIFFITH INC.

"ONE EXCITING NIGHT" 3G-17

		Italian Lire
Balance due		591.50
Collections from	December 1st to December 28th 1929	Nothing

CHARGES AND REMITTANCES

591.50

Balance due

Cash 381.50

Balance due D.W.GRIFFITH INC. Italian Lire 210.--

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 28th 1929

Statement of Account of D.W.GRIFFITH INC.

" AMERICA "

5G-17

	Italian Lire
Balance due	770.--
Collections from December 1st to December 28th 1929	
50% on 400.--	200.--
	970.--

CHARGES AND REMITTANCES

Balance due	
Cash	382.50
Balance due D.W.GRIFFITH INC.	Italian Lire 587.50

R.V.

UNITED ARTISTS

Les Artistes Associés, Ste. Ame

Film Rental Report

ROME
(Exchange)

" AMERICA "
(Name of Production)

Period From Dec. 1st to Dec. 28th 19 29

Cl. L. - Mod. 5077

CONTRACT NUMBER	THEATRE	CITY	PLAY DATES	LENGTH OF RUN (Days)	RENTAL PER PICTURE	Charge Folio	H O. v.
298	Proprio	Padova	Dec. 8	1	150.--		
299	Rubini	Bergamo	Dec. 21	3	250.--		
			It. Lire		400.--		

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

ROME EXCHANGE

December 28th 19 29

Statement of Account of D.W.GRIFFITH INC.

" SALLY OF THE SAWDUST "

6G-17

	Italian Lire
Balance due	435.--
Collections from December 1st to December 28th 1929	Nothing

CHARGES AND REMITTANCES

	435.--
Balance due	
Cash	165.--
Balance due D.W.GRIFFITH INC.	Italian Lire 270.--

R.V.

LES ARTISTES ASSOCIÉS

SOCIÉTÉ ANONYME — PARIS

PRAGUE EXCHANGE

December 28th 1929

Statement of Account of D.W. GRIFFITH INC.

" SALLY OF THE SAWDUST " 6G-17

	Czech Krowns
Balance due	182.--
Collections from December 1st to December 28th 1929	Nothing
	182.--

CHARGES AND REMITTANCES

Balance due	
Cash	182.--

Balance due S.A

Czech Krowns No Balance

Distributed by

White Race 1920-29

" Armenia 1928-29

Lys 1928-30

Sally 1929-30

Les Artistes associes Paris 1928-29
— DW Griffith pictures

SUGGESTED TITLES

THE DEATH OF A NATION

THE RED MESSIAH

THE RED NAPOLEON

SUBMITTED BY JOHN PEERE MILES

(as an epical story of great courage against odds)

(NOTE --- The objection may be raised against this because of its Indian background; the theory being that Indian pictures have little interest. The same was said of war pictures; and of crime pictures. It is a well-known fact that adventure stories form the majority of published material, and that adventure stories, and for that matter, Indian stories, have the most popular appeal [illegible] as far as young people are concerned.

The average theatre complains that Hollywood doesn't produce stories that appeal to the youth of the country. Here is one that will.)

To build a story around the Sioux and their unreconciled prophet, Sitting Bull, it is necessary to have an understanding of the conditions which motivated the twenty-five years of bitter struggle between them and the white invaders.

Without reverting to maudlin sentimentality to stress the point, it must be realized that the Indians were the sole owners of the lands West of the Mississippi until the greed for gold and free homesteads pushed a ruthless and aggressive civilization into their bounds.

It is the way of civilization to be ruthless; recall the conquest of the African negroes, the Australian bushmen, and the Aztecs, and last of all, the American Indians.

The Iroquois of New York, the Algonquin federation of the Southern states and the farming Indians East of the Missouri had been gradually decimated by the white advance, only the Sioux tribal confederation, some Apaches and Cheyennes were bold enough to stem the invasion of their hereditary lands.

This story would concern only the Sioux, and some Cheyennes, because their resistance to invasion and their pursuance of principle -- primitive as it may have been -- has romantic and tragic aspects and the elements of pathos and a savage spiritualism as well.

The Sioux, whatever may have been the stain placed upon them by a corrupt Indian organization, were fundamentally fighting for their hereditary lands. Thirty times had an ingratiating government made treatie with them granting them exclusive and perpetual use of the buffalo lands, for considerations which lessened the extent of their domains each time, and twenty-nine times the government broke its treaties and pledges of friendship.

aIt is no wonder, under the Messianic influence of Sitting Bull, that they rebelled and made that glorious fight for principle and freedom that won them the majority sympathy while that struggle was going on.

Remember that the Sioux asked only for an observance of their treaty rights, and [illegible], their inalienable right to live unmolested in "the land of the morning of the world."

As soon as the struggle had commenced, existing treaties [illegible] were abrogated and Sitting Bull and his band were driven out of the buffalo country into the barren,cold regions of the Black Hills. It was the boast of the Indian Commission that "we'll starve them out of existence yet," and that organization of contractors and food brokers did their best to do so.

The battle between the Sioux, commanded by Sitting Bull, Crazy Horse, Gall and Crow King on the one hand, and Custer's flying Seventh Cavalry on the other, lives in memory as "Ths Custer Massacre," [illegible] yet undisputed fact shows that the army organization was caught in fair fight and completely outgeneraled.

This brings to mind the significant fact that in no outstanding encounter with the armed forces of the government were the Sioux under Sitting Bull mastered.

General Miles, Crook and Terry state in their autobiographies that Sitting Bull was the greatest natural fighter born to the world, with the one exception, Crook thought, of Napoleon. Miles went so far as to call Sitting Bull "The Red Napoleon."

The most dramatic part of the story of the Sioux comes at the juncture where they are suffering the twin defeats of starvation and pride and Sitting Bull, the medicine man, conjures up the idea of preaching the gospel of an Indian Christus who is to descend and lead the scattered red hordes into a great and lasting victory over the whites.

132 of a once formidable band.

The efforts of the American government to obtain the extradition of Sitting Bull and the chieftain's plea to the Canadian government to prevent its allowance. Finally, under promise of his freedom and the granting of a new reservation, Sitting Bull returns to the United states with his small band and walks with them proudly past the friendly Indians who have gathered about the military preserve at the Rosebud Agency.

The braves who once followed him to battle spit at him and stone him; he is a pathetic, tragic figure as he and his followers march through the encampment of their kin to

the deliberate murder of Sitting Bull.

Peace at last on the prairie,

#

What could be more effective, now that the movietone and Vitaphone are on firm ground, than to hear the ancient death chants of the Sioux, mourning their dead.

A low dirge -- arythmic, primitive beat -- with the passion, the savagery and elemental cry of the ages in it.

The portendous ceremonial stamping of feet, while a child cries in some adjoining tent; while the women wail and exhort their men to battle and revenge; while the fire crackles and awful and an lends an eerie, lyrical beauty to it all.

And then there is the Ghost dance in the moonlight; the wierd staccato calls that are a combination of religious frenzy, exaltation and pain, with the women joining in, painting the faces of their braves, hoding them up as they are about to faint, hurling imprecations at them if their tired bodies seem to want to stop.

The Sun dance, the dance of courage; the war dance and the dance of victory, each with its own tempo, its own primitive beat -- all these can be logically and dramatically presented for the first time.

-0----------0--

Sitting Bull at the time of his surrender, his speech of surrender at Fort Buford in 1883 that is one of the most poetic as well as inspiring things in the English language.

The sounds of galloping troops; bugles blowing in the heat of battle; generals and chiefs shouting above the din of battle.

#

and in the new Republic of life with love they go on together. If we had not used a similar plot to this in the last story think this would very good.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

(1929)

Tuesday - May 8th

Dear Mr. Griffith - A few days ago I read in the paper, that you were going to make a picture next called "The Pioneer Woman" I do not know the story but the title sound Indic and strong - so it gave me the thought that there might be a part in it - which perhaps would fit me -

If there should be any-thing at all that you think I could do - would appreciate so much your keeping me in

mind for a test when the time comes that you will be testing the various players you are considering for the parts - I would be so terribly happy to ~~x~~ work for you again -

If you have a few moments to spare sometime - may I come and talk with you.

With best wishes to you always -

Sincerely -

Seena Owen -

Granite 6289 - 6933 - Camrose Drive.

1930

SCHEDULE OF STOCKHOLDERS AS OF
JANUARY 1, 1930

OF

1930

D. W. GRIFFITH, INCORPORATED

CORPORATION

[Before preparing schedule, read instructions on reverse side.]

[EXTRA SHEET TO BE USED WHEN NECESSARY]

NAME	ADDRESS	NO. OF SHARES
Albert G. Adcock	2517 Francis St., Baltimore, Md	10
Wm.A.Albaugh	6 E.Fayette St., Baltimore, Md	1
Mrs.Catharine A.Allison	Box 68, Brentwood, Md	20
Clara Ascherfeld	1534 Linden Ave., Baltimore, Md	10
Miss Henrietta Booth	Elkton, Md	6
Susan B. Booth	Elkton, Md	5
Mary C. Burrows	1403 John St., Baltimore, Md	10
Miss B.Clare & Miss M.Blanche Briscoe or either of them or the Survivors	849 Park Ave., Baltimore, Md.	4
John C. Dotterwich	402 S. Collington Ave., Baltimore, Md	40
Mrs. Nellie P. Feltner	Hancock, Md	5
Jacob Goldfine	101 Baltimore St, Cumberland, Md	10
Morris Goldman	1605 Linden Ave, Baltimore, Md	25
Wm. L. Hammond	335 Potomac St, Hagerstown, Md	10
Paul G. Hentschel	607 N. Luzerne Ave, Baltimore, Md	10
Jane Palfrey Homer	Ridgewood, Baltimore, Md	20
Frances L. Horner	Rockville, Md	10
Z.Ethel Pope Jones	40th & Centerbury Rd, Baltimore, Md	6
Thomas M. Kent	2006 Clifton Ave, Baltimore, Md	250
Mary Louise Larcombe	Rockville, Md	10
Evelyn Lord	1011 N.Charles St, Baltimore, Md	5
Emmert M. Lowry	835 W.Franklin St, Hagerstown, Md	200
John Lunts, Jr.	Walker Ave., Towson, Md	10
John McCormick	P.O. Box 272, Cumberland, Md	20
William J. McLaughlin	1122 N. Eutaw St, Baltimore, Md	5
M. C. Miles	4106 Falls Road, Baltimore, Md	5
Miss Marie Pahud	1908 Eutaw Place, Baltimore, Md	3
Dorothy Pope	813 Hamilton Terrace, Baltimore, Md	1
Evangeline Pope	40th & Canterbury Rd, Baltimore, Md	6
Margaret C. Rabold	2214 No. Calvert St, Baltimore, Md	30
Neubert M. Randall	Sparrows Point, Md	25
Miss B. Clare Rusk & Miss M. Blanche Briscoe or either of them or the survivor	1817 Park Ave., Baltimore, Md	4
Miss Ruth Seifield	Carl Junction, Mo	20
Jesta Warthen	Kensington, Md	20
Karl Waterman	Rockville, Md	6

Total Class "A" stock issued and outstanding as of Jan.1,1930 - 121,693
" " " " held by residents of Md. per annexed statement 822

Balance shares held by non-residents of Maryland 120,871

Attest: _____
Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Ambassador Hotel. Los Angeles, Calif. TELEPHONE TRinity 4321 STATION 35

:S 15 10=NEWYORK NY 2 150P

1930 JAN 2 AM 11 42

D W GRIFFITH=

:HOTEL AMBASSADOR=

:TRIED PHONE LAST NIGHT MUST HAVE ANSWER IMMEDIATELY

ALLERTON HOUSE=

:D WEST.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COPY

JAN 3, 1930

DAVID GRIFFITH
UNITED ARTISTS
HOLLYWOOD CAL

IN CASE WE DESIRE NEW EXCLUSIVENESS FOR ITALY OF FILM INTOLERANCE PLEASE COMMUNICATE LOWEST TERMS

SECI PIAZZA ESEDRA 63 ROMA

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

995.—STATUTORY FORM K.
(Chapter 681, Laws of 1917)
Release of Part of Mortgaged Premises,
Individual or Corporation.

V.CL.99.H.

JULIUS BLUMBERG, LAW BLANK PUBLISHER
262 GRAND STREET, NEW YORK

This Indenture,

made the 3rd *day of* January *, nineteen hundred and* ~~twenty~~ thirty

Between D.W.GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at #729 Seventh Avenue, City and State of New York

, party of the first part,

and

EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

, party of the second part,

Whereas, EDGEWATER POINT, INC.

by indenture of mortgage, bearing date the 4th *day of* August *nineteen hundred and* twenty-five *, recorded in the office of the* Register *of the County of* Westchester *, in liber* 2383 *of mortgages, of Section , page* 147 *, on the* 12th *day of* August *, nineteen hundred and* twenty-five *, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto* D.W.GRIFFITH, INCORPORATED, said party of the first part; which said mortgage was extended by agreement dated June 26th 1929 and filed in the aforesaid office the day of 1929.

And Whereas, *the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage,*

Now this Indenture Witnesseth, *that the party of the first part, in pursuance of said agreement, and in consideration of* TEN ($10.00) Dollars

~~Dollars,~~ *lawful money of the United States,*

paid by the party of the second part, does grant, release and quitclaim unto the party of the second part, all that part of said mortgaged lands described as follows:

All that lot or parcel of land with the buildings and improvements thereon situate in the Village of Mamaroneck, Town of Mamaroneck, County of Westchester and State of New York, known and described as Lots Nos. 47, 48, 49 and 50 as shown on "Amended Subdivision Map of Edgewater Point Section No. 1 in the Village of Mamaroneck, Westchester

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

County, New York" made by A.J. Foote, Surveyor and Civil Engineer, dated January 27th 1928 and filed in the office of the Register of the County of Westchester as Map No. 3275, May 1st 1928.

TOGETHER with all the right, title and interest of the party of the first part of, in and to so much of the sea-wall which runs along the rear or westerly line of the premises hereby conveyed, together with the land upon which said sea-wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the party of the first part of, in and to the land under water between the premises hereinbefore described and the approximate line of the New York State Water Grant as shown on said map and between the northerly and southerly lines of the said premises if the same were extended westerly in a straight line to the line of said water grant.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Together *with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore,*

To Have and to Hold *the lands and premises hereby released and conveyed to the party of the second part,* **its successors** *and assigns, to* **its** *and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.*

In Witness Whereof, *the party of the first part* **has caused these presents to be signed by its duly authorised officer and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.**

D.W.GRIFFITH INCORPORATED

In presence of **By** D.W.GRIFFITH
President.

State of
County of } ss.:

On the day of , nineteen hundred and twenty before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of
County of } ss.:

On the 3rd day of January , nineteen hundred and ~~twenty~~ thirty
before me came DAXIDxWxxGRIFFITH

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of CALIFORNIA
County of LOS ANGELES } ss:

On the 3rd day of January , nineteen hundred and ~~twenty~~ thirty
before me came DAVID W. GRIFFITH to me known, who,
being by me duly sworn, did depose and say that he resides in Hollywood, California

that he is the president of D.W.GRIFFITH, INCORPORATED

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed h is name thereto by like order.

IRWIN LUTTERMOSER
Notary Public
In and for the Co. of Los Angeles,
State of California
Commission expires Dec.19,1931.

Release,

PART OF MORTGAGED PREMISES.

Dated, 192

The land affected by the within instrument lies in Section in Block on the Land Map of

Record and return to

Reserve this space for use of Recording Office

MUSEUM OF MODERN ART FILM LIBRARY

file 1/6/30

...TION
MUSEUM OF MODERN ART FILM LIBRARY.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY.

Griffith Version

ABRAHAM LINCOLN

* * *
* *
*

...LECTION
MUSEUM OF MODERN ART FILM LIBRARY.

...LECTION
MUSEUM OF MODERN ART FILM LIBRARY.

January 6, 1930.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SEQUENCE I.

FADE IN

1 INT. NORTHERN TAVERN - NIGHT (Time: 1809.

We see about half the room. There is a door, back, and a fireplace, right. Fire in fireplace. Noise of storm outside. A winter night. A few touches -- newspaper on table with date-line and head, "Boston News-Letter," etc. -- show us that we are somewhere in Massachusetts. Crude portrait of Washington, draped in mourning, hangs over fireplace in full view.

Four men are angrily discussing politics around a corner of the table. Three of them are roughly dressed--small shopkeepers or workmen, in clothes of period. They are men of around 35. The fourth, John Holly, First, is better though plainly dressed; looks more intelligent, speaks with a better voice. He listens to the discussion at first, disapprovingly, without taking part in it. He is seated in center of picture, with his back to the door.

(These scenes previous to Lincoln's birth are all played with a spirit of feverish excitement and with driving force -- the storm outside symbolizing the storm going on within them.) They (in their excitement) break in on each other occasionally; both parties have been drinking.

FIRST SPEAKER
(sneeringly, leaning across table)
The United States! What's that? I'll fight for Massachusetts! I'll fight for New England! But as for the South --
(he sweeps a tankard to the floor)

SECOND SPEAKER
Right! Right! The Union's a cheat!

THIRD SPEAKER
We're tied to a crew of slavers -- damned aristocrats --

FIRST SPEAKER
We'll get out! We'll break up the Union!

SECOND SPEAKER
The South is trampling upon us at every turn!

THIRD SPEAKER
They say they'll call the roll of their slaves on Bunker Hill! But we'll teach 'em! Secede! Secede!

SECOND SPEAKER
(gesturing at portrait of Washington)
There was the one man who kept us together --

FIRST SPEAKER
But even he couldn't do it now! It'll take a bigger man than George Washington to keep those stars in that flag!

JOHN HOLLY FIRST
(breaking in)
And, my God, how we need such a man!
(he picks up a tied bundle of brushwood from the side of the fireplace and flings it on the table)
There's your Union! Break it!

FIRST SPEAKER
(trying to break whole bunch)
I can't!

JOHN HOLLY FIRST
Neither could England! Nor any power on earth -- while we stick together!
But -- cut the string --
(he does so)
-- and -- broken -- like that --
(he breaks individual sticks)

DISSOLVE OUT

DISSOLVE IN

2 INT. VIRGINIA TAVERN - NIGHT (Time: same)

Same arrangement -- table center, door back, fireplace right; draped portrait of Washington over fireplace. Noise of storm, same. Touches, such as difference in dress, southern voices, etc. show we are now in South.

Four southerners are seated in similar positions to the four northerners in Scene 1. Their faces bear a vague likeness to the faces in the other group and they are discussing politics as fiercely. Three of the men are roughly dressed -- the

2 Cont'd.

fourth, Robert Crittenden, First, a cut above the others. He is seated in chair corresponding to John Holly, First's in other scene; his back is to the door.

FIRST SPEAKER
Secede! Secede! Break up this infernal Union!

SECOND SPEAKER
The North is trying to strangle us -- ruin us --

THIRD SPEAKER
They say they'll stop the slave trade. By God, it's made them rich! But we'll show 'em! Secede! Secede!

FIRST SPEAKER
(looking at portrait of Washington)
It was one man that made the Union. But now he's gone --

SECOND SPEAKER
We'll run up the rattlesnake flag again instead of those damn stars! Don't tread on me! -- That's the motto.

THIRD SPEAKER
Virginia forever -- and a good long rope for New England!

CRITTENDEN FIRST
(protestingly)
Gentlemen -- gentlemen --

FIRST SPEAKER
(fiercely)
What's the matter, Crittenden? Don't you like what we're saying? Because if you don't --
(he fumbles for a pistol)

CRITTENDEN
(rising, hand also on pistol; in voice of steel)
Put that down! You know my principles. I hold slaves. I believe in slavery. But it's splitting the Union apart --

The other speakers are taken aback for an instant; then they recover themselves and roar back at him --

(Let her split! Secede! Break it up!

2 Cont'd.

(You talk like a traitor, Crittenden!
(Break up the Union...
(Sink the North in the sea...

They start forward as if to attack him and he backs out of the door, covering them with his pistol, as we

DISSOLVE TO

3 EXT. OCEAN - NIGHT

Shot of a slave-ship in mid-ocean. Wind and storm.

CAMERA PANS

4 EXT. SIDE OF SHIP - NIGHT

rapidly along side of ship. We catch a glimpse of ship's name -- SALEM LASS -- SALEM, MASSACHUSETTS.

(Through these scenes of slave ship, through the noises of wind and storm, we hear, faintly and indistinctly, the musical theme of the negro spiritual "Go down Moses -- set my people free.")

CAMERA STOPS PANNING

5 EXT. SHIP'S HATCHWAY - NIGHT

at Open hatchway. Indistinct figures of sailors are lifting up bodies of dead negroes and passing them along, like a bucket brigade, to throw them overboard. Scene dim. SOUND. NO DIALOGUE.

6 INT. SHIP'S HATCHWAY - NIGHT

Shot down through hatchway at negroes, crowded in hold. Confusion of limbs and bodies. Guttural cries but no articulate speech. Scene dim - lit by one oil lamp.

7 EXT. SHIP - NIGHT

CAMERA PANS rapidly along deck, past bucket-brigade of sailors, to side of ship....

8. EXT. SHIP - NIGHT

and stops, at side of ship, where bodies are being thrown into water. Dim bodies fall past camera into the water. We hear them splash in the sea.

A VOICE
(off screen)
How many dead?

SECOND VOICE
(off screen)
Twenty-five

FIRST VOICE
(off screen)
How many sick?

SECOND VOICE
(off screen)
Forty-two.

FIRST VOICE
(off screen)
We won't make much money this trip.

SECOND VOICE
(off screen)
Don't fool yourself. We've still got three hundred under hatches. Batten them down!

Musical theme of "Go down, Moses" swells a little through storm noises, as we --

DISSOLVE THROUGH, noises of storm increasing, into --

9 LONG MOVING PAN SHOT - EXT. DAY

CAMERA PANS from elevation sweeping over a scene of rolling prairie and low hills covered with thick underbrush and woods. Storm; howl of wind; creaking of branches...

10 CAMERA CONTINUES TO PAN - EXT. - DAY

over woods, and picks up shot of wolf, which throws its head back and howls...

11 CAMERA CONTINUES TO PAN - EXT. - DAY

Now a stony, desolate clearing comes into view. In its center is a bleak, one-room, log cabin, with one window and one door. No glass in window -- closed by plank-shutter.

12 CAMERA CONTINUES TO PAN - EXT.- DAY

to side of cabin. There, somewhat protected from storm, a broad-backed woodsman is chopping on a log. We hear the slug of his axe.

13 EXT. CABIN - DAY

CAMERA STOPS - at woodsman, chopping. A woman -- the midwife -- middle-aged...roughly dressed...hurried, scolding voice, hurries into view of CAMERA from direction of cabin.

MIDWIFE
Tom Lincoln -- it's comin'.

TOM LINCOLN
(turning - stupid..calm)
Boy or gal?

MIDWIFE
Ain't fur enough along for a tag--yit.

She turns toward cabin again, listening. Crash of tree blown down, off screen.

TOM LINCOLN
(putting down axe and turning to midwife)
How's Nancy standin' it?

13 Cont'd.

MIDWIFE
She's got a stick in her teeth -- an' prayin' God to loosen her up.

They both start for cabin. CAMERA FOLLOWS THEM to door of cabin.

DISSOLVE IN

14 INT. CABIN - DAY

A corner in the cabin. Nancy Hanks Lincoln, a worn girl, fairly young but with no great beauty though a certain amount of sweetness in her face, is lying on a bed of corn-husks on the dirt floor. The bed is covered by a worn bear skin -- it is her only covering. The midwife bends over her.

DISSOLVE TO

15 EXT. - DAY

The storm -- increasing in violence. Crashes of other trees blown down. Thunder.

16 DISSOLVE TO
INT. CABIN - DAY

The midwife is holding up the newly born baby by its feet and spanking its bottom.

TOM LINCOLN
Don't beat it like that!

The baby cries.

MIDWIFE
Needed some wind in its lungs. A pig's no good if it cain't squeal.

DISSOLVE TO

17 EXT. CABIN - DAY

Outside door of cabin. Betsy Sparrow, a middle-aged woman, and Dennis Hanks, a nine-year-old boy, have stopped to catch their breath before they enter. Storm blows and tugs at them.

DENNIS HANKS
Scats alive--sich a storm -- thunder in February!

BETSY SPARROW
(working at door to open it)
That means an early spring.

They enter cabin.

DISSOLVE TO

18 INT. CABIN - DAY

The midwife is holding baby, wrapped in blanket. Betsy Sparrow and Dennis approach to look at baby.

BETSY SPARROW
(as midwife uncovers baby)
It's a boy -- long as an eel.

MIDWIFE
Well, he'll know who his paw is, anyhow, and that's more'n his maw knows about her paw.

Betsy Sparrow hushes the midwife up with a gesture.

NANCY HANKS
(from the bed, weakly)
Is it purty?

MIDWIFE
Homelier than a mud fence.

Baby cries loudly.

BETSY SPARROW
Brightest little rascal I ever heard. Lungs sound like a lawyer or a shoutin' preacher.

18 Cont'd.

MIDWIFE
(shaking her head)
Him and his maw had to fight through blood to get him into the world.

DENNIS HANKS
(moving forward, to Nancy)
What do you low to call him, Aunty?

NANCY
(weakly)
Abraham -- after his grandpaw.

DENNIS
Kin I hold him?

The midwife hands baby to Dennis. Baby immediately begins to cry. Dennis hands baby back.

DENNIS
Here, you keep him. I guess he won't never amount to nothin', nohow.

CAMERA TRAVELS --

19 INT. CABIN - DAY

Shot of Tom Lincoln and Nancy.

NANCY
(smiling weakly; in a weak voice)
Tom -- I give you a boy.

TOM
Yes -- you surely did, Nancy.
(He is embarrassed. Pause. Noise of storm swells. At last --)
He'll be a help -- when he kin handle an axe.

FADE OUT

END OF SEQUENCE I.

SEQUENCE II

FADE IN

20 EXT. FRONT OF STORE - DAY

In front of Lincoln and Offut's store--a log shack--in the town of New Salem; 100 people, 15 houses, a saloon, a church and a Sundayschool. There are horses tied to the hitching post in front of the store--and in the roadway are two covered wagons, one with two horses, the other with four. Through the open wagon flap are seen members of a family--the mother, two young boys and three young girls. Two older men are on the seat. On the side of the wagon is printed the slogan 'Missouri or Bust.' On the other wagon is printed 'Root Hog or Die.'

Two of the group in the back of the wagon are singing 'Turkey in the Straw' with great gusto. The others are waving goodbye to a group of loungers, hunters, farmers and characters typical of the day and place.

Two ox-carts loaded with corn are coming from the other direction. Two horsemen with meal sacks on the backs of their horses.

As the covered wagons pull away from the group in front of the store, the travellers call out -- simultaneously --

TRAVELERS
Goodbye! Good luck! See you in Missouri!

ONE OF THE CROWD
When you git there, show them Southerners how to husk corn!

TRAVELERS
We'll show 'em! Goodbye! Goodbye!

DISSOLVE TO

21 EXT. FRONT OF STORE - DAY

Two loungers squatting in front of Lincoln and Offut's store. They are joined by a third, who is carrying a sack.

21 Cont'd.

FIRST LOUNGER
(to third, with a jerk of his thumb at the sign "Offut and Lincoln")
Tradin' over to the new store?

THIRD LOUNGER
Uhuh. That new clerk of Offut's --Abe Lincoln's the funniest cuss I ever heard. Makes you forget you ever wanted to buy anything, once he starts telling funny stories.

SECOND LOUNGER
(ironically, spitting)
That must be good for trade.

THIRD LOUNGER
Oh, he ain't no good for trade. But there -- we can't all be smart folks.

FIRST LOUNGER
Well, what is he good fur?

SECOND LOUNGER
I hear - he aims to be a lawyer.

This amuses them all greatly. They laugh and slap their knees.

FIRST LOUNGER
Lawyer? Him a lawyer? That's good. Why I heerd about him -- only way he ever learned to read and cipher was makin' marks with an old charred stick on the back of a wooden shovel. He'll never get nowheres.

SECOND LOUNGER
(dismissing the subject)
(eagerly)
Say -- did you hear the news about the Biglow girl? 'Pears she went down to --

All the loungers perk up at this hint of village scandal. They put their heads together and start to buzz as we --

DISSOLVE TO

22 INT. STORE - DAY

Lincoln and Offut's store in New Salem. This is a one room, country store, with bolts of calico on the shelves and a heterogeneous collection of boxes, bales, whiskey barrels, etc. Lincoln is discovered seated on a counter, lost in a book which he has in his hand. Offut is showing him off to a bystander.

OFFUT
There he is. Ugliest--laziest--smartest man in New Salem. Ain't yuh, Abe?

LINCOLN
I don't mind my face -- I'm behind it. It's the people in front that get jarred.

OFFUT
Whip any man in shoe leather! At least, I hope he can.

LINCOLN
Offut does the braggin' and I do the runnin'.

BYSTANDER
Better dust off them shoes then, stranger -- you ain't here for long.

LINCOLN
(dryly)
That so? I was aimin' to settle here.

BYSTANDER
This ain't no peaceable town.

LINCOLN
I'm a peaceable man.

BYSTANDER
Wait 'till Jack Armstrong gets ahold of you. He'll throw you outa that door like a sack of meal.

LINCOLN
(pantomiming with his hands)
Big fellow?

22 Cont'd.

BYSTANDER
(disgustedly)
No bigger'n you, but he's a FIGHTER -- and when he hears about you --
(The bystander rubs his hands together in pleased anticipation)

OFFUT (breaking in fussily)
No bigger'n you, but he's the Champion of the country; never been licked, and when he sees you -- never mind, Abe, we'll try to fix it up some way. I don't know just how, for he's a hell roarer.. Folks can't even spit in this town without his say-so.

LINCOLN
Well, Offut, you know me. Folks ought to get along peaceably.
(to bystander)
He'll chuck me out of that door, you say?

BYSTANDER
(rubbing his hands, gloatingly)
Like a sack of meal!

LINCOLN
Pretty long chuck -- for a peaceful man --

At this moment there is a gallop of horses outside, and suddenly the body of a man jumps through the doorway, planting his feet with a terrific slap on the floor. It is Jack Armstrong, the champion wrestler and the leader of the roughnecks known as the "Clary Grove Gang."

ARMSTRONG
Whar he be?

OFFUT
(protestingly)
Now, Armstrong, can't you leave us be? You jus' broke up old man Simpson's store an' scattered his new clerk all over the county. Don't you ever rest?

22 Cont'd.

ARMSTRONG
(Roaring)
Whar be he? That yaller-livered baboon from Indianny!

LINCOLN
(quietly)
I come from Indianny -- but not that part.

ARMSTRONG
Get down! Let's see what bones I wanta crack first!

Lincoln begins to uncoil, and slides down from the counter. He impresses Armstrong with his size, but Armstrong is not daunted.

ARMSTRONG
Just right! Long enough so you'll snap good.

Others of the Armstrong gang enter. One man who knows Offut greets him.

MAN
Hello, Offut.

OFFUT
Hello.

MAN
Ye still lousy?

OFFUT
Yep.

MAN
Same old smell?

OFFUT
Same smell.

MAN
(stretching out hand)
Put her thar.

They shake hands.

22 Cont'd.

Lincoln is turned away from Armstrong to put his book on the counter. Armstrong takes advantage of this and, catching him off his guard, seizes Lincoln's arms with both hands and swings him out the door, following him as the crowd runs after them.

ARMSTRONG
Come on, ye big baboon, and git yer neck broke!

23 EXT. STORE - DAY

Outside the store, Lincoln comes spinning out, but catches himself quickly and turns to face Armstrong. Armstrong throws off his coat, leaps up in the air, cracks his heels together. There are a few of the usual characters of the day lounging around in front of the store. From out of the saloon next door runs Clary, the saloon keeper.

CLARY
Wait a minute, boys, I want to see this.

Armstrong, who is short, powerful - with muscles and haunches of a wild steer, is aiming to get close to his man where he can have the advantage of his thick, muscular strength, but Lincoln seizes him with his long arms, holds him away, as they wheel and whirl desperately, Armstrong playing for a close hold.

(The following dialogue between Offut and Clary is said rapidly and simultaneously.)

CLARY
(shouting)
Betcha ten dollars, Offut, on the champion.

OFFUT
Ten dollars? That's a lot of money.

CLARY
Come on, be a sport.
(Offut is greatly excited)

OFFUT
I'll take it. Hear me, boys -- ten dollars on Abe.

The crowd are bidding everything from knives to plugs of tobacco. There is great excitement among the group around. It increases as they see that Lincoln seems to be holding his own pretty well with the champion.

CROWD
(Go at him, Shorty!
(Watch out, Abe -- don't let him
(git in too close!

At this, Armstrong butts his way in and gets one arm on a close hold, but Lincoln spins away from this hold. As he does, one long arm goes around Armstrong's neck, spinning him away from him. Armstrong turns, his temper up, and charges like a bull -- but as he comes in, Lincoln again wrestles him from a too close hold.

Armstrong, getting out of breath and temper, fouls Lincoln by heeling him viciously on the right foot and instep. This arouses Lincoln's temper. He seizes Armstrong by the throat, lifts him clear off the ground, and shakes him like a rag; then slams him to a hard fall, flat on his back. As the champion lays on the ground in the dust of defeat, his gang starts to swarm toward Lincoln. Lincoln gets his back against the wall, braces himself.

BYSTANDER
My God! And he said he was a peaceable man!

LINCOLN
Now, come on -- all of ye. I'm the big buck of this lick.

The roughnecks make another start at him. One long arm goes around the neck of one and tosses him aside. The others are closing in on him. The rough-neck he had thrown first gets up off the ground.

ROUGHNECK
Hold on, boys. He threwed me fair.

Armstrong reaches out his hand to Lincoln.

ARMSTRONG
What's yer name?

LINCOLN
Lincoln - Abraham Lincoln.

23 Cont'd.

ARMSTRONG
Well, Abe - we're goin' to take ye in with us.

Abe takes his hand - smiles good-humoredly.

ARMSTRONG
Come on in - we'll have a drink on it. How about it, Offut?

OFFUT
Set 'em up plenty, Abe. May be they'll buy something.

24 INT. STORE - DAY

They go inside the store. Armstrong speaks as Lincoln goes behind the counter.

ARMSTRONG
Let's have some of that Rattle Snake Poison.

We come to Lincoln putting tin cups and a keg on the counter. Armstrong notices that he hasn't a cup for himself.

ARMSTRONG
Come on, Abe - where's yours?

ABE
I don't care much for it.

ARMSTRONG
Aw, come on, Abe.

Lincoln comes from behind the counter.

LINCOLN
Well, I'll drink with you, if you take it like I do.

ARMSTRONG
How's that?

LINCOLN
Lift up the barrel and drink it out of the bung.

ONE OF GANG
Ain't no man livin' can do that.

24 Cont'd.

Lincoln picks up the barrel of whiskey, sits on the ground, rolls the barrel up his long knees, takes a drink out of the bung hole. The crowd looks on in astonishment. In these rough, pioneer days, physical strength and skill were necessary if one expected to win the respect of his fellow men.

Now Lincoln rises, sets the barrel down, spits out the mouthful of liquor he had taken into a spittoon.

LINCOLN
Boys, I don't try to regulate nobody's drinking, but, as for me, I let it alone.

ARMSTRONG (grinning)
Well, Abe, they ain't nobody round here goin' to try to force anything on ye.

The others laugh approvingly as Armstrong gives Abe a hearty slap on the back. They drink.

ARMSTRONG
Scat my cats, ain't ye goin' to brag?

LINCOLN
Sure, I'll brag if ye want me to. You ain't the only one I can lick. I can lick anybody in Illinois. Bring 'em on.

BOY
That's the stuff, Abe. Tell 'em about it.

LINCOLN
That is - if they don't lick me first.
(he picks up his book)

ARMSTRONG
My belly sweat - what's that?

LINCOLN
It's a law book, and I'm studyin' it.

24 Cont'd.

ARMSTRONG
(in great disgust)
Oh, skunk water!

BYSTANDER
Don't waste your time readin', and you may amount to something.

OFFUT
(breaking in)
I'm a drunken ole poop, boys - but I tell ye, Abe, if ye keep on studyin', ye may git to Legislature some day.

ABE
Sure - they'll ride me there on a rail. Say, boys, did you ever hear this one?

The group gathers around. As Lincoln talks, he is thumbing the lawbook.

LINCOLN
There was an old, long-faced, skinny deacon. He had a young farmer's daughter in his buggy and was sparkin' her. His horse had a long tail, and every time the deacon started to ---

As he is telling the story --

FADE OUT

END OF SEQUENCE 2.

SEQUENCE III.

FADE IN

25 EXT. RUTLEDGE TAVERN - DAY

The front of the Rutledge Tavern, showing front door, hitching block and sign: RUTLEDGE'S TAVERN -- REFRESHMENTS FOR MAN AND BEAST. Rutledge, tho come from an aristocratic family of old line, is now reduced to very moderate circumstances. He is seated on a barrel before the Tavern. There is a farmer standing by. Another farmer enters and speaks to Rutledge.

FARMER
Hello, Rutledge. Haven't seen ye fer a coon's age.

RUTLEDGE
How are ye?

FARMER
Oh, feel purty spunky.

RUTLEDGE
Jest been talkin' about Abe runnin' for the Legislature.

FIRST FARMER
I ain't a votin' fer him. He only went to school three months in all his life - ain't got no eddication.

SECOND FARMER
Well, he certainly can pitch hay - and electioneer at the same time.

FIRST FARMER
That's what he ought to stick to -- pitchin' hay. Well, so long, Rutledge; keep your teeth in.

The two farmers exit. As they go off, Rutledge rises as tho to go in the Tavern. At this, Ann Rutledge comes out of the door. She is a young and beautiful girl -- said to be the most beautiful girl in the entire country. She has a bucket in her hand; a gourd in the bucket.

MR. RUTLEDGE
Hello, Ann. We're just talkin' about Mr. Lincoln.

25 Cont'd.

ANN (slowly, but as tho not at all concerned)
Well, it's a tall subject.
(she exits, speaking to her father as she goes)
Oh, daddy, when ma comes in, tell her I'll be back soon.

Rutledge takes the cigar out of his mouth; lazily blows the smoke out.

RUTLEDGE
All right, Ann, I'll tell her.

He goes into the Tavern.

DISSOLVE TO

26 EXT. BANK OF STREAM - DAY

The bank of a stream. There is a valley beyond it. A little, barefoot country girl is driving three cows home. They have bells around their necks and their chiming can be heard as they move lazily homeward. The little girl is singing as she goes, "Twenty Years Ago."

SONG: My lids have long been dry, Tom, but tears
come to my eyes;
I thought of her I love so well, those
early broken ties;
I visited the old churchyard, and took
some flowers to strew
Upon the graves of those we loved, some
twenty years ago.

27 EXT. BANK OF STREAM - DAY

CAMERA PANS down the stream and, added to the girl's distant voice, we hear the murmur of the stream.

28 EXT. BANK OF STREAM - DAY

CAMERA STOPS AT a green bank by a spring; the valley in the background where the little girl is driving the cows home. To the left, at a distance, an ox cart with white oxen; a farmer is loading out wood into the cart.

By the spring, in the foreground, is seated Ann Rutledge, her hands around her knees. Lincoln comes on and sits quietly beside her. For a time nothing is said. The girl's clear, sweet voice, the music of the fields, and the tinkling of the bells, go on.

Lincoln, in a subdued and tremulous voice, speaks to Ann as though he had not been able to think of anything to say.

LINCOLN
Hello, Ann - Jim said I'd find you here.

ANN
Yes, I been here some time.

LINCOLN
It's awful nice about this time of day.

Ann speaks, and as she is talking Lincoln is looking at her with great tenderness.

ANN
I'se watching a couple of red birds; don't they look pretty when the light hits 'em like that? Listen. There they are now. I like that note.

There is heard a bird call which is answered. It is a plaintive note - much like that of the whippoorwill. The call is answered and repeated. Lincoln's big hand goes slowly to Ann's. Again they sit in silence - until Abe speaks, with a great deal of suppressed emotion, moving still closer to Ann.

LINCOLN
Ann, did you ever take a little time off and think about gettin' married?

ANN
Well - maybe.

28 Cont'd.

LINCOLN
There's a Abe Lincoln hanging around here that's a pretty good catch. He's a big merchant -- owner of three stores -- all bankrupt.

ANN
Is he handsome?

LINCOLN
His paw said Abe had been cut out - with an axe.

ANN (with the same tender, whimsical spirit that is Lincoln's)
Politician too, I hear?

LINCOLN
Got less property and more debts than anybody in the Legislature.

ANN
Now, Abe -- you'll do all right when you get really started.

LINCOLN
There's something I'd like to start right now, if I knew I could finish it -- something I've dreamt about. Do you believe in dreams, Ann?

ANN
I'm afraid I do.

LINCOLN
I've always done a lot of dreaming, but -- lately -- almost every time I dream, it seems your face always gets mixed up in it, Ann.

ANN
Does it really, Abe? Tell me about the mixing.

LINCOLN
You know, I feel I'm goin' to be seein' that face 'till the day I die. But it'd certainly be hard times for you if you had to look at my face that long.

ANN
Everybody to his own opinion.

LINCOLN
Meaning?

ANN
I think it's the dearest, kindest, most beautiful face in the whole world.

LINCOLN
Ann, oh Ann -- oh, that's just flattery -- but I love it.
(then, very happily, but with a whimsical smile)
I'm like little Jimmie Watkins. He got a hunk of gingerbread the other day and said: 'I guess there's nobody loves gingerbread like I does - and gets so little of it.

ANN
Oh, Abe.

LINCOLN
(seriously again)
Will you marry me, Ann -- I mean when I get out of debt and can support you?

Ann nods her head slowly and very seriously -- with a touch of the same spirit of tender whimsicality that is Lincoln's mood.

ANN
You know, I've intended to for a long while, Abe. That is, of course, if you asked me.

LINCOLN
You mean ---?

ANN
Yes, Abe -- you've got your gingerbread.

Lincoln looks at her as though he could hardly believe these welcome words. He draws closely to her; her head drops on his shoulder. With a voice vibrant with emotion, he speaks:

LINCOLN
Oh, Ann -- I'm going to pay those debts -- and we'll live right here -- you and I --

END OF SEQUENCE III.

SEQUENCE IV

29 EXT. RUTLEDGE TAVERN - DAY

The front of Rutledge's Tavern. A group of characters of the day - loungers, etc., talking to each other.

ONE OF GROUP
That bonset tea is what did the trick for ole Abe. Ain't nothin' better'n it to cure bone fever.

SECOND ONE
I hear Ann Rutledge is down with the fever, now.

THIRD ONE
Well, glad Abe's all right again. He made pretty good up at the Legislature.

FOURTH ONE
Yeah, when that big rooster stands up he's got the edge on those other Congressmen. Everybody can see him a mile away.

DISSOLVE TO

30 INT. LOG HOUSE - DAY

Ann Rutledge on her bed in a log house. Slants of light are on her face, coming from an open clapboard door. Ann Rutledge, who had the reputation of being the most beautiful girl in the neighborhood, lies fever burned. Aunty Lou, a middle-aged, country woman, is trying to give her water from a cup. Two other middle-aged women are talking together in low tones by the door. They are the religious, kindly sort who love deathbeds.

DISSOLVE TO

31 EXT. LOG HOUSE - DAY

Lincoln, arriving outside the house, is met by a middle-aged woman and the country doctor.

DOCTOR
She's been asking for you, Abe.

31 Cont'd.

LINCOLN
I came as soon as I could. I had it pretty bad, myself.

The doctor looks at Abe.

DOCTOR
I've got to tell you the truth, Abe.

Lincoln braces himself, fearing the worst.

DOCTOR
It's -- it's hopeless. Perhaps by tomorrow -- no longer, Abe.

The towering, tremendous figure that is Lincoln seems to be stricken with a grief more terrible than death. Silently, he goes through the doorway. CAMERA FOLLOWS HIM into log house.

32 INT. LOG HOUSE - DAY

CAMERA FOLLOWS LINCOLN into room. He passes women at door. He sits by Ann Rutledge's bed, trying to conquer his grief. He takes her hand in his; is close by her side in their last hour together. She moves weakly as if to get close to this great hulk of a man, trying to hide and control the terrible thing inside him.

ANN (very weakly)
I'm so glad you came. Are you all right now, Abe?

LINCOLN
Yes, don't bother about me, Ann. I'm all right now.

ANN
I know the truth. It's 'goodbye', dear.

LINCOLN
What am I going to do alone?

ANN
Be brave, dear. I know you are going to do great things.
(with a change of tone; looking upward)
Oh, don't take me away -- don't take me away. It's so dark and lonesome, dying...

32 Cont'd.

Mother Lou, one of the middle-aged women who were standing at the door at Mr. Lincoln's entrance, appears outside the doorway and speaks to Ann.

MOTHER LOU
Shall we sing that song you wanted, now, Ann?

ANN
Yes, aunty.

The three old women, the farmer, and the doctor are just outside. The three women start singing softly; the men do not join in.

VOICES
In the sweet bye and bye -- we shall meet on that ever green shore --

Lincoln's arms go around Ann as he drops on his knees; their faces come close together.

ANN
We will -- meet there -- dear --

LINCOLN
(In heart broken tones)
I love you so.

ANN
I love you so...

Lincoln's head is down; Ann is looking at him. CAMERA MOVES through the dim light to the window --

33 INT. LOG HOUSE - AT WINDOW

As the singing voices softly go on, the light dims out in window.

VOICES
We shall meet bye and bye - where there'll be troubles no more...

FADE OUT

FADE IN

34 INT. HOUSE OF BOWLING GREEN - DAY

A few weeks later, in a room in a poor farmhouse (the home of Bowling and Nancy Green, who are taking care of the grief palsied Lincoln) we discover Bowling and Nancy Green. Nancy is at work with a spinning wheel near the fireplace. Dr. Allen enters.

DR. ALLEN
Is he any better, Bowling?

BOWLING
Not much. He is like a sick child.

DR. ALLEN
He had been lost five days before we found him.

BOWLING
We took his pocket knife away from him -- we was afraid something might happen.

Lincoln, with an attitude of despair, enters. He carries am armful of wood. There is heard the low hum of the wheel inside the room; the beginning of a driving snow and wind storm outside. The doctor speaks to him, assuming a cheerful air.

DR. ALLEN
Well, Abe, you are looking better.

Lincoln pays no attention to him. He goes aimlessly around the room, then seems to sense where he should put the wood and, with the same air as of a man in a dream, puts it down by the fire place.

GREEN
There's no use trying to talk with him; he just can't answer.

MRS. GREEN
Come now, Abe, you've got to work for your board.

DR. ALLEN
If we could only think of something that would just bring him back -- I guess time's the only thing.

34 Cont'd.

The wind, with a sudden awakening, drives fiercely against the house. The sound of the blowing wind seems at last to bring some sort of life inside Lincoln. He turns suddenly and looks around. He goes to the door, while the others watch. He opens the door and looks out at the night of fiercely tumbling wind and black horizons, and then he speaks in a terrible voice of protest and agony.

LINCOLN
I can't bear to think of her -- out there alone --
(His voice seems a part of the rain and storm. He clenches his hands)
The rain and storm shan't beat on her grave!

At this he goes out into the storm; the two men look at each other for a time and then follow after him.

DISSOLVE TO

35 EXT. CEMETERY

A little country cemetery, over which sobs the driving wind and rain. Lincoln comes wildly on. Beneath a pine tree is the grave of Ann Rutledge. At the head of the grave is a plain wooden slab upon which her name is written. Lincoln throws himself across her grave. He stretches out his great arms around the little mound and calls out to her:

LINCOLN
Oh, Ann -- Ann -- my Ann -- Oh -- why can't I hold on to anything?....

There is the moan of the wind in the pine boughs, rising and falling like a great organ sobbing.

As the long weeks passed, the old-time order of control came back to him. It was said that the shadow of this that he had been through was fixed in his eyes forever. He was a changed man, keeping to himself the mystery of his change.

END OF SEQUENCE IV.

SEQUENCE V.

FADE IN

36 EXT. LONELY PRAIRIE ROAD - DAY

Lincoln, on horseback, is coming slowly along. He is met by a horse and buggy. In the buggy is a sheriff's officer.

OFFICER — Hello, Abe.

LINCOLN — How are you?

The officer gets out of the buggy.

OFFICER — Abe, you've been a captain in the Indian war.

LINCOLN — Guilty.

OFFICER — And you've been to the Legislature.

LINCOLN — Yes.

OFFICER — And you've been a stump speaker and a politician and a surveyor.

LINCOLN — I have.

OFFICER — But you've never had yo hoss taken away from you for debt, have you, Abe?

LINCOLN — No.

OFFICER — Well - that's goin' to happen to you right now.

He serves Lincoln with the papers and Lincoln slowly gets off his mount, turns it over to the officer. Lincoln starts to take the saddle bags behind the saddle, from the horse.

OFFICER — Sorry, Abe; belongs to the horse.

36 Cont'd.

LINCOLN
I got a book in there.

He puts the saddle bags back on the horse, but takes the book.

OFFICER
You can keep that. No good, nohow.

The officer hitches the horse back of the buggy; gets in and drives off. Lincoln does not even look at him; he puts the book under his arm, takes a mouth harp out of his pocket, begins playing a lively air, braces up and goes with long, determined stride up the hill.

FADE OUT

SEQUENCE VI

FADE IN

37 INT. EDWARDS' HOME - DAY

A room in the house of Ninian Edwards, ex-governor of Illinois. This is a comfortable and well-appointed parlor -- the best we have yet seen. Haircloth chairs, china vases, a brass Empire clock, small upholstered sofa -- perhaps a melodeon or small piano. Room gives impression of somewhat stuffy comfort -- the house of the town's "big man."

Mary Todd, a vivacious, brilliant, tempestuous, arrogant young woman, with a decided mouth and temper as high as the color in her cheeks, is pacing the floor in an intensely thoughtful manner. Mrs. Edwards, her sister, is seated on the sofa with some needlework, watching her.

MRS. EDWARDS
Why, Mary Todd; I never heard such ideas in all my born days!

MARY TODD
Now, sister, the Lord gave me brains and I'm going to use them. By the way, how long has it been since that Rutledge girl?

MRS. EDWARDS
Why that was about five...no, it's longer than that...it must have been six years ago. But --
(she gives her sister a long glance)

MARY (resuming her pacing)
Well --
(murmuring to herself)
Abraham Lincoln...Mrs. Abraham Lincoln..
(She makes a little mouth at the uncouth name)

MRS. EDWARDS
(unable to contain herself)
Mary, for Heaven's sake! You, a Todd, to think of marrying that ignorant nobody!

37 Cont'd.

MARY
(turning and flashing - speaking very rapidly)
I don't have to marry a man just because I enjoy talking to him, do I? Besides...he *is* -- different --

MRS. EDWARDS
(dryly)
He's certainly that.

MARY
(musingly)
I think he's apt to go far...
(with a change of tone)
Mr. Douglas is calling tonight.

MRS. EDWARDS
Now, that's something more like it. Stephen A. Douglas is the most *brilliant*, *cultured* *gentleman* we've ever had in this house. Anyone who marries *him* ---

MARY
(same business with name)
Stephen A. Douglas...*Mrs.* Stephen A. Douglas...h'm --
(turning rapidly)
But, seriously -- which one do you and Mr. Edwards think will *go* farther?

MRS. EDWARDS
Why, Mr. Douglas, of course. Can you imagine being married to Abraham Lincoln and having to listen to all those sour jokes? Mary Todd, have you gone crazy?

MARY (her temper rising)
Crazy or not, you can just rest assured of one thing, sister -- I'll marry the man I want to and I don't care what you or Springfield or the Governor says about it.

MRS. EDWARDS
Now, Mary, for Heaven's sake, don't get into one of your tantrums.

MARY (very angry)
Tantrums? I never was more composed in my life. If you think this is a tantrum--just wait till I
(scathingly)
get married.

SEQUENCE VII

DISSOLVE TO

38 EXT. LAW OFFICES OF STUART AND LINCOLN - DAY

Shot of door, bearing the inscription --
STUART and LINCOLN
ATTORNEYS AT LAW
SPRINGFIELD, ILLINOIS.

DISSOLVE TO

39 INT. LAW OFFICES OF STUART AND LINCOLN - DAY

The law offices of Stuart and Lincoln in S pringfield -- an untidy room, with shabby, worn furniture, two desks, old chairs, bookcase with lawbooks; lawbooks scattered about on desk, etc. A bachelor's establishment that never gets really dusted. Window back; door into other room right.

Lincoln is tying his wedding tie in front of a cracked glass. His coat, vest are on a chair. These are the best clothes we have ever seen him in. Herndon, Lincoln's friend of the time and later to be his law partner, a young man of about 22 or 23, is watching Lincoln dress and is talking to him.

LINCOLN
Married -- married - I'm worse than married -- I'm going to be, and I'm scared to death.

HERNDON
Don't be alarmed -- there's many a bite worse than a bride's.

LINCOLN
I know, Billy, but that woman scares me. She's got the ridiculous idea that I could even get to be President.

HERNDON
Oh, don't take that serious, Mr. Lincoln. Every spunky girl thinks her husband ought to be President.

LINCOLN (dubiously)
Well, it's a pity to fool her. She's a fine woman, smart as pepper - isn't she, Billy? And pretty ----

39 Cont'd.

HERNDON (laughing)
You used to say you wanted to put your hands on every pretty woman you saw.

LINCOLN
You know, Billy, the Lord has no use for idle hands -- but the trouble was I never dared put my hands on even one.

HERNDON
She'll be a great help to you, Mr. Lincoln -- you'll have to keep climbing, with her.

40 INT. EDWARDS' PARLOR - DAY

In the parlor of the Edwards' house, a group of guests is awaiting the wedding ceremony, buzzing to each other and casting glances at Mary Todd, who is standing in her wedding dress, with Mrs. Edwards, Mr. Edwards and a Minister, in the center of the room. The parlor is cleared for company; chairs pushed back, etc.

MRS. EDWARDS
I've got the best supper you ever tasted -- and the cake! Wait till you see the cake!

MARY (nervously, looking toward the door)
What can have happened to Mr. Lincoln? It's long after --

MRS. EDWARDS
He would be late at his own wedding. Never mind, Mary -- if he doesn't come soon, I'll send John over to the office --

41 INT. LAW OFFICES - DAY

Herndon stands, fully dressed; Lincoln is sitting, dawdling with his wedding clothes.

HERNDON (speaking impatiently)
For Heaven's sake, you must hurry up! Almost time.

41 Cont'd.

LINCOLN
You go ahead; Billy, I doubt if there's a word in the dictionary that could tell how I feel.

Billy starts toward the door.

LINCOLN
What does a man do when his head is all right but he's got cowardly legs?

HERNDON
My cure is to get drunk.

LINCOLN
My legs are too frightened to pay any attention to liquor.

HERNDON
I'll go on ahead and tell them you're coming.

Lincoln fiddles with his clothes. There is an old desk, a drawer of which is partly open. One hand is resting on the desk and drops down to the drawer; he opens it, looks down at something that has attracted his eye; takes it up. It is a miniature of Ann Rutledge. An expression of great tenderness comes over his face.

CUT TO

42 CLOSEUP - MINIATURE

of Ann Rutledge

DISSOLVE THROUGH MINIATURE TO

43 EXT. BANK OF STREAM - DAY

CLOSE VIEW of Ann Rutledge, as she sat on the bank of the stream that day so long ago.

DISSOLVE BACK

44 INT. LAW OFFICES - DAY

to Lincoln -- a battery of contending emotions playing upon him until he seems to almost go out of his mind. He holds out his long arms and, in a great voice tremulous with yearning, cries:

LINCOLN
Ann - Ann -- Oh, how can I ever forget?....

He turns toward the door; then, struck by a terrible panic, he puts the miniature back in the drawer, closes it, and rushes out of the room.

DISSOLVE TO

45 EXT. WOODS AT EDGE OF TOWN - DAY

Lincoln rushes on; falls against a tree -- his whole figure shaking with the frenzy of his emotion.

DISSOLVE TO

46 INT. EDWARDS' PARLOR - DAY

The guests, Mary and Mrs. Edwards are still waiting. Mary is pacing up and down the floor in a tantrum. A young man speaks to Mrs. Edwards.

YOUNG MAN
We looked everywhere, but we can't find him.

Herndon enters and goes directly to Mrs. Edwards.

HERNDON
Can't find him; not at the office.

MRS. EDWARDS
What on earth happened to him?

HERNDON
Well, he was in a terrible state when I left him. He was so frightened and upset -- I imagine he --
(his voice trails off)

46 Cont'd.

Mary is still pacing the floor in a terrible temper.

MARY
I could just kill him!
(turning to the astounded guests)
You might all just as well go home. This is the reward a Todd gets for lowering herself to a country baboon.

With this, she flounces out of the room.

DISSOLVE AGAIN TO

47 EXT. WOODS AT EDGE OF TOWN - DAY

Lincoln is still wandering - a lonely, half-mad creature, off through the woods. There is heard through all the scenes in the woods the sigh of the wind in the boughs of the trees, like the moan of a lost soul.

FADE OUT

END OF SEQUENCE VII.

SEQUENCE VIII.

FADE IN

48 INT. FRANCIS HOME - DAY

A room in the house of Mrs. Francis -- a mutual friend of Lincoln and Mary Todd. The room is comfortable but not as luxurious as the Edwards' house.

Mrs. Francis, age thirty, is talking to Miss Jayne, younger.

MRS. FRANCIS
You know, my party was just an excuse to get Mary and Mr. Lincoln together again.

MISS JAYNE
You certainly are a matchmaker -- to reconcile those two people after what happened two years ago.

MRS. FRANCIS
Well, we all like Mr. Lincoln -- and Mary is just the girl to push him along.
(Turning to the open door at the side of the room)
Sssh. There she is now.

Enter Mary Todd. This time she is quiet, for her, and seems a little uncertain, a little pathetic, and more than a little nervous. We feel sympathy for her.

MISS JAYNE and
MRS. FRANCIS
(greeting her effusively)
(Mary, how sweet you look...
(What a lovely dress...
(etc.

A knock is heard at outside door. Mary moves nervously and looks around room, as if this time she might be the one to run away.

MRS. FRANCIS
(brightly)
And there's Mr. Lincoln!
(She hurries out to open the door)

48 Cont'd.

MARY
(in a low voice to Miss Jayne)
It -- it seems so strange, Julia -- having things end this way --

MISS JAYNE
(comfortingly)
Now Mary, it's just the way they should end. You and Mr. Lincoln will make a great man.

Mary straightens up at this.

Enter Mrs. Francis with Lincoln. Lincoln seems greatly changed...more settled, determined, decided. He is dignified.

LINCOLN
Good morning, Miss Jayne. Good morning, Mary.

(These three greetings are all spoken simultaneously)

MISS JAYNE
Good morning, Mr. Lincoln.

MARY
Good morning, Mr. Lincoln.

MRS. FRANCIS
It's all settled for tonight. We're going to have the regular Episcopal service.

MISS JAYNE
The first time in Springfield -- just imagine!

As Lincoln goes close to Mary, Mrs. Francis and Miss Jayne exit --

MRS. FRANCIS
(at doorway)
Come, Julia -- we'll leave the happy pair alone.

They exit, talking in a buzz to each other.

LINCOLN
Mary, you don't have to bother any more. I think I've settled down at last.
(He pauses for a second and puts a meaning in this that Mary does not know)
The past is dead. I hope I can make your future all you desire.

48 Cont'd.

MARY

We will say no more about it, Mr. Lincoln. I really think, after all, you need me.

Lincoln puts his arms gently around her. Her head goes upon his breast.

LINCOLN

You'll need a lot of patience to put up with me, Mary, I know. But, if anybody could do it, I am sure you are the one.

FADE OUT

END OF SEQUENCE VIII

SEQUENCE IX

FADE IN

49 EXT. STEPS OF CAPITOL BLDG. IN WASHINGTON - 1849 - DAY

Senators, congressmen, etc. are descending the steps, having just come out of session. A young man and a girl are watching from the side. The young man is pointing out celebrities to the girl.

YOUNG MAN (excitedly)
Look -- there's Clay -- Henry Clay -- do you see him? The greatest man in the country!

GIRL
Yes -- yes -- he's just like his pictures -- but poor man, he looks ill.

YOUNG MAN
Just wait till the North and the South start scrapping again and you'll see how ill he is! Why -- if it wasn't for him -- we'd be fighting now --
(laughs; then grabs girl's arm)
And look -- can you see -- over there-- Webster -- Daniel Webster!

While he has been speaking, Lincoln has started to shamble down the steps. All the others have come in little groups, laughing and talking. Lincoln is alone. As he comes a gust of wind almost blows off his hat. He grabs for it and saves it, but a paper falls out. He takes off hat, puts paper back in it and goes on. Clay notices this scene; he looks full at Lincoln, who does not observe Mr. Clay watching him. The girl's eye is caught by Lincoln's action; she laughs.

GIRL
For Heaven's sake -- What's that?

YOUNG MAN
(still trying to get a squint at Webster)
Who? Where?

GIRL
That tall backwoodsman who keeps his office in his hat.

YOUNG MAN (uninterestedly)
Oh, he's one of the lame duck congressmen. From Illinois. Name's Watson, or Lincoln, or something. He won't be back next term.

As he tugs at the girl's arm again, we --

DISSOLVE

END OF SEQUENCE IX.

SEQUENCE X

DISSOLVE TO

50 INT. CORNER OF ROOM - DAY (1852)

The deathbed of Henry Clay. Henry Clay, the Great Pacificator, the man who made the Missouri Compromise, is dying. A nurse is sitting beside bed. We see back wall; corner of room.

Nurse makes gesture --

NURSE
Don't talk, Mr. Clay. You're killing yourself trying to save the country.

Clay looks at her.

CLAY
Let me alone. I know I'm dying. It's over! Fifty years of -- trying to save the Union -- and the North and South are straining for each other's throats again. It's the end. The end of America.

NURSE (trying to soothe him)
The President has sent his personal regards, Mr. Clay. Shall I read you the letter?

CLAY (trying to rise up in bed)
No. Presidents -- I know them -- We need a man -- a Washington -- where is he?

NURSE (protesting)
Mr. Clay -- Mr. Clay --

CLAY (sinking back)
But I've seen them all in Congress for thirty years. If there had been a man -- I would have known him -- The Union is lost. There--is--no--man--

FADE OUT

SEQUENCE XI

FADE IN

51 EXT. OF CRITTENDON LAWN - DAY

A green lawn - beautiful Kentucky landscape; in background the colonial house of the Crittendon family. We see a beautiful little girl of nine or ten, dainty, and very exquisitely dressed. A boy, some four or five years older, is also well dressed. They have the attitude of childish lovers.

They are approaching the stile box. Behind the box - in front of the great house - are seen several well-dressed couples, playing croquet. It is in the late afternoon. On the verandah - in front of the house - several young folks are playing, in experimental fashion, a popular song of the day.

Joshua Speed and Lincoln are sitting on the stile box, very close together; Speed's hand is resting affectionately on Lincoln's shoulder. Mr. Crittendon - an aristocratic looking gentleman, with charming, old-school manners, approaches.

CRITTENDON
Well, Mr. Lincoln, have you had a good rest in Kentucky?

LINCOLN
I certainly have, sir.

The two children, John Holly and Lucy Lee Crittendon, come on, quarreling in loud voices. Mr. Crittendon turns.

CRITTENDON
Why, Lucy Lee, what's the matter?

LUCY LEE (paying no attention to the visitors, in her indignation)
Daddy, John Holly is turning into a regular Yankee. Do you know what he's been doing? He keeps on reading that terrible 'Uncle Tom's Cabin' when I want him to play with me.

Lincoln, as though to break up the embarrassing situation, opens his arms out to Lucy Lee --

LINCOLN (in whimsical manner)
Now, Miss Crittendon, don't you get your dander up. Come and tell Father Abe what it's all about. Who is John Holly?

51 Cont'd.

Lucy Lee responds to Lincoln's overture, goes into his arms, and sits upon his knee as she talks.

LUCY LEE
He's my friend;
(she puts her hand on John Holly's arm)
but he won't be if he doesn't quit reading that book.

LINCOLN
Now Lucy Lee -- suppose you pretend you're the Yankee for a minute-- and John's the Southerner. What are you fighting about?

LUCY LEE
He started it.

JOHN (muttering)
She started it first.

LINCOLN
It doesn't matter who started it. I want to stop it. Make up and be friends --
(He puts their hands together)
Now -- don't you really like each other after all?

LUCY LEE
I like you, Mr. Lincoln.

Lincoln shakes his head a bit wistfully.

An old slave and a young one are on one side, serving mint juleps and cake to the little group. They are well dressed as house servants and seem contented and well taken care of. Lucy Lee calls out to the older slave.

LUCY LEE
Uncle Easter - Uncle Easter.

The old slave comes, with an expression of great affection, to his little mistress. She puts her arms impulsively around his neck. The young negro grins, showing his white teeth, in happy appreciation of the scene.

LUCY LEE
Now tell me, Uncle Easter, aren't you happy here?

51 Cont'd.

EASTER
I wouldn't want to be no whar else in the world, missy.

At this, Lucy Lee turns with a triumphant look upon John. She then turns to the young slave.

LUCY LEE
And you, Mose?

YOUNG SLAVE MOSE
Lands sake, baby, I certainly has no cause to complain. We'se got our holidays; don't have to work in no rain.
(he glances at Mr. Crittendon)
Yas, I declares, myself, things is might easy around dis place. I'se not movin' no whar.

He emits an unrestrained laugh, infectious and happy. Uncle Easter looks at him in stern disapproval and Mose checks himself into overdone dignity. As John puts the trouble-making book back into his pocket, Lincoln takes Lucy Lee's hand.

LINCOLN
Now, make up and be friends.

LUCY LEE (impulsively)
All right, I won't fight him any more.

At this, Lincoln puts his arms around the boy and draws him affectionately to him. He puts Lucy Lee's hand in that of the boy's, gives them a great smile, as he hugs them both. Here Bob, Lucy Lee's older brother, who has been sitting at foot of stile, looks up at John.

BOB
I've been waiting for you, John.

JOHN
Were you, Bob?

Bob takes John by the hand and they start off. Lucy Lee follows, but Bob turns and speaks to her.

BOB
Come on, let's go. -- You run along and play, sis. John and I got business; we're going drilling.

51- Cont'd.

Lucy Lee looks poutingly after them and then starts off toward verandah. All the children turn to say their goodbyes to Mr. Lincoln--which are all spoken simultaneously.

LUCY LEE
Goodbye, Mr. Lincoln, good luck.

LINCOLN
Goodbye, Lucy Lee, goodbye.

JOHN
Goodbye, Mr. Lincoln, come back soon.

BOB
Goodbye, Mr. Lincoln.

LINCOLN
Goodbye John; goodbye, Bob.

Lincoln and Speed arise.

LINCOLN
Well, goodbye, Mr. Crittenden, until we meet again.

CRITTENDEN
Goodbye, sirs. We wish you good luck.

LINCOLN
Present my compliments to your other guests.

(All through this has been the scene in the background of the pleasant, delightful atmosphere of the old South...The delightful days that shall be no more.)

52 EXT. BOOTH HOME - DAY

The porch of a southern home. Edwin Booth, an eccentric, elderly gentleman, is just coming down the steps - followed closely by a negro slave. Booth is calling loudly:

EDWIN BOOTH
John Wilkes - John Wilkes Booth -- Where's that boy?

SLAVE
I just seen him go out, Mr. Booth.

52 Cont'd.

EDWIN BOOTH
Where?

SLAVE
Down the back yard with his gun.

We hear the sharp report of a shot.

CUT TO

53 EXT. BOOTH YARD - DAY

John Wilkes Booth, a boy of about sixteen, is standing, his gun still at his shoulder. Across the way, a hog is lying - having fallen after being shot by him. Edwin Booth walks over and faces his son, as the boy still holds the smoking gun in his hands.

EDWIN BOOTH
What on earth did you do that for?

JOHN WILKES BOOTH
(sullenly)
I didn't like him -- he was rooting up the ground.

DISSOLVE TO

54 EXT. ANOTHER PLANTATION - DAY

A whitewashed fencing -- similar to the one in foregoing scene. But here it fences another plantation, neither so well kept nor so successful a one as the Crittendon place. In the background is a housefront. An auction is going on -- auction block -- auctioneer and buyers; on one side a group of slaves, manacled -- on the other a heap of various articles of household furniture. Plantation, furniture, slaves are being sold.

In the foreground, the master of the doomed plantation - a middle-aged, white man with an expression of great care and trouble on his features - is talking to a middle-aged negro. From his dress and manners, the negro has obviously been a trusted house servant. He is a superior type.

54 Cont'd.

AUCTIONEER
(from back, auctioning a strapping negro)
Three hundred - only three hundred for this fine field hand? Who gives me the four - four ----

Lincoln and Speed come on the roadway and rein their horses to watch the auction.

MIDDLE-AGED NEGRO
(to master)
For the love of God, massa, can't you buy me somehow?

MASTER
I'm sorry, Juba. I'd keep you if I could. But I'm clean broke.

JUBA
Dey's gwine to sell us downstream, massa, into de swamps. Dey's got a northern overseer - and dat's de worst kind.

MASTER (trying to cheer Juba up)
Now, Juba, you're a good nigger. They won't put you in the swamps. You just behave yourself and ---

JUBA
Sho I'se a good nigger. But how long's I gwine to be one once dey gets hold of me? Dey's gwine to chain us and whip us. Oh, massa -- help me ---

Master turns away. At this moment a middle-aged negro woman breaks through a group of people and flings herself at his feet. It is Juba's wife, Dicey. A hard-faced overseer runs after her. He has a short whip in his hand.

DICEY
Massa - massa - massa -
(she sobs)

OVERSEER
Here - you -- get up and stop whinin' -
(He gestures with whip and the master stops him)

MASTER
Let her alone.
(to woman)
What's the matter, Dicey?

54 Cont'd.

DICEY (to her husband)
Juba - Juba - dey's sold me up country! We ain't never gwine to see each other no more!

MASTER
You told me you were selling the married couples together.

OVERSEER
I can't help what they told you. A woman like that wouldn't last a week in the swamps. The man's tough.

The master turns away with a gesture of hopeless resignation.

OVERSEER (to Juba)
Come on, Smoky.
(produces pair of handcuffs)
Try these on, and say goodbye to the woman. It's your turn now. Lot 41.

Overseer throughout is not villainous, merely callous and businesslike.

JUBA
Ain't never been chained in all my life.

OVERSEER
Well, here's where you start.
(Snaps handcuffs on)

Juba looks at his chained hands. The iron enters into his soul.

JUBA (bitterly)
Like a dog in de yard. Dicey ---

DICEY
Juba ---

The overseer does not let them embrace, but their two pairs of chained hands stretch out to each other.

AUCTIONEER
(from background)
Lot forty one-e-e, prime negro - sound in wind and limb - over small pox - no bad habits - Lot forty one --

54 Cont'd.

OVERSEER
(to Juba)
Come on!
(They go toward auction block)

Dicey remains sobbing on the ground.

Lincoln has dismounted and goes over toward the fence.

LINCOLN
Poor woman - poor woman ---

Dicey steals a quick glance at him, then back to her sobbing. All white people look alike to her now. Lincoln makes a gesture of pity and despair.

SPEED (quickly)
Too bad, but ---

LINCOLN (gravely)
It's worse than that, Speed. It's the rock that's splitting the North and South apart. Bitterness everywhere. Riots and lawlessness. I tell you - if something isn't done to settle this slavery question soon - there's going to be a revolution in this country.
(He puts his hand on Speed's shoulder; they walk back toward their horses)
(half to himself; pathetically)
And I tell you -- if I -- if I were only the man to hit this thing -- I'd hit it hard...

He stares back at the auction. Juba is on the auction block, his head bowed, his hands chained. Dicey has half raised from the ground and is looking at him despairingly. On this --

FADE OUT

END OF SEQUENCE XI.

SEQUENCE XII

DISSOLVE TO

55 INT. PARLOR OF LINCOLN HOME, SPRINGFIELD -

Mary Todd Lincoln has done her best to copy the parlor of the Edwards house, but she has not succeeded. She is talking in a very irate manner to Mrs. Edwards.

MRS. LINCOLN
Why, she had the impudence to back talk me, and I fired her right out of the house.

MRS. EDWARDS
That's nothing new. But I think you made a mistake this time. When you keep a maid two months, it's a miracle.

MRS. LINCOLN (in most emphatic tone)
Do you know why? You'd never imagine in the wide world WHY she stayed so long...

MRS. EDWARDS
I haven't the slightest idea.

MRS. LINCOLN
Well, I've found you can't trust any man. Abraham Lincoln had been giving that girl a whole extra dollar a week if she'd stay with me.

A middle-aged gentleman who, it seems, is also in a very indignant mood, enters the room from the hall. Beside him is the maid, who remains at a safe distance in the rear. Mrs. Lincoln turns.

MRS. LINCOLN
Well, Mr. Simpkins, do you usually come in houses like this? Don't you know enough to knock at the door?

MR. SIMPKINS
I've been knocking for about ten minutes, Mrs. Lincoln, but you were making so much noise you couldn't hear me. I just want a good and sufficient reason why you discharged my niece.

55 Cont'd.

MRS. LINCOLN
(in same tone)
I don't know that a Todd has to give reasons to a Simpkins why they discharge anybody.

SIMPKINS
Well, Todd or no Todd
(shaking his fist at her threateningly)
I want a reason. The whole town's talking about her.

MRS. LINCOLN
Leave this house.

SIMPKINS
I'll do nothing of the kind till I have an explanation.

MRS. LINCOLN
(rising to a higher climax of wrath)
I told you to get out of this house.

SIMPKINS
And I'm tellin' you, I won't.

MRS. LINCOLN
Why, you impudent skunk!
(She fires one invective upon another, blazing in wrath)
You drunken, worthless, scum of the earth.

SIMPKINS
Don't you talk that way to me.

MRS. LINCOLN
I'll say that and much more. You red headed old fool, you brainless idiot, you worm, you swivel-eyed Jack rabbit!

At this, she fires a book from the table in his direction; then takes up a broom from the side of the wall and starts for Simpkins, who retreats with great rapidity, throwing back a barrage of threats.

SIMPKINS
You'll be sorry for this till the day you die. No woman can talk to me like that. I'll have the law on you.

55 Cont'd.

Mrs. Lincoln returns into the room.

MRS. LINCOLN
I've never been in such a place in my life. It's absolutely impossible for a peaceful woman to have any quiet.

DISSOLVE TO

56 INT. LAW OFFICES, LINCOLN AND HERNDON - DAY

Same kind of shabby, untidy bachelor office as the one formerly occupied by Lincoln and Stuart. Lincoln is sitting with his feet on his desk. Herndon is reading a book. From without, rather low, comes the first words of a song -- "Go down, Moses" -- sung by a negro voice.

SONG: (off screen)
When Israel was in Egypt's land,
Let my people go!
Oppressed so hard they could not stand,
Let my people go!

LINCOLN (meditatively; to Herndon)
Stephen A. Douglas -- Stephen A. Douglas --

HERNDON
You're going to battle with the greatest brains in America, Mr. Lincoln. Has he got you frightened?

LINCOLN
No -- not frightened -- just a little scared.

SONG (dimly; off screen)
Go down, Moses, 'way into Egypt's land,
Go down, Moses --

HERNDON
But what are you going to say to him?

SONG (dimly; off screen)
-- and set my people free...

Lincoln has been listening to the song. He starts to reply when the door of the room flies open and Simpkins rushes in.

SIMPKINS
Abraham Lincoln -- something's got to be done!
(He splutters)
I've -- I've --

LINCOLN
What's it all about, Jim?

SIMPKINS
I'll tell you what about. About your wife!

LINCOLN (sighing)
Ah.

SIMPKINS
She fired my niece, and I demanded an explanation.

LINCOLN
You got it, didn't you?

SIMPKINS
I never heard a lady use such language in my life! Now, I want justice, or I'll have the law on you.

LINCOLN
What did she say?

SIMPKINS
It ain't only what she said; she threw things at me. She grabbed a broom and if I hadn't kept my dignity, the Lord knows what would have happened!

LINCOLN (rises; very soberly)
Now, Jim --
(in soothing tone)
Now, Jim -- if I've stood that off and on for sixteen years, don't you think you could stand it for a few minutes?

Simpkins looks at Lincoln, starts to say something - stops.

SIMPKINS
Well, I never thought about it that way. I reckon there is something to that.

He starts to go, turns, and looks at Lincoln. His anger is now changed to sympathy.

56 Cont'd.

LINCOLN
She sticks up for me, too, Jim.
(He sighs)
You can't divide the house.

SIMPKINS
Well ---

Simpkins reaches out his hand, which Lincoln takes, leaving the two seemingly bound together with a kindred bond of sympathy.

DISSOLVE TO

57 EXT. DEBATING GROUND - NIGHT - (Late summer of 1858)

The outer edge of a crowd attending the famous political debate between Stephen A. Douglas, the Democrat, and Abraham Lincoln, the Republican party's choice of Illinois for United States Senatorship. A little group of four men, arguing:

ONE OF GROUP
Douglas is a prize speaker, but wait till ole Abe gets ahold of him.

SECOND SPEAKER
Abe Lincoln stands no more chance beating Douglas for the Senate than I do.

ANOTHER OF GROUP
Nobody ever heard of Lincoln outside of Illinois, and Douglas is the greatest man in America.

FIRST SPEAKER
They'll know about Abe when these debates get finished.

CAMERA PANS across the great crowd; then goes to speakers' platform --

58 EXT. DEBATING GROUND - SPEAKERS' PLATFORM

Douglas is finishing his speech.

DOUGLAS
Let each state mind its own business and let its neighbor state alone. Mr. Lincoln will find this great Republic can exist forever, divided into free and slave states.

There is tremendous applause as he sits down. The tall figure of Lincoln arises. After his applause, Lincoln, with his western drawl, begins:

LINCOLN
The Democrats have set Mr. Douglas as a bait for me in this race for the Senatorship. That reminds me of the fisherman's wife whose drowned husband was brought home with his body full of eels. When they asked the wife what was to be done with the body, she calmly said: 'Take the eels out and set him again.' I would suggest the Democrats take the bad logic out of Mr. Douglas' claims and set him again.

CUT TO

59 EXT. - THE CROWD - OUR GROUP OF FOUR IN PARTICULAR

They laugh heartily.

AD LIB - simultaneously
(Give it to him, Abe.
(That's the talk.
(That's the stuff!

CUT BACK TO

60 EXT. - SPEAKER'S PLATFORM

Lincoln continues:

LINCOLN
The matter of slavery in the states where it already exists shall have to be worked out in some just manner. But into these new states

60 Cont'd.

LINCOLN (continued)
that are coming into the Union, slavery shall not be extended, nor will we allow the secession of any state from the Union. Above all and before all, we must preserve the Union. A house divided against itself must fall.

Lincoln speaks in a very natural, down to earth manner, but brings out with thrilling emphasis important parts. There is much applause from his sympathizers.

DISSOLVE, as applause in last scene changes to shouts of "Douglas - Douglas"

61 EXT. SECOND STORY WINDOW - NIGHT

We see two people, a man and a woman, leaning out of a second story window over a street. They are both shouting --

Douglas - Douglas elected!
Hooray for D o uglas!

Underneath the window a few torches are passing as if carried in the hands of an enthusiastic mob. There is also a transparency with this upon it: "Douglas elected Senator!"

We hear cries as of a large mob or crowd cheering:

Douglas - Douglas - Hooray for Douglas!
Hooray for our new Senator!

FIRST MAN (calling to some one on street)
Hello, Bill -- well, you won.

MAN ON STREET
Yes, I won a new suit on Douglas.

As they laugh and chatter on, their voices are drowned by the shouts:

Hooray for Douglas - hooray for Douglas!, etc.

DISSOLVE OUT

END OF SEQUENCE XII.

SEQUENCE XIII

DISSOLVE IN --

62 INT. LAW OFFICES OF HERNDON & LINCOLN, SPRINGFIELD - DAY

LINCOLN
Douglas has tried to straddle between the South and the Abolitionists, and he's sat down hard.

HERNDON
Yes; he beat you for the Senate, but after that he'll be out in the cold - looking for a new pair of pants.

Herndon speaks rapidly and with great force. Everyone around Mr. Lincoln must keep the action going quickly and dramatically. From now on, he is the great, strong pine tree about which goes the hurricane. Lincoln's attitude changes as it was wont to do. His sense of humor saves him. As he - Lincoln - bends over and takes his hat off and takes out a paper from this strange office, he speaks:

LINCOLN
I feel like the boy who stubbed his toe. It hurt too bad to laugh, and he was too big to cry. I am forty-nine years old, Billy, and a failure in everything. If I died today, nobody'd ever know I'd ever lived.

At this, there enters a representative of the Chicago Tribune, followed by John Fell, the famous politician from the East. After greeting Lincoln, the Tribune representative begins to speak in a forceful manner, as though full of great tidings.

TRIBUNE MAN
Mr. Lincoln, I want you to meet Mr. John Fell.

FELL
I am glad, indeed, to meet you, Mr. Lincoln.

LINCOLN
Glad to meet you, Mr. Fell. Mr. Herndon, my partner - Mr. Fell.

FELL
Glad to know you, Mr. Herndon.

HERNDON
Happy to meet you, sir.

62 Cont'd.

FELL
Glad to know you, Mr. Herndon.

HERNDON
Happy to meet you, sir.

TRIBUNE MAN
Of course, you know, Mr. Lincoln, that Mr. Fell is one of the most important men in eastern politics.

LINCOLN
Oh, I know Mr. Fell. Won't you sit down, gentlemen?

FELL
Mr. Lincoln, your campaign against Douglas has made you a national figure. I am here to ask you if you will consider being the Republican party's candidate for the Presidency?

At this, we begin to DISSOLVE. The talk goes on...

DISSOLVE TO

63 EXT. CABIN IN MISSOURI - DAY

A group of eighteen or twenty men, armed with pikes and guns, come on with a group of run-away slaves. They come rushing on to the edge of the cabin - the negroes talking in great fear and excitement.

AN OLD NEGRO
Massa, Massa Brown, they'll kill us all sure.

John Brown, a fiery, fanatical figure, turns to him.

JOHN BROWN
Nobody's going to kill you.
(He turns to several of his men)
Take these people - arm them; you know our plan -- let them stir up the other slaves. Wait for us at Green's corner. When laws are wrong, then comes Revolution.

The group of white Abolitionists are now arming the slaves. While several of the old people are too frightened to take the guns, the younger and bolder ones reach for them eagerly.

63 Cont'd.

BROWN
Then send them north, across the line. I'll stay here and hold off the posse.

The white men appointed guides call to the negroes and they rush off into the woods. As they go, a posse of pro-slavery men, about equal in number to Brown's force, comes on. They see Brown's determined band, and stop. The ring leader shouts in rage toward Brown:

RINGLEADER OF POSSE
There he is -- that's the nigger loving son of ---

His voice is drowned in the raging voices of his companions.

VOICES
There he is. You'll hang and shoot, will you?

BROWN screams back at them:

BROWN
Stay where you are, or you'll go with the rest.

He points to a distant tree, where is seen hanging the body of a white man.

CUT TO

64 FLASH - FROM A DISTANCE - of dangling body.

CUT TO

65 FLASH - FROM DISTANCE - of two bodies on ground at edge of thicket.

CUT BACK TO

66 EXT. CABIN - DAY

The pro-slavery forces look off in the direction Brown has indicated; then start forward in rage, firing as they come.

Brown's forces return the fire. Brown's position being more covered by the wood pile and the edge of the house, his force inflicts the greater damage. Several fall on either side, as though dead, but the posse's losses are the greater. As best they can, taking their wounded with them, they retreat back into the woods.

As they do, Brown, raging in the fury of battle, seizes a freshly loaded gun from one of his men. As he does so, a boy of ten and one of twelve run from the edge of the house, trying to get inside. Brown fires upon them. His actions are those of a madman. One falls. He seizes another gun. The other one falls. The men around him exclaim:

MEN

John, John -- don't! WWhy did you do that?

Brown turns on them blazingly.

BROWN

NITS GROW TO LICE. We'll wipe out the whole breed.

BACK TO

67 INT. LAW OFFICES, LINCOLN AND HERNDON - DAY

FELL

Our country is on the brink of anarchy. The southern states are threatening secession. Even New York talks of getting out of the Union.

LINCOLN

She mustn't do it. We've got to keep the front door on the hinge. There can be no secession. The Union must be preserved.

FELL

Mr. Lincoln, in this crisis, we believe you are our man.

LINCOLN (as he takes up his thin shawl)
Gentlemen, I think you're in the wrong back yard...
(He puts his shawl around his shoulders, and continues)
When you have such men as Chase and Seward in the party.

THE GROUP
(in protesting voices)
But, Mr. Lincoln --

LINCOLN
Have you considered the many things against me? I've scarcely had the advantages in life possessed by former holders of this great trust. Look at me. Has it occurred to you that I would make a rather curious figurehead for your party?

FELL
These things have been discussed in detail, Mr. Lincoln.

LINCOLN
Gentlemen, I feel deeply grateful indeed for this honor. But, I think it needs further serious thought on both sides.

Two of Lincoln's children come in breathlessly. The elder one, Willie, speaks:

WILLIE
Paw, maw says if you don't come on home, you ain't goin' to get no supper.

The other boy sees a pen, bands the stub, aims playfully at a spittoon, throws the pen and hits it, at which he is much pleased. Herndon starts to protest as the younger boy follows up this action by rumpling up some legal papers on the desk. Herndon had seen this and other things much worse perpetrated by Lincoln's children. Lincoln never seemed to notice it.

LINCOLN
You see, gentlemen, I have another crisis; the soup and the country are boiling over together!

67 Cont'd.

WILLIE
Maw's boiling, too -- I told you to come on, paw.

Lincoln smiles indulgently, puts his arm over the boy's shoulder.

LINCOLN
Come on, Tad.

TAD (who stutters)
Yeth - yeth - alrighty.

Lincoln puts on his hat; turns to the group.

LINCOLN
Goodnight, gentlemen.

FROM GROUP
Goodnight, Mr. Lincoln.

FELL
Goodnight, Mr. Lincoln. We will see you again.

With his children on either side of him, his arms around their shoulders, he goes down the steps.

DISSOLVE TO

68 EXT. FRONT VERANDAH CRITTENDEN HOME - NIGHT

Bob Crittenden is standing, alone, on the lighted verandah. Lights are streaming also from all the windows and doors of the house. Dance music and the sound of happy voices is heard from inside. John Holly joins Bob, having come from inside the house. They are boys of about eighteen.

JOHN HOLLY
Gimme a cigar.

BOB
Oh, you're too young. Grow your own tobacco.

John makes a pass at Bob, which Bob blocks good naturedly. There is heard a bugle call in the distance.

JOHN
There's that fool bugle again. The Home Guards would have to drill on dance night.

68 Cont'd.

BOB
Oh, they'll be drilling around our punch bowl, soon.

Mr. Crittenden and Lucy Lee enter the scene from inside the house.

CRITTENDEN
Well, here's your beau, Lucy.

LUCY LEE
Mr. Holly.
(turns to Bob)
Now, run along, Bob. John and I got business.

Bob and Mr. Crittenden exit. CAMERA PANS --

FROM VERANDAH TO --

69 EXT. SIDE OF HOUSE - NIGHT

On a gravel path, Mr. Crittenden and Bob stop walking. Mr. Crittenden's arm is around his son's shoulder; his attitude is one of gravity, contrasting to the merry group preparing to dance, which is seen through the window. A bugle call is heard.

BOB
I wish he'd quit squawking around.

CRITTENDON
You can't wish it any more than I do; it's play now, but if Mr. Lincoln is elected, it will be in earnest soon.

BOB (humming a tune--'Old Kentucky, never tire')
If it is -- we'll show them, won't we, dad? You and I and John -- the old black Republican... Wait till we get him out with the Home Guards.

CRITTENDEN (shaking his head)
You'll never get him out, son. John's whole family are bitter Unionists; if war comes, he'll go North.

69 Cont'd.

BOB
But, father -- father --

CRITTENDEN
He'll think it is his duty, Bob -- and, if you meet in battle, you'll do your level best to shoot each other dead; that's war.

BOB
(crushed)
Dad -- Oh, I'm a fool, but I didn't think -- I never reckoned...

CRITTENDEN
Never mind, son, it may not come to that. But there's lightning in the sky. If it breaks ---

70 EXT. CRITTENDON VERANDAH - NIGHT

John Holly and Lucy Lee. Lucy Lee is dressed in white, with jasmine in her hair. Behind them is seen, through the window that is open, the crowd preparing to dance. There is the flutter of romance and youth and laughter. They are standing near to each other, listening now to the bugle. Lucy Lee shivers.

JOHN (solicitously)
Cold, honey?

LUCY LEE
No, but everywhere you go, it's the same thing - bugles. Everybody talking war.

JOHN
Forget it. There isn't going to be a war.

LUCY LEE
That's what you always say.
(kiddingly)
What kind of a Southerner are you, anyway, John Holly?

John looks embarrassed and nervous; he is obviously fighting an internal conflict of emotions.

JOHN You ought to know. I'm sort of - a border state.
(He throws off his nervousness and changes to a light tone)
Come on, sweetness - sit down by the honey-bee.

70 Cont'd.

LUCY LEE
Oh, you and your honeyin'. After dancin' with that blonde all evenin'.

JOHN (with grandiose gesture)
Oh, blondes! There never was a blonde. They don't even exist.

LUCY LEE (drawling)
I sort of li-ke blonde men.

JOHN
Just nip that likin' in the bud, honey. It isn't goin' to grow up.

From inside is heard a glee-song, sung by impromptu singers. One voice takes a verse, and a group of male voices take the chorus, to the accompaniment of guitars, benjos and drum.

SINGERS (off)
Take her little hand --
Lead her as far as you can --
Put your arms around her --

LUCY LEE
I li-ke that music, too.

JOHN
Oh, the music's fair. But they're takin' the SENTIMENTS right out of my mouth.

SINGERS (off)
If she fights like that - the little wildcat -
Put your arms around her -
Put your arms around her.

JOHN
Honey, I never li-ked your beaux before, but they certainly have been a powerful aid this evenin'.
(He puts his arms around her)

LUCY LEE
It just beats everything why I stand for this.

SINGERS (off)
Try a long spring kiss
If she runs at this,
Put your arms around her -
Put your arms around her...

70 Cont'd.

JOHN (passionately)
Lucy Lee - Lucy Lee -

LUCY LEE
John - John --

JOHN
For keeps, Lucy Lee?

LUCY LEE
For keeps.

JOHN
Ah, I wouldn't change this for a barrel of stars. Honest - some people do stick together always - and we're going to - aren't we?

LUCY LEE
C'ose we are.

JOHN (more serious, thinking of the impending conflict)
Nobody can break us apart.

LUCY LEE
But who-all's aimin' to?

JOHN (seriously)
You can't tell. You don't know. Things are happening. They hate people being happy. They --

LUCY LEE
Don't you listen to 'em. They can't hurt us. Why, I just don't nachully know any more if I'm you - or me.

JOHN
Lucy Lee - Lucy Lee.

LUCY LEE
I li-ke how you say that name.

JOHN
Lucy Lee - Lucy Lee -- I could sing it for you, darling --

70 Cont'd. (3)

Cry of bugle breaks in, making John revert to his troubled mood. It plays taps at first distinctly and repeated with plaintive softness to end of love scne,

JOHN

They hate us being happy, I tell you ----
(bugle cry)
Listen!

LUCY

Don't listen. Say my name. You said there couldn't be a war.

JOHN

I said - but they can't change us, can they? They can't stop us loving each other?

LUCY

(defiantly)
I'd like to see them try.

71. EXT. FRONT OF BUILDING AT RICHMOND VA.

A sign reads: Richmond Tobacco Co. Several groups are talking in great excitement. Two men bring on a negro, middle-aged. One of the men calls to the others: (This scene is played rapidly and with great excitement)

1ST MAN

They've started it. This is going to mean war!

2nd MAN

This nigger saw it himself. John Brown and a gang of abolitionists have captured the armory at Harper's Ferry. They are arming the slaves to rise up and murder us all.

OLD BILL

Yas, suh -- dey gived us all rifles.

71 Cont'd.

ONE FROM GROUP

What did you do with yours?

OLD BILL

What'd I do? I throws it down and I says: 'feet, you travel!'

RINGLEADER OF GROUP

They can't invade Virginia. Boys, go home and get your guns.

This is answered by various members of the group simultaneously.

VOICES

(Yes, it's gone far enough.
(We'll be murdered in our beds by our own slaves.

ANOTHER

How many did they kill?

OLD BILL

Man, I didn't stop to know.

At the edge of the crowd enters a dashing, handsome, manly figure with two beautiful girls, daintily dressed. The handsome young man is very attentive, particularly to one of the young ladies. Both girls are gushing over the young man.

YOUNG MAN (JOHN WILKES BOOTH)

Pardon me, just a moment; we'll hear more about the desecration.

With an affected, show-off manner, he theatrically strides to the group in time to hear the last part concerning the raid at Harper's Ferry.

VOICES OF GROUP

(John Brown .....
(....Abolitionists...
(...outrage...

The young man takes the center of the stage.

71 Cont'd.

YOUNG MAN (BOOTH)

Outrage is not the word for it. I'll shoot on sight every Abolitionist who dares defile the sacred soi soil of old Virginia.

The crowds applaud this slightly exaggerated speech vehemently.

RINGLEADER

It's time for every Virginian to arm himself. We'll show them who ~~dx~~ they are playing with.

The young man strides quicjly and dashingly back to the young ladies.

ONE YOUNG LADY

Oh, Mr. Booth, whatever will we do?

BOOTH (in flamboyant manner)

Do? I told you what I'd do. Turn, hell hound, turn! Let loose the dogs of war!

Two cynical young men in the crowd are looking toward Booth.

FIRST YOUNG MAN

Who is he?

SEDOND YOUNG MAN

That's the actor, John Wilkes Booth. He can't act, but the women are crazy about him.

Booth excuses himself from the young ladies:

BOOTH

When we are through with John Brown, ladies, we will turn to your favors.

71 Cont'd

Booth joins the crowd as they begin dispersing.

VOICE FROM MOB

Get your guns! Come on!
We'll show them! Guns!
Guns! Guns!

There is general confusion and hubhub as they are moving off-- in vengeance bound. The two girls who were with Booth stand watching.

FIRST GIRL (Lppking after Booth)

Oh, isn't he grand?

SECOND GIRL

I'm going down to Norfolk with him as soon as he comes back.

FIRST GIRL

I declare to Goodness, some people have all the luck.

SEQUENCE 14

DISSOLVE TO

SCENE 72 - ~~CLOSEUP~~/-INT. ROOM IN HOTEL IN SPRINGFIELD-DAY

C.U. of a hand, writing on a white card. It writes: LINCOLN - WHITE HOUSE. It finishes, writing only WASHINGTON, D. C. a d begins to fasten the card to a trunk. IRIS OUT OR OPEN to show the owner of the hand, Lincoln; then to show room itself. Herndon is standing one one side of Lincoln, and Lincoln's oldest boy on the other side. Lincoln puts his hand affectionately on Herndon's shoulder.

LINCOLN

Well, Billy, we've been together for sixteen years - and never had a quarrel once. Can't I do something for you at Washington?

SCENE 72 Cont'd

HERNDON

I don't want any office, Mr. Lincoln, I'm going to stay here where I can get drunk whenever I want to.

Mrs. Lincoln enters, very elaborately dressed, with very proud and satisfied manner. The men folk in the room look at her in silence. She turns and calls off into the other room in quite a grandiloquent manner - speaking thru open door to some one outside of room. (Noise of people off stage is heard thru this scene.)

MRS. LINCOLN.

Oh, thank you, thank you very much. Tell Mr. Simpkins that Mrs. - PRESIDENT - Lincoln (she draws each word of this out with triumphant joy) will be ready for her carriage in a few moments.

VOICES FROM OUTSIDE

Oh, Mrs. Lincoln your dress is perfectly gorgeous.

ANOTHER VOICE

Marvelous!

ANOTHER VOICE

Oh, Mrs. Lincoln we are all so proud of you.

MRS. LINCOLN - (in haughty patronizing manner)
Thank you - thank you. It's just a little thing for the White House.

She closes the door and turns to Lincoln and with a change of manner and in the voice of a worried housekeeper, speaks:

MRS. LINCOLN

Abraham Lincoln -- will you ever get thru with those trunks?
(Her attitude is not cross, but like a mother keeping a child in the straight and narrow way)

SCENE 72 Cont'd

LINCOLN

It's all done, now, Mary.

Mrs.,Lincoln crosses over to see if everything is all right with the baggage. Herndon is standing directly before her. She walks around him without speaking. Never in all her visits to the office did she speak to Herndon, Lincoln's law partner.

LINCOLN'S OLDEST BOY

Mother, didn't you see Mr. Herndon?

MRS. LINCOLN
(icily)
I see him.

Lincoln, being used to this attitude, pays no attention to it, but turns to his boy, who is about sixteen.

LINCOLN

Now you watch that bag. It's got my inaugural speech in it. It is a testimony of my moral character, w written by myself.

MRS. LINCOLN

Well, Mr. Lincoln, I hope to Goodness Gracious when you get to the White House you won't try to answer the door bell the way you do here.

LINCOLN

Now, Mary, I thought they might be neighbors, and I wanted to see what they wanted.

MRS. LINCOLN

That's the servants' business; but never mind -- hurry up, or we'll miss the train.

LINCOLN (to the boy)

That reminds me of a story.

(At this, Mrs. Lincoln gives him a disapproving look. He turns away from her, but can't resist the temptation to go on with the story.)

LINCOLN

A man who was going to be hung was being jostled and pushed by the crowd. The convicted man said: "Don't hurry boys, there wont be any fun till I get there.

MRS. LINCOLN

Will you ever stop joking?

At the same time, with a maternal air, she fixes his tie, which is very crooked.

MRS. LINCOLN

Now, I hope you are glad you took my advice and didn't go to Oregon.

LINCOLN (with his hand on her arm)

That's right, Mary. If you hadn't kept me from Oregon, that band out there wouldn't be playing for me, now.

There are heard cries of the mob outside on the streets and band playing in the distance.

VOICES SHOUTING
(off scene)
HOORAY FOR LINCOLN!
HOORAY FOR LINCOLN! HOORAY FOR
OLD ABE! LINCOLN! LINCOLN!
LINCOLN!

At the end of the scene the repeated cries of LINCOLN, LINCOLN, LINCOLN, are distinctly heard.

SCENE 73 - INT. CORRIDOR OF WHITE HOUSE - NIGHT

Corridor is abustle with the excitement of servants and officials. Several groups of distinguished officers on each side. Pomp and circumstance. The butler and housekeeper are leading - and cowtowing - Mrs. Lincoln who is sailing a little ahead in her glory, followed by Mr. Lincoln who looks slightly troubled - having been through many ceremonies and much official business.

The occasion is after the inauguration. Murmurs of voices among which is distinguished the names: MRS. LINCOLN - MR. PRESIDENT - ETC. This is only a very short flash to get over Mrs. Lincoln's triumph.

SCENE 74 - INT. BREAKFAST ROOM WHITE HOUSE - NIGHT

A housekeeper who is making a great fuss over the big affair, ushers Mr. and Mrs. Lincoln into the breakfast room. A servant opens the door. Mrs. Lincoln enters with the same pomp as previously seen, followed by Mr. Lincoln who is all tuckered out. The housekeeper and servant exit, closing the door behind them. Mrs. Lincoln busies herself bustling around and placing the furniture. Mr. Lincoln goes to a couch nearby and, with a sigh of great relief, says:

LINCOLN

Well, Mary, we are here.

He sinks down upon the couch which is too short for him. He then pulls up a chair, turns the back up and lies on the floor, his back against the overturned chair back, with an attitude of great relief. At this business, Mr. Lincoln gives hima disgusted look but refrains in this hour from starting an argument.

Mrs. Lincoln, meanwhile, takes her finger and rubs it along the edge of a table; looks at her finger; it is dusty; she speaks.

SCENE 74 Cont'd

MRS. LINCOLN

I've found out one thing, Abraham Lincoln -- servants are no better here than in Springfield. This place has not been cleaned for a year.

SCENE 75 INT. ROOM IN CHARLESTON, SOUTH CAROLINA - DAY

The room opens on a street; the street is not shown, merely a drop to suggest it. A group of distinguished southerners are around Alexander Stevens. The feeling of the group is that of great intensity, portraying the realization of this important moment.

PICKNEY

Well, Mr. Stevens, the whole South is coming in with our own South Carolina, Alabama - Florida - Texas, have already seceded; the rest will soon follow.

From the street outside comes the uproar of a public jubilee.

STEVENS

We are not seceding to keep our slaves. We are seceding to maintain the soversign rights of our individual states. It is the abolitionists of the north who are forcing us out of the Union.

There is heard a trumpet call outside. It's command is repeated by another one - a more distant one; and again by one still more distant. Underneath this is heard the beating of drums, beating a march time.

PICKNEY

They can't keep us in by force -- that's despotism.

SCENE 75 - Cont'd

Shouts outside increase to a roar, drowning the voices in the room. We hear the mob.

VOICES FROM MOB

Here they come. From now on, we'll talk with guns. South Carolina forever!

A military band is heard and there is silence among the mob for a time. We hear the tramp of soldiers, minute men, marching in unison. Then a banner comes into view -- SOUTH CAROLINA - FOREVER. The noise of the band and the shouts of the people swell into one tremendous volume of martial protest.

DISSOLVE TO

SCENE 76 - INT. CABINET ROOM AT WHITE HOUSE - DAY

Long table with inkwells, paper, etc. chairs ranged up and down each side of table, vacant chair at head. Lincoln's first cabinet: Seward, Blair, Chase, Cameron, Welles, and the rest are gathered in the room. Seward is seated at the table, right; others are seated left, but some are standing up. They are waiting for Lincoln to come. It is a momentous occasion. You see that Seward is the strongest man there, and knows. Others of the cabinet fire their questions at him.

CABINET - ALL TALKING TOGETHER:

(But what will he do? --There's just one thing to be done -- We can't reinforce Sumter -- Let them go -- What has he decided -- Have you seen him -- No, you can't describe him -- Can't reinforce Sumter -- He'll give in if we're firm -- We must be firm -- Mr. Seward -- Can't reinforce Sumter -- etc.

SEWARD (his voice rising above the tumult)

A momentous hour, gentlemen. We have trusted the destinies of our nation to an untried man. A well-meaning man, but I would be the last to criticize our President -- but --

SCENE 76 Cont'd

CABINET VOICE

(Yes -- Yes -- Well-meaning, but Prairie Lawyer -- and those stories of his -- No experience -- great affairs -- momentous hour -- untried -- make him see -- untried -- hazardous -- danger -- experiment --)

SEWARD (His voice again controlling tumult)m

We must be firm. Some one must take control. We must yield to the South's demands and withdraw our garrison from Fort Sumter -- Then, a conference can be arranged, and --

CABINET VOICES

Yes -- conference -- straighten out everything -- conference -- withdraw -- can't reinfôrce -- Seward's right -- untried man must be firm -- Seward -- Seward -- conference -- withdraw --

SEWARD

We must firmly tell the President --

As he begins this sentence, there appears through the open door, deep rear of scene, the slowly moving shadow of Lincoln -- the familiar silhouette, stovepipe hat, beard, rugged profile. A trick of light makes this shadow super-human size.

CABINET VOICES

(Yes -- Right -- be fi ---)

All voices stop choked off. All eyes go to the shadow as it moves for ard into the room.

DISSOLVE INSTANTLY TO

SCENE 77 - INT. EXACTLY SAME SCENE - ONE HOUR LATER DAY

Lincoln is sitting at head of table. Cabinet looks like little boys who have rebelled and been spanked.

LINCOLN (firmly)

I thank you gentlemen for your opinions. I will shoulder all responsibilities.
The supplies shall be sent to Fort Sumter.

SEWARD (Last flicker of rebellion)

And if they attack Sumter -- and take it,

LINCOLN

Then we must retake it -- for the Union.

DISSOLVE TO

SCENE 78 - INT. ROOM IN CHARLESTON SO. CAROLINA - DAY

Southern atmosphere. A small group of men by a window. Two of the men are looking out upon the wall is a banner distinctly seen - "SOUTH CAROLINA, FOREVER." This scene is played rapidly and with vivid intensity.

ONE OF GROUP

I tell you, unless we spill blood in the face of the people of Carolina they will be back in the old Union in ten days.

ANOTHER

Lincoln claims he is only sending food to Fort Sumter.

ANOTHER

How does anybody in Charleston know what's in those ships?

All this in tense mood. Two breathless figures enter.

SCENE 78 Cont'd

FIRST NEWCOMER

Have you heard the news? We have told Major Anderson that, unless he surrenders the fort immediately we will open fire upon it within an hour.

SECOND NEWCOMER

The time is nearly up. The whole city is watching and waiting.

An old gentleman speaks thoughtfully and impressively.

OLD GENTLEMAN

This is a momentous hour. If they fire on that fort, it - it means - war.

There is a time of tense silence, and then the sound of a distant gun is heard. Then other guns take up the martial chorus. One of the men leaning out of the window, turns, and speaks in an impressive voice:

MAN

She struck.

SCENE 79 - INT. LINCOLN'S OFFICE DAY - WHITE HOUSE

Lincoln at his desk; his cabinet around him. With the exception of Lincoln's secretary, none are very close to the desk.

SEWARD

Seventy-five thousand - it may be difficult to get that number of volunteers.

SIMON CAMERON (Secretary of War)

General Scott thinks we can hardly arm that many at present.

Lincoln, who has been reading the document -- the call for the seventy five thousand volunteer soldiers -- signs it. We feel from his grave attitude what a tremendous amount it is. Deliberately, he takes up the blotting sand and sprinkles over the signature. With the same impressive

SCENE 79 Cont'd

deliberation, he gives the paper to the secretary. As the secretary turns to go, Lincoln takes off his glasses and wipes his eyes without an ostentation. An on-looker might think that his eyes were merely tired. But we feel that it is something entirely different. He puts his glasses back on again, clasps his hands together, his attitude being that of silent prayer.

SEQUENCE XV

DISSOLVE TO

80 EXT BALCONY OVER STREET IN NORTHERN CITY - DAY

A group of people on the balcony are looking down and up the street, intently. In the little crowd are two boys about fifteen or sixteen years old.

FIRST BOY (excitedly)

Look - coming down the street - that's New York! And that's Massachusetts - Seventh Regiment!

SECOND BOY (emphatically-

No - no. Massachusetts has gone by. Look - look! That's Pennsylvania!

Great cheering is heard from the street.

CUT TO

SCENE 81 - EXT SHOT DOWN STREET DAY

Taking in crowd and the marching soldiers; The armed legions of the North. About them, around them, are the w waving banners and decorations of the mad tumult of the crowd. Over and through this is heard a military band playing spiritedly: "John Brown's body lies a moulding in the Tomb."

CUT BACK TO

SCENE 82 - EXT. BALCONY DAY

The group there are singing in unison with the band: "John Brown's body lies a moulding in the tomb, but his soul goes ma marching on."

CUT TO

SCENE 83 - EXT BALCONY DAY

The enthusiastic crowd on the balcony are singing the words to John Brown's body.

CUT TO

SCENE 84 - EXT. STREET DAY

To the marching legions, singing : "John Brown's body."

CUT TO

SCENE 85 - EXT STREET DAY

The crowds on the street, also singing, until it swells into a mighty chorus of "John Brown's Body."

DISSOLVE TO

SCENE 86 - EXT. ROAD IN FRONT OF CRITTENDON HOME - DAY

The army of Gray, the Confederates, march with the same quick, determined stride as their brother of the North; joyous, hopeful.
There is heard a Fife and Drum corps, playing a stirring air. A tumult of voices from the crowd that lines the roadway is h heard; handkerchief waving; hands in the air. Individual cries from the crowd come out and over the general commotion.

CRIES

(Write me from Washington---
(Run them into the ocean.
(etc.

DISSOLVE TO

SCENE 87 - EXT. SIDE OF CRITTENDON HOUSE - DAY
ON THE EDGE OF A SIDE VERANDAH OF THE HOME

In a secluded place, Lucy Lee, her father and her brother Bob are discovered. Lucy Lee is in the act of saying good-bye to her father and brother. They are in the Confederate uniform, going to their units. The father is a Lieutenant-Colonel of the Volunteers; the son a second Lieutenant. Lucy Lee is just bidding farewell to her father --

87 Cont'd.

(All through the following scene is heard the insistent, ominous beating from the distant drums by which the soldiers march)

LUCY LEE
Oh, daddy, daddy -- I hate so to see you go. Goodbye -- goodbye --

CRITTENDEN
Don't cry about it, honey. We'll be back soon.

LUCY LEE (passionately embracing him and smiling through her tears)
I know it isn't going to last long. One Southerner could whip five Yankees. Everybody says so.

Just then two old slaves, carrying baggage, come out of the house and pass by quickly. Crittenden disengages himself from Lucy Lee's arms; gives an order to the slave --

CRITTENDEN
All right, Easter - you get the wagon loaded. Did you put in that whiskey?

EASTER
Yes, massa, four barrels.

CRITTENDEN
Well, that should last us for a while. Now, move along.

Crittenden goes out of the scene, calling back as he goes.

CRITTENDEN
Goodbye, darling, goodbye.

LUCY LEE
Goodbye, daddy, goodbye...

One of the slaves had been smoothing out and helping arrange young Crittenden's uniform. Through the scene between Bob, John and Lucy Lee, we feel that our three young characters have grown up overnight under the stress of war. We left them girls and boys. They are men and women now.

BOB (calling off scene)
All right, Dusty.

He goes to Lucy Lee and embraces her.

87 Cont'd.

LUCY LEE
Oh, Bob - dear ---

BOB
Goodbye, sis. I'll write you from camp.

LUCY LEE
I put the good shirts in the bedding roll. Oh, Bob, goodbye ---

They finish their farewell scene. John Holly comes on. He is in civilian clothes. He and Bob look at each other squarely.

BOB
So you're not going with us?

JOHN
No, I'm not, Bob. I'm goin' on the other side.

BOB
Got to?

JOHN
Got to.

BOB
Well - oh, what's the use? We've taken some cracks on the jaw for each other. I reckon that's over.

JOHN
I guess it is.

BOB
It won't be so funny - cracking AT each other.
(he smiles affectionately)
You were always a good man in a scrap, stinker.

JOHN (smiles affectionately)
You weren't so bad yourself.

They look at each other and find nothing to say.

JOHN
Goodbye, Bob. Good luck.
(They shake hands with great emotion)

87 Cont'd.

BOB (with slight change of attitude)
If we ever do meet, in this damn thing, I suppose I'll have to try to kill you, if I can.

JOHN
I suppose that's what we'll both try to do.

Bob turns quickly and changes to a bright, enthusiastic attitude.

BOB
Goodbye, sis, goodbye.

LUCY LEE
Goodbye, Bobby.

Bob exits, giving John a slap on the back as he passes him.

JOHN
I just had to see you, Lucy Lee.

LUCY LEE
I had to see you. I got your letter.

JOHN (tiredly)
I sat up all night writing it.

LUCY LEE
So - it's settled?

JOHN
I'm going North to enlist, tonight.

LUCY LEE
And you said nothing could change us.

JOHN
Oh, honey, don't you understand?

LUCY LEE
Oh, why did it have to happen?
What's happened to us all?
(She bursts into tears. John comforts her)

JOHN
Dear - dear ---
Don't you see, dear -- your father and Bob are doing their duty, the way they see it. I've got to do mine.

LUCY LEE
And when you and Bob were standing there - talking about killing each other - oh --
(Tearing her handkerchief into shreds, as if it were her flesh, she cries)
Take care of yourself - take care of yourself - even if I have to hate you.

JOHN
Don't. We can't hate each other. There's nothing else left in the world.

LUCY LEE
I didn't cry for Bob or Father. I ought to be ashamed.

JOHN
Just remember - it's for keeps, Lucy Lee -- Whatever happens, when it's over, if I live, I'll come back to you.

Band strikes up as it approaches, playing "Dixie." John looks around -- wants to be off unobserved.

JOHN
Goodbye, Lucy Lee, goodbye. You're not going to get away from me. I'll find you, wherever you are.

He goes. Lucy Lee looks after him. The band swells -- it is very loud now. Lucy Lee falls on bench and puts her hands over her ears to shut out the noise of the band.

LUCY LEE
Stop it - stop it - stop it ---

FADE OUT

88 INT. LINCOLN'S OFFICE IN WHITE HOUSE - DAY

In the back, a window is well open. There is heard a bugle call from the distance and then outside from the street the rumble of artillery and the pounding of horses' hoofs.

There is heard from outside the window an officer shouting to a gun carriage that has gotten in the way of another one. A distant command from the outside --

VOICE OF OFFICER
(off scene)
What're ya doin' there? Get that gun outta the way, will ya?

ANOTHER VOICE
(off)
Watch where you're goin'.

Shouts of drivers are heard --

DRIVER
Get up -- get up. COME ON! YOU!

Then again the sound of the hoofs, as tho they had gotten the carriages out of the way, and the rumble of the artillery going past. Through all the following scene is heard the military movements on the street: tramp of marching feet; roar of gun carriages, etc. We come to Mr. Lincoln at his desk. Mr. Blair is speaking.

BLAIR
Mr. President, the people everywhere are clamoring for a movement on Richmond.

Through this is heard, through the windows, the slow galloping of cavalry. From the distance, a bugle call and then another; and then a military band playing; also from the distance but approaching nearer through the scene. Lincoln makes a gesture toward the window. Mr. Chase, annoyed at the President's attitude, speaks with spirit.

CHASE
The whole country is discouraged at our inaction. If only for political purposes, we should make some move, Mr. President.

LINCOLN
That reminds me of a story; a man was building a boat to cross the river in.

Mr. Chase and one of the Ministers seem very annoyed.

88 Cont'd.

LINCOLN (continuing)
He got tired of working on the boat, and started swimming.

There is a pause and one of the Ministers says:

MINISTER
Well, sir, what happened?

LINCOLN (dryly)
He drowned.

He looks around thoughtfully.

LINCOLN
Nevertheless, since you all agree, it is settled. Gentlemen, we will urge McDowell to action.

DISSOLVE TO

89 INT. TELEGRAPH ROOM IN WAR DEPARTMENT - DAY

There are half a dozen desks at which sit the operators. They are dressed in the Union blue but now they are in shirt sleeves, some with, and some without, vests. There are windows at the back; around one window several messengers are grouped and two orderlies, used for very important messages. There is constant passing in and out, of messengers and orderlies. First operator has just finished sealing a message which he has taken down. He calls in a laconic, business-like manner.

FIRST OPERATOR
Ready here.

The messenger standing close by, comes quickly forward. Operator speaks in snappy but naturalistic tones:

FIRST OPERATOR
For the Secretary of War; marked 'Private'.

To operator number 2, who is approached by an orderly who gives him a message which he opens, spreads out on the table, and begins to send off.

Through all this is heard the constant ticking of the instruments. We go then to the group of messengers and orderlies at the window. We hear from outside the window the steady tramp of marching men.

89 Cont'd.

FIRST MESSENGER
Those New Yorkers are dressy boys, aren't they?

ORDERLY
Yes, but they'll never get in the big battle. McDowell has already started for Richmond.

MESSENGER
Wouldn't you like to see the scrap? McDowell will be in Richmond so ---

At this comes from one of the operators the clear call -

OPERATOR
Ready here.

The call stops the messenger in his speech. He turns quickly.

MESSENGER
Yes sir, coming.

He goes out of the scene.

We come to operator number three.

OPERATOR #3
Ready here.

A messenger steps forward.

OPERATOR #3
To the President; most important.

MESSENGER
It's Sunday; he won't be there.

OPERATOR #3
Find him, I tell you.

MESSENGER (in determined tone)
Yes sir, I will.

OPERATOR #4
Ready here.

Orderly comes forward.

OPERATOR #4
Secretary of War. Most important.

ORDERLY
Yes, sir.

DISSOLVE TO

90 INT. PRESS ROOM - DAY

There is the same busy, tense air. A correspondent is reading a telegram.

CORRESPONDENT
Well, we've started after Richmond. McDowell reports he's got the Johnny Rebs on the run.

ANOTHER ONE
Boy, what a story that will be, if he breaks through to Richmond.

OTHER CORRESPONDENT
That's just what he's doing.

FIRST CORRESPONDENT
What was the name of that place?

SECOND CORRESPONDENT
Bull Run.

FIRST CORRESPONDENT
Bull Run? Oh, that's where he's got 'em penned.

91 INT. GENERAL SCOTT'S OFFICE AT WAR DEPT. - DAY

General Scott is, at this time, a man seventy-five years of age. Lincoln, led by Scott's aide, approaches the couch upon which Scott is asleep. Lincoln shakes him gently; the old gentleman awakens.

LINCOLN
Well, General Scott, how's the battle going?

SCOTT
Very well, sir. Our reports are that General McDowell is driving everything before him.

One of McDowell's aides enters. He has a telegram, officially from McDowell. Scott reads the telegram.

SCOTT (reading)
The Confederates retreated in confusion toward Manassas.

LINCOLN
Splendid - splendid!

91 Cont'd.

Scott reads another short wire.

SCOTT (reading)
If we don't capture Manassas tonight, we certainly will by noon tomorrow - that means we will have broken Richmond's only defense.

McDowell's aide, with snappy, military air, exits. Lincoln turns to General Scott.

LINCOLN
You don't know how much better that makes me feel. I can take my ride now.

92 INT. PRESS ROOM - DAY

FIRST CORRESPONDENT (reading)
'Tyler's division has driven the Rebs right across Bull Run - swept everything before them. Are now assaulting Henry's Hill.'

SECOND CORRESPONDENT (taking off telegram as instrument stops ticking.
'Couriers have just reported McDowell's army has been fighting furiously for full hour, repeating assault after assault. Ten Rebel regiments are holding all McDowell's army at bay, like a stone wall.'

DISSOLVE TO

93 EXT. SCENE OF CONFEDERATES RETREATING - DAY

General Bee is attempting to rally them; Bee is a tall man with black hair and beard; he rides an enormous black horse. His long hair is fluttering in the wind. Bee cries out:

BEE
Hold fast, boys, hold fast. Rally - rally. There is Jackson standing like a stone wall. Rally behind the Virginians.

93 Cont'd.

At the top of a little hill we see a little range of Confederate soldiers drawn up like a stone wall. From there we go past them to a flash of Stone Wall Jackson, who is sitting on his horse, unperturbed. In one hand, he holds a lemon which he sucks from time to time.

JACKSON
Steady men, steady. My compliments to Colonel Ashby; must hold his position at all costs. Oh, Lord of Hosts - help us - help us. To Colonel Alexander -- tell him to fire point blank.

At the end of this he gestures and is shot in the open hand. He takes out a handkerchief, quickly bandages it while he calls out, paying no attention to the wound.

JACKSON
Hold fast, boys, hold fast.

COLONEL ALEXANDER
Brought up guns, sir.

JACKSON
You've been swearing, sir. Fight - don't swear!

COLONEL ALEXANDER
Pardon, sir. You do the praying for this army - I'll do the swearing.

DISSOLVE ON VOICES TO:

94 INT. PRESS ROOM - DAY

The telegraph instrument stops clicking. The correspondents are all in breathless suspense.

ONE CORRESPONDENT
If that thing doesn't start again, I'm going out of my mind.

Another one wipes the sweat off his brow and looks toward the instrument, speaks:

OTHER CORRESPONDENT
Come on, you. Talk, won't you?

The instrument starts clicking. As the operator writes, the correspondent reads over his shoulder.

CORRESPONDENT (reading)
Battle still raging furiously. Rebels have thrown a division --

94 Cont'd.

Telegraph instrument stops. The correspondents look around in despair at each other.

FIRST CORRESPONDENT
Oh, Hell.

SECOND CORRESPONDENT
What's the matter?

FIRST CORRESPONDENT
The damned thing stuck.

DISSOLVE TO

95 INT. LINCOLN'S OFFICE AT THE WHITE HOUSE - DAY

Seward enters in a great state of trepidation. As Nicolay meets him, he asks nervously.

SEWARD
Mr. Lincoln - Mr. Lincoln, where is he?

MR. HAY
He'll be back from his drive any minute.

SEWARD
I have heard a most distressing rumor.

Lincoln enters; Seward turns to him:

SEWARD
Mr. President, Congressman Powell wired me from Centerville it is strongly rumored there that the Rebels are gaining ground.

LINCOLN
That's impossible. We have reports from McDowell himself that he is carrying everything before him -- the war office -- let's go over --

Seward's conviction that the battle had been lost impressed Lincoln with a grave fear.

95 INT. TELEGRAPH OFFICE AT WAR DEPT. - DAY

The scene is now busier than ever. The tickers seem to be frantically chattering of the great drama going on at the front. Operator 4 gives a message to an orderly.

OPERATOR 4
To the Adjutant General --

OPERATOR 1
Ready here. For General Scott. Marked private. Find him wherever he is.

At this, as the orderly starts to go with the message, General Scott, followed by his aide, enters quickly. The orderly goes rapidly, but in military fashion, to General Scott. Scott takes the message. As he is tearing it open, he speaks to the operator.

SCOTT
I will receive all messages for the War Department.

As he is reading the message, Lincoln and Seward enter. They come quickly to General Scott.

LINCOLN
What news?

SCOTT (reading)
Owing to strong Rebel resistance, we are consolidating our original position.

LINCOLN
Who's that from?

SCOTT
A captain of engineers.

LINCOLN
The reports that they were driving everything before them was OFFICIAL.

SCOTT
Quite right, sir. These last wires - merely rumors.

AT this point, Secretaries Cameron and Chase enter hurriedly.

LINCOLN
I will wait for all messages here.

OPERATOR #1
Ready here. All messages for the White House and War Department, hold.

96 Cont'd.

He calls this down the line to the operators. The messengers and orderlies stand at attention in the back. We come to the group of the various members of the Cabinet and the President. As the President finishes speaking, he seats himself near the first instrument. Cameron speaks to Scott.

CAMERON
You have no official news from McDowell or the staff?

SCOTT
None at all, sir.

Down the line, Operator 5 receives a message which he begins to tick off. The members of the Cabinet look anxiously around in that direction. As the messenger steps forward the operator speaks.

OPERATOR 6
To the Commissary General; marked private.

OPERATOR 5
Ready here. Seward leans

Seward leans over quickly and reads the telegram over operator's shoulder.

SEWARD (reading)
Please give exact number of crocks of plum jam issued to 4th brigade.

Seward swears under his breath and walks away impatiently. As he does so, Operator 5 calls out.

OPERATOR 5
Ready here - for the General of Commissions.

Cameron walks up and down in subdued agitation. Seward and Chase move impatiently about. The attitude of all is one of deepest suspense. We show this group now with only one telegraph instrument in view. Lincoln sits watching the line of instruments, but he appears to be watching only one. The operator preserves a mechanical attitude, his eyes fastened on the instrument. There is a long pause. Then the instrument begins to tick. Lincoln moves as tho to rise, so anxious is he for the news, but controls himself. Cameron and Seward step forward, and then pause. Scott attempts to maintain his stoic dignity and wait till the message is written out. He does for a time, but, unable to control himself longer, reads as the operator writes.

SCOTT (reading)
The day is lost. The army in full retreat.

96 Cont'd.

SEWARD (very rapidly)
Who is it from?

SCOTT (continuing)
'Our officers are making desperate attempt to reform the lines. I am sure I can hold Centerville.'
Signed - McDowell.

Lincoln looks with an expression of terrible disappointment - and utters the one word:

LINCOLN
L O S T.

SCOTT
Not yet, sir. If he holds Centerville, and reforms his lines ---

We DISSOLVE to the instrument. Then BACK --

SCOTT (reading)
Impossible to reform lines. The men are a confused mob, entirely demoralized. YOU MUST MAKE EVERY EFFORT TO SAVE WASHINGTON.

The group around Lincoln seem stunned with the realization of this authentic news. Lincoln rises and stands in deep thought.

DISSOLVE TO

97 INT. SECRETARIES ROOM, WHITE HOUSE - NIGHT

Nicolay and Hay are seen. It is late in the evening. There is heard the peal of a distant alarm bell and then another takes it up. In the background is seen Lincoln, standing with his back turned to us, in an attitude of thought and depression.

AIDE
The home reserves are gathering, sir.

HAY
How many regulars can we muster?

AIDE
About eight thousand.

At this there is a crashing peal of a nearby alarm bell. The air seems to be filled with the ringing. Then there is heard a bugle call, the galloping of horses, cavalry; this goes on through this scene and into the next.

HAY
How many guns?

AIDE
Four batteries.

(The bugle call, galloping of horses, thunder of artillery -- all is very rapidly done, expressing the desperation of an insufficient army gathering to the defense of the Capitol.)

Mrs. Lincoln enters in her usual state of nervous excitement and flurry. She speaks to Hay:

MRS. LINCOLN
Mr. Hay, is it true that we'll have to get out of Washington?

HAY
It is very serious, Mrs. Lincoln.

MRS. LINCOLN
For Heaven's sake, what sort of an army have we, anyhow?

HAY They did the best they could, Madam.

MRS. LINCOLN
Well, they might have considered US. It'll take forever to get those trunks packed -- and that maid can't find my best purple dress.

HAY
I am sorry, madam, for all of us.

At this she bustles up to Mr. Lincoln.

MRS. LINCOLN
Well, Mr. Lincoln, they tell me we're leaving.

LINCOLN
(not wanting to be disturbed from his thought)
Just a moment, Mary, please.

MRS. LINCOLN
I must say we've had a very short stay -- and after such a very long, hard trip.

At this, Lincoln turns to Mrs. Lincoln.

97 Cont'd.

LINCOLN
Mary, I've hung up my hat right here and here it stays until they knock it off with a bayonet.

MRS. LINCOLN
Well, if you'd only take a woman's advice -
(for once, Lincoln sighs)
and not fight your next battle before you're ready, just because of what a lot of silly generals say ----

LINCOLN
Don't worry, Mary, from now on, I'm going to run this way.

MRS. LINCOLN
Well, that's good news; if WE run it ----

On these lines --

FADE OUT

END OF SEQUENCE XV.

SEQUENCE XVI

FADE IN

98 A HUGE BOARD - SHADOWY LIGHT

A huge board, on a table. The board resembles a contour-map of a landscape scene from an airplane-- a perfectly real and vivid landscape with woods, fields, streams, etc. in their natural colors -- but diminished, lilliputian. On this board crawl tiny armies. Lines of smoke show fighting. A city at either end of the board --

CAMERA PANS ALONG BOARD HORIZONTALLY
and stops at a tiny detachment of tiny soldiers.

We show in miniature a little of the war. This is done to show the movement of masses, as though from a great distance, to bring out the psychology of war which went on really between Robert E. Lee and Lincoln. CLOSE VIEWS of both, in their study, but all very fast, and the movements of the great masses, in which the blue Union troops are shown being continually crumpled by flank movements and the strategy of Lee; Lee replacing the hands of his generals that guide his movements; finally into the scene is placed the arm and shoulder of a Union general, who holds the stub of a black cigar in his hand.

We see a Union general in deep thought. He makes a gesture of command. Then we see on the vast space that is before us, a great mass of dark soldiers moving. Then we go to a view of Lee, calm - masterful; a flash of intuition seems to go over him. He touches the men on the board. They move forward. He touches another group. They also move forward. Then to the vast larger field, where we see on a section of the board the gray lines and detachments out-flanking and curling around the end of the Union group.

BACK TO medium shot, close view of Union general over war map. He leans forward. He obviously wishes to counter Lee's move. But his hands fumble--start to make a move, recall it, make indecisive gestures.

LAP DISSOLVE INTO short shot of a Union breastwork overwhelmed by the rush of a Confederate charge.

LAP DISSOLVE TO MEDIUM ANGLE shot of board.
The Union General has now dropped his hands from board and is staring away from us -- his whole pose baffled and indecisive. Lincoln looks greatly worried.

CLOSE VIEW of Lincoln
LINCOLN
No -- no -- not the man --

(All through this sequence, Lee has been in light, Lincoln in shadow. A continual, low roar, as of thunder of battle, has been running throughout the action)

FADE OUT

FADE IN

99 EXT. FRONT OF MILITARY TENT - NIGHT

On one side of the tent is seen a line of tents stretching off into the distance. In the foreground a sentry is walking. From not too near by is heard the call --

CALL
Corporal of the Guard, Post Three, fall in.

This is in a gruff, quick voice. We hear the call repeated more distant.

CALL
Corporal of the Guard, Post Three, fall in.

And again, until it is almost inaudible:

CALL
Corporation of the Guard, Post Three, fall in.

The calls are given in quick, military voices. We come to two Union soldiers. They are just meeting.

FIRST SOLDIER
Anything new?

SECOND SOLDIER
Not for me. Got a chew?

The first soldier is chewing tobacco. He gives soldier #2 the plug as he talks.

FIRST SOLDIER
Well, we didn't get Richmond, did we?

As he takes a chew off the plug and hands it back, the second soldier speaks:

SECOND SOLDIER
No, and the Rebs didn't get Washington.

FIRST SOLDIER
By jimminy, I thought they was goin' to get me.

SECOND SOLDIER
What's goin' on in the big tent?

FIRST SOLDIER
Oh, I guess they're just knocking off some sensible gents that don't like fightin'.

SECOND SOLDIER
Well, so long.

99 Cont'd.

FIRST SOLDIER
See you in Richmond.

SECOND SOLDIER
Like Hell you will.

CUT TO --

100 INT. COURT MARTIAL TENT - NIGHT

A court martial is in progress. In the foreground is an emaciated, sorrowful figure of a Union soldier, standing. We hear a measured, mechanical voice, and see a man sitting at a desk.

VOICE
John Holly, this court finds you guilty of cowardice and of desertion before the enemy.

CUT TO --

101 CLOSEUP

of the despairing face of John Holly.

BACK TO

102 INT. TENT - NIGHT

as two soldiers step forward and lead John Holly away.

MAN AT DESK
AND orders that you are condemned to death. Have you any requests to make?

HOLLY
If I could send a letter --
(he brings out a letter)

Man at desk motions one of the guards to take letter.

MAN
Take him away.

A soldier steps forward and leads Holly away. We hear the clerk's voice in a measured tone.

102 Cont'd.

CLERK
William Sampson, convicted of giving aid to the enemy, come forward.

Two guards, as Holly is led off, lead the next case before the court. On the grim officers of the court martial, executing its duties, we

FADE OUT

FADE IN

103 EXT. WINDOW OF CRITTENDON HOME - NIGHT

Before the window of the Crittenden home (before shown) the old negro, Uncle Easter, is strumming softly on a banjo and singing in a plaintive voice:

SONG: Weep no more, my lady...
Weep no more today....

103A INT. CRITTENDEN HOME - NIGHT

Lucy Lee is standing by a window, alone. The house is already showing a little dilapidation and has an appearance of barrenness. Lucy Lee is weeping. She is just finishing the reading of John Holly's letter; she drops down brokenly in a heap upon the floor. Through her weeping there is heard the words, in a low pathetic voice, of Uncle Easter's singing --

SONG: ...Bye an' bye hard times come a knocking at the door,
Then my old Kentucky home, good night..

DISSOLVE TO

104 INT. CABINET ROOM IN WHITE HOUSE - DAY

Mr. Lincoln, with his Cabinet around him.

LINCOLN (reading)
-- and by virtue of the power, and for the purpose said, I do order and declare that all persons held as

104 Cont'd.

LINCOLN (CONT'D.)
slaves within said designated states and parts of states, are henceforward, and forever shall be free, and the Executive Government of the United States ----

The voice dies down as we FADE OUT on Lincoln, looking dreamily off into the dark corner of the room...

FADE IN

105 VISION OF SLAVE

manacled and upon an auction block. Hands take off the manacles and he arises and looks off into a light. We hear a choir of negro voices singing: "Go Down, Moses."

FADE OUT

BACK TO --

106 INT. CABINET ROOM

Lincoln takes a pen and signs this document, then turns to the Cabinet.

LINCOLN
Well, gentlemen, it is done.

FADE OUT

FADE IN

107 INT. PARLOR IN BOSTON - NIGHT

There is a girl at a piano. Other young girls standing around. Still another young girl and a middle-aged woman who resembles Mrs. Surrett, and three men conspirators. It is a group of discontents such as might have been gathered anywhere in the North during this period. Booth is in the center of the picture. He has been reading from a newspaper. His voice continues, reading:

BOOTH

---'forever shall be free.'
(he puts the paper down)
He has freed the niggers; he has suppressed the right of trial by jury -- Lincoln. He has muzzled the Press; now, with the bayonets of his army, and his niggers, he will make himself king of America -- Lincoln.
(he takes his glass of wine off the table)
Lincoln! I drink to him -- to him and his damnation!

He throws the glass to the floor. Two girls applaud.

BOOTH

Pardon me, ladies, for my vehemence, but my blood boils when I think of that monster in the White House. Now you understand the reasons for our plot.

GIRL

You don't have to apologize to us, Mr. Booth; there are many in Boston who feel just the way you do.

BOOTH

He often rides alone by the Soldiers' Home; there we will abduct him and take him inside the Confederates' lines.

ANOTHER CONSPIRATOR

Capture him, and we end the war.

GIRL

Oh, Mr. Booth, what a heroic idea; it will make your name live forever.

BOOTH (in his enormous egotism)

Pardon me, dear lady, I think my name will anyhow. Tomorrow we go South to strike our heroic blow.

108 INT. MILITARY TENT - DAY

The flaps are open, through which we see several other tents, a few Union soldiers and a patrol. T hrough this scene, varying in its intensity, is heard the voice of the distant battle.

Mr. Lincoln is seated in front of a small table. Lamon, Nicolay and Hay are standing behind him. A superior officer in charge of carrying out the orders of the military court, is showing Mr. Lincoln a batch of telegrams from the division officers commanding the various forces in the fields. John Holly is approaching the table, attended by guards.

THE GENERAL
This is the young man you wanted to see, Mr. President - John Holly.

Holly stands, an abject figure, looking at Lincoln.

GENERAL
Mr. President, you have just read the vigorous protests from the commanders of your armies that, if they are to win victories, they must maintain discipline and there must be no more pardons.

LINCOLN
~~Yes, I read them.~~
~~(to Holly)~~
Do you remember me, John? It's been a long time since I saw you three children; you and Bob and Lucy Lee.

JOHN HOLLY
Yes, sir. I remember.

LINCOLN
Tell me about it, John.

OFFICER
It is the case we have just gone over, Mr. President. Cowardice - desertion - a terrible example.

LINCOLN (snubbing officer)
Tell me about it, John.

HOLLY (in a weak, dead voice)
I think the findings of the court were just, sir.

LINCOLN
Is that all you have to say?

108 Cont'd.

HOLLY
Well, sir -- it was our first battle. We'd been there two days -- in the mud. The wounded were out in front of the lines. They kept asking us for water -- all that night.

LINCOLN
Could you get it to them?

HOLLY
Not very well, sir. Some of us tried - but the fire was too hot.
(he shivers)
It gives you notions - hearing them.

OFFICER
Making excuses, Holly?

HOLLY
No, sir. I'm just trying to tell you. We'd fought over that ground so long. There wasn't time to - bury the old dead. They were there - in the mud - blackened. I'm sorry, sir. I know you're supposed not to pay attention to that.

LINCOLN
Go on, John.

HOLLY
It was the next day. We were trying to take a stone wall. We'd been trying for years...

LINCOLN
Go on.

HOLLY
Finally - tho - we got there... I was fighting - bayonet -- we were all crazy - on top of the wall ---

LINCOLN
Yes.

HOLLY
And there was - Bob - looking up at me from the ground...

CUT TO

109 EXT. WALL ON BATTLEFIELD - DAY

FLASH - of scene with Holly and Bob; then

BACK TO

110 INT. MILITARY TENT - DAY

HOLLY (~~continuing~~)
Oh, no, sir - not alive -- We'd killed him a long time ago; but I knew him.

LINCOLN
And then?

HOLLY
I guess I went really crazy, sir. That's all.

OFFICER
Your captain reports that you threw your rifle away.

HOLLY
Yes, sir. That must be right, sir.

OFFICER
And do you think these - circumstances- extenuate you in any way?

HOLLY
No, sir - only --
(with a burst)
For God's sake, won't you get it over with, quick?

LINCOLN (abstractedly..to himself)
Hanging..killing...blood! I'm tired. I wish George Washington could come and take my place for a time. He would be a better man than I am for this job. But my generals are right... we must maintain discipline...

OFFICER (to guard)
That's all.

The guards start to take Holly away. Lincoln is looking sorrowfully at a paper before him. He calls to them.

LINCOLN
Wait a minute. Bring that young man back.
(He speaks to the officer with a sorrowful, yet whimsical smile)
I've got it! This is a leg case.

OFFICER
I beg your pardon, sir?

110 Cont'd.

LINCOLN
I've got shelves full of them - leg cases - but not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened, he can't help his legs running away with him, can he?

The officer illy conceals his expression of disgust and disappointment.

LINCOLN
Young man, I'm going to pardon you.
(HOLLY can scarcely conceal his subdued joy)
Go back and do your duty, John.

JOLLY
(desperately in earnest - speaking in a determined, los voice)
I will, sir. I will.

LINCOLN
I am trusting you.

FADE OUT

-to here

FADE IN

111 EXT. SOUTHERN ROAD - DAWN

A road in the south, in the grey light of dawn. A gang of negroes are hauling on a rope -- we do not see what they are hauling but the effort is great, for they strain. Only this one gang, in the foreground, is sharply outlined at the opening of the scene, but we get the impression of a multitude of shadowy, stooped, toiling figures in the b.g.

As the negroes work, they sing. A chantyman starts the song; all join in the chorus.

CHANTYMAN Workin'
GANG Workin'
ALL Workin' all de livelong day.
CHANTYMAN Freedom
GANG Freedom
ALL Freedom mighty far away.
CHANTYMAN Mr. Lincoln says we'se free
But he can't get here to tell it
to me.
ALL And we'se a pinin'
Pinin'
Pinin' for dat freedom day.

VOICES OF OVERSEERS (off screen)
(Get to work!
(Get up, damn you!
(Don't soldier!
(crack of whips;
groans)

CHANTYMAN (continuing)
Haulin'
GANG Haulin'
ALL Haulin' on de heavy load.
CHANTYMAN Fallin'
GANG Fallin'
ALL Fallin' underneath de goad.
CHANTYMAN Good Lawd, send us de morning star
To light us up where de free
folks are,
ALL Because we're dyin'
Dyin'
Dyin' on de lonesome road.

Dawn has broken. Now some of the shadowy figures lift their hands in supplication to the risen sun; others remain crouched over their burdens.

ALL (in a chord of music)
LORD HELP US!

FADE OUT

END OF SEQUENCE XVI.

SEQUENCE XVII

FADE IN

112 - EXT. WOODED PLACE NEAR SOLDIERS' HOME - DAY

Through trees, a glimpse of a road. In the foreground, Booth, mounted. He has a pistol in one hand. A rope is slung to the pommel of his saddle. With him, three other conspirators, mounted -- two of the men the same as in the Boston scene. A riderless horse in the background.

BOOTH (in low voice to other conspirators)
If he's alone -- you know your work. There's the gag and the handcuffs. We can have him in Richmond in two days.

FIRST CONSPIRATOR
Yes -- and once we do get to Richmond -- suppose they let him loose and hang us?

BOOTH
Infirm of purpose!
(Sound of horsehoofs on road. Booth leans forward eagerly)
There!

Horsehoofs louder. Figure of Lincoln, riding, appears on road. Booth leans to urge his own horse forward. First conspirator checks him by grabbing his bridle rein.

FIRST CONSPIRATOR
Wait--listen--

More horsehoofs, louder. Squad of Union cavalry sweeps down road after Lincoln.

BOOTH (In fierce whisper)
Let me go!

CONSPIRATOR
Too many guards.

DISSOLVE TO

113 - INT. SECRETARIES' ROOM IN WHITE HOUSE - DAY

One secretary about to leave.

FIRST SECRETARY.
Two years of war and failure everywhere.

SECOND SECRETARY
He hasn't swept Abraham Lincoln yet.
We can only keep him safe --

Scene 113 - Continued

SECOND SECRETARY
As soon as the President raises an army --
L Lee sweeps it away.

FIRST SECRETARY
He hasn't swept Abraham Lincoln yet.
If we can only keep him safe --

SECOND SECRETARY
He is the Union. It's these damn traitors here -- in the North --

FIRST SECRETARY
That's it. Copperheads-spies --plotters everywhere. And one man bearing the whole war on his shoulders.

SECOND SECRETARY (Sombrely)
They'll have him out of the Presidency in six months -- dead or alive.

DISSOLVE TO

114 - INT. EAST ROOM OF WHITE HOUSE - NIGHT

A grave group of Senators, Congressmen and officials is talking to Lincoln. A window in the office is open; through it we hear the distant, sorrowful tolling of church-bells, muffled drums and a military band playing a dirge. Lincoln is seated. Stanton and Halleck near him.

A CONGRESSMAN (dignified)
Mr. President, my district of New York State is crying out against this endless slaughter.

Dirge louder - band swells.

A SENATOR
Yes...as they are holding services here today for those who were sacrifieed, so they are everywhere.

ANOTHER CONGRESSMAN
From the east to the west.

SENATOR
The defeat at Chancellorsville is the last straw, Mr. President. New England -- the West -- the nation -- are in mourning for this useless waste of lives.

ANOTHER SENATOR
Let the Southern States go their way -- and we will go ours.

Lincoln is still seated in brooding thought. Little Tad Lincoln comes running in, singing a popular song of the day -- "Old Abe Lincoln came out of the wilderness -- old Abe Lincoln came out of the wilderness...."

TAD
Daddy, mother won't let me stay up. She wants me to go to bed and I don't want to.

LINCOLN (with a tender smile)
Well, Tad, don't you think it's time for little boys to be in bed?

TAD
(Climbing into Lincoln's lap; rebelliously)
No - I want to stay with you. Please, can't I, daddy?

LINCOLN (Very gently)
I'm sorry, Tad. But we're very busy here. You must get down, now.

TAD
All right, daddy.

LIncoln helps him down and kisses him. Tad starts to run off.

TAD
Good night, daddy - sleep tight.

LINCOLN
Good night, Tad.

As Lincoln turns back to the congressmen, he takes off his glasses and wipes them. Tad makes a pretense of going out but instead gets so that he is partly hidden behind a sofa, and drops down.

LINCOLN (To Senators and Congressmen, with great feeling)
Gentlemen, don't you suppose that my heart bleeds for all the sorrows this war has brought upon us? Do you suppose there is a human being who wants peace more than I do? But we want lasting peace, and we can have that only by preserving the Union -- and -- gentlemen-- (firmly)
<u>The Union is going to be preserved</u>.

Halleck and Stanton stand close to Lincoln as he says this -- rebellious Senators and congressmen opposite. Tableau.

115 - CLEARING IN WOODS - NIGHT

We come to the scene of the Conspirators against Lincoln, the Copperheads organization, now known as the Knights of the Golden Circle. It is night time, in the woods. In the back in a clear place which is lit by torches, is a group of the Knights, drilling.

(Not over five feet is given to drilling which is only background for our main action.)

We hear the call of the officers, as in this organization were many soldiers, deserters, and the dissatisfied from the army. They drill with precision and the officers give their commands in snappy, military fashion. We hear the call:

CALL

Shoulder - Arms! Forward, March!
et cetera.

The call of the officers at drill is heard intermittently all through the following scene. In the foreground is a military tent that has been draped in the form of an awning. Underneath this there is a rough table. At the sides and the back, sentries are patrolling. The soldiers and sentries are armed.

Around the table in the foreground are seated the leaders of the Grand Council of the Knights of the Golden Circle. In the center of the table is the emblem, a rough yellow parchment upon which is a golden altar surrounded with a yellow circle. There are torches on the side and a lantern over head. Judge Collins, a distinguished looking gentleman, is heed of the Order.

COLLINS

Knights of the Golden Circle, we have met today to save our nation from ruin. We will hear first from the Honorable John Wilson.

WILSON

Sir, while that imcompetent baboon in the White House is telling smutty stories, the best blood of our nation is being spilled in vain. We will hear now from our daring and distinguished friend, John Wilkes Booth.

BOOTH

Gentlemen? you know by what mistake our plan to abduct this monster failed. We found him surrounded by the sabers of a full company of Cavalry. When you rise, Kentucky and Missouri will rise with you. We have friends everywhere - listen -

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BOOTH (Cont) (Reading from Michigan Herald, which we show)
'We shall have no peace until Lincoln, the Monster, is taken out and hanged to the nearest lamp post.' What do you say, Colonel Fisher?

Fisher rises with impressive dignity. There is heard the orders being given as the troops drill in the back.

COLONEL FISHER
We must act. In our order of Ohio, the Knights of the Golden Circle offer a hundred thousand armed men.

FIRST CONSPIRATOR
Illinois, a hundred and thirty-five thousand.

CONGRESSMAN WILSON
Splendid - splendid. We have in our hands laready the power to depose Lincoln (he adds with great emphasis) AND WE ARE GOING TO USE IT!

BOOTH
If all else fails we still have the daggers of Brutus and Cassius.

JUDGE COLLINS (rising)
The oath, Knights.

They all stand at this. The oath is repeated. At the conclusion, they clasp hands, making a circle over the symbol on the parchment. WE FADE.

DISSOLVE TO

116 - INT. FULL VIEW OF EAST ROOM, WHITEHOUSE - NIGHT.

Lincoln's tall figure seems now pathetically small in this great room; a lonely, human figure, battling, standing against the world. Back and forth he goes, battling with his depression and fighting for strength within himself to go through to his destined fate.

Finally, he goes to the back of the room where Tad has dropped down by the sofa. He looks down and sees his beloved son asleep on the floor. A tender smile goes over the pathos in his face. After looking at him for a time, he stoops down, gently and cautiously so as not to awaken the sleeping boy, takes him up in his long arms, and goes out very quietly.

117 - INT. EAST ROOM WHITE HOUSE - NIGHT

Lincoln re-enters, alone. He goes again to pacing the floor, back and forth.

118. CLOSEUP - THE HANDS OF A CLOCK

It is morning - two o'clock.

119. INT. SECRETARIES ROOM, WHITE HOUSE - NIGHT

The secretary, alone at a desk, working late on important papers. He listens and hears, across the hall, Lincoln's footsteps, walking as he has been doing for several hours.

BACK TO

120 - CLOSEUP - HANDS OF CLOCK

Denoting the passing of an hour. (Thru these scenes, we hear the footsteps, with rhythmic tread)

BACK TO
121 - INT. SECRETARIES' ROOM, WHITE HOUSE - NIGHT

The secretary, leaving. He stands at the door and listens; then goes quietly out.

BACK TO
122 - INT. EAST ROOM OF WHITE HOUSE - NIGHT

Lincoln. He comes to the edge of his desk and pauses for a second. We feel, going through his mind with the struggles of today, the visions and memories of his life. Looking before him in his mind, we show him visioning his mother in the lean-to at Little Pigeon Creek, looking down at him, a shivering, frightened boy. He goes into her arms. "BE BRAVE; BE BRAVE."

LINCOLN (In agonized tones)
How did you know, Mother? How did you know when you said 'Be brave..be brave?"

The vision slips quickly away and, dimly sketched, the face of Ann Rutledge comes before him.

122 - Continued

LINCOLN
How did YOU know, Ann, when you said 'Be brave'?

BACK TO - Lincoln, himself, still staring ahead in his soul's deep struggle. He turns and looks out the window.....

123 - EXT. BATTLEFIELD - NIGHT

We picture quickly a night scene: The rushing together of a line of human beings; now soldiers in blue and gray; smoke; turmoil; the two lines strike each other; broken; all through the lines men reeling and falling into death. This DISSOLVES into the battle field, where lie stretched the figures of the slain.

123.- INT. EAST ROOM, WHITE HOUSE - NIGHT

BACK TO - Lincoln, moved and torn, here in this fateful hour; he breaks down awkwardly and drops his head on the desk where he stays for a time. Then he conquers himself. He rises and begins again the troubled walk. We still hear the ceaseless tread; the sorrowful vigil over disaster, as we

FADE OUT

DISSOLVE TO

125- INT. BREAKFAST ROOM, WHITE HOUSE - DAY

As Lincoln is drinking his coffee, dressed as he was the night before, the secretary comes in to him. Lincoln is in a more cheerful attitude, also full of great determination. He touches the papers on the left side of his plate.

LINCOLN

Here are the new plans, Mr. Burton.
(In a determined and resolute voice)
Summon, Mr. Stanton at once, please.

DISSOLVE TO

126 - THE WAR BOARD

Light is now equally distributed between Lincoln and Lee. Another Union General (Meade) is sitting in the chair of First Union General. As we open on the scene, Lee has been moving pieces rapidly, his whose pose that of the skilfull, confident strategist. The Union general opposite is slower but not so indecisive as first Union general. Lincoln is troubled but has an expression of grim defiance.

LAP DISSOLVE TO -
127 - CLOSE UP OF frightened woman's face. She is calling out:

WOMAN
The Rebels are in Pennsylvania, I tell you!

DISSOLVE BACK TO

128 - THE WAR BOARD.
Lee is staring at it. He has obviously met an obstacle. He makes a little gesture with his hand and touches another pieces, throwing in reserves.

LAP DISSOLVE TO -

129 - EXT. BATTLEFIELD
MEDIUM SHOT of a line of Confederate Infantry, charging up a hill in smoke and flame.

LAP DISSOLVE TO -

130 - A LINE OF UNION INFANTRY - behind a stone wall, ready to fire a volley. They fire. The screen is blotted out in smoke of their rifles.

LAP DISSOLVE TO -

131 - ANGLE SHOT OF WAR BOARD

Lee is staring, intently and eagerly, at one small spot on the board.

LAP DISSOLVE TO:

132 - GROUND IN FRONT OF STONE WALL

It is covered with Confederate dead. A Union soldier leaps on top of wall, his pose that of victory. We hear cheers from Union soldiers.

LAP DISSOLVE TO:

133 - ANGLE SHOT OF WAR BOARD ?

Union General in deep shadow. Light now more on Lincoln than on Lee. Lincoln looks relieved, exalted. Lee does not look beaten, but he has obviously suffered a check. With a slow, reluctant movement, he reaches his hand to a group on the board. They start retreating.

VOICE (Off screen)
What's the name of the place?

2d VOICE (off screen)
Gettysburg.

FADE OUT

134 - EXT. PORCH OF CRITTENDON HOME - DAY

The Crittendon plantation has, in the onward march of the Union, now been turned into headquarters of the commanding Union officers. We open on the porch, at doorway leading into the house. Lucy Lee is coming out of the doorway. She is followed by her white-haired old uncle, whom she helps down the steps. Uncle Easter follows, carrying some baggage. The Uncle is slightly demented by the sorrows he has had during the war.

LUCY LEE
Come on, Uncle, we've got to leave the house.

UNCLE
We've got to leave the house? Why have we got to leave the house?

LUCY LEE
The war, uncle.

UNCLE
If they'd only get the cattle out of the well; if they'd only get the cattle out of the well.

134 - Continued.

They reach the foot of the steps where two young Union officers stand talking. One of them is lazily smoking a long cheroot. One officer speaks to her.

OFFICER
I am sorry, Miss Crittendon, that we had to take your house over, but you know, war is war.

LUCY LEE
Please don't trouble yourself, sir. We'll find a place to live.

UNCLE (as if to himself)
A place to live - yes, that's what we want.
(he turns to the officers)
The others are all dead, sir.

LUCY LEE
Now, Uncle, come on.

UNCLE
There was a brother - nephew - son; didn't you know my son, sir? .... He died - and he suffered terribly - operation without chloroform come through the blocade.

OFFICER
I have nothing to do with that, sir.

UNCLE
No, no, I know, sir. They sent me a bullet. He bit nearly through it. You see, they gave it to him to hold in his teeth while they were gouging in him for pieces of shell.

Uncle speaks without any bitterness, in a plaintive, matter-of-fact manner, all through scene.

OFFICER
Why - why - but, sir --

Lucy Lee again tries to pull her uncle away, but he continues talking.

UNCLE
But I wish they hadn't killed all the cattle and put them in the well. If you'd just take the cattle out of the well, sir, we could get water again.

134 - continued.

LUCY LEE
Come, we are late.

UNCLE
I know - I know, but where are we going? They are all dead.

Lucy Lee, her uncle and Uncle Easter start off the scene. Lucy Lee turns back to the officer.

LUCY LEE
Good afternoon, sir.

UNCLE (To himself)
The cattle -- if they'd only just get 'em out of the wells.....

The officer smoking the cigar drops it out of his hand/

OFFICER
I hope this damned thing comes to ane end soon.

The other officer looks admiringly after Lucy Lee.

SECOND OFFICER
What a looker. Like to catch me one like that down here.

FIRST OFFICER
You'll never catch that one.

DISSOLVE TO

SCENE 135 - ANGLE OF UNION TRENCH DAY

John Holly and another soldier, his companion, are squatted down in the mud. Holly is just finishing sewing a white tag to the back of his tunic, which lies across his knees. He is humming a few bars of "My Old Kentucky Home."

OTHER SOLDIER

Thanksgiving - hell!
(Spits. Reaches over and takes tunic and stares at cloth tag)
What the devil you got there,

(We see it -- it is a strip with JOHN HOLLY printed roughly on it)

HOLLY

Tehey're still attacking.

OTHER SOLDIERS

And if you get killed like a he-ro, you want your girl to know about it, hey?

HOLLY

That's the idea.

OTHER SOLDIER

Well, don't worry. There's girls and girls, but there's lots more soldiers.

He throws tunic back to Holly. A small, faded daguerreotype of Lucy Lee drops out of tunic. Other soldier picks it up and looks at it.

INSERT: DAGUERREOTYPE.

Back to soldier and Holly.

SOLDIER

That her?

SCENE 135 cont'd (2)

HOLLY (rather angrily)

Yes.

(takes back daguerrotype and puts it carefully back in tunic)

SOLDIER (placatinly)

Nice. I take it back. She's a Reb--huh?

Holly nods.

SOLDIER

Well, you're in luck. You don't have to see her on leave. Judas! The last time I saw my girl, she was finagling around with a home guard.

Voices break in. A wounded Union soldier, with one arm roughly bandaged, is supporting a wounded Confederate soldier down the tr nch The Confederate soldier has been wounded in the leg. He limps.

SECOND UNION SOLDIER

Take it easy, Secesh.

CONFEDERATE SOLDIER

Thanks

They both sit - or squat - in the trench.

FIRST UNTION SOLDIER
(to second)
Where did you git him?

SECOND UNION SOLDIER

Picked him off a mulberry bush out there.

FIRST UNION SOLDIER

Looks Confederate up and down and offers his canteen to him.

CONFEDERATE

Takes canteen - passes in back and says

Say Yank, if they sewed us together, they'd have pretty near a whole man.

SCENE 135 Cont'd (B)

SECOND UNION SOLDIER

Pretty near.

The whine of a shell is heard -- then the burst.

Second Union Soldier

Judas! They're starting again. Come on, Rebel.

CONFEDERATE SOLDIER

You first, Yank. You got the legs.

They help each other up and start going on. Confederate slips winces.

SECOND UNION SOLDIER

Second Union Soldier and Confederate exit.

FIRST UNION SOLDIER
(Looking after them)
What in time are we fighting folks like that for, anyhow?

HOLLY

Forget it. I've stopped thinking. If it ever gets over --

FIRST UNTION SOLDIER

If it ever gets over. Judas!

Shelling increases. Voices are heard, crying orders. Other soldiers crowd in the trench. Am attack is on.

AN OFFICER'S VOICE
(off screen)
Range - one hundred yards - battle - fire -

HOLLY (ready to fire)

If it ever - gets over --

FIRST UNION SOLDIER

Glory! Here they come.'

On noise of combat --

FADE OUT

CUT TO

SCENE 136-.EXT. NORTHERN CAMP - DAY

There is a group of negroes who have escaped from the South and have been put to work on entrenchments. Through all this scene has been the dull roar from the battle field, supposedly from the line which John Holly is behind. A new negro is just coming on, taking his place by the others at work. A white non-commissioned Union officer speaks to him.

OFFICER

Take a hold of that shovel, nigger. Aint you glad to be out of the South and a free man?

The negro takes hold of the shovel and starts to work, as the officer walks away to the others down the trench. The new negro turns to another negro, busy at work.

NEW NEGRO

Say, I come a long way to git to dis free land, too.

SECOND NEGRO

Well, you'se here.

NEW NEGRO

Yeh, but I don't see mah mule.

SECOND NEGRO

What mule?

FIRST NEGRO

I thought Mr. Lincum done promise all us neggers a mule a piece.

SECOND NEGRO

Soil you hands with dat shovel, boy, neva mind de mule.

THIRD NEGRO

Dat's what I 'spected, too. I sho didn't come all dis way for a shuvel.

SECOND NEGRO

You boys kin habe yo mules; what I wants an wants bad, is a nice black gal.

SCENE 136 Cont'd (2)

NEW NEGRO

What you al mean, boy, you want a gal? Mr. Linkum never promised nobody he was goin' to habe a black gal waitin' fer 'um.

SECOND NEGRO

If he only knewed my disposition, he would.

Officer comes back.

OFFICER

Get to work, you niggers. What you mean? Get to work there!

NEW NEGRO

Don' you-all see we'se workin'?

At this they start lazily back to the job.

FADE IN

SCENE 137 - WAR BOARD - ANGLE SHOT

All light on Lee and Lincoln. It is now Lee's turn to look grimly defiant; Lincoln's to look somewhat confident. Lee is again making swift, intelligent moves. But his men are always goi g back.

CAMERA PANS - slowly along board, showing grey lines retreating, blue lines coming on.

CAMERA STOPS - finally, at a close view of a stumpy, right hand, holding a black cigar. Holds this a moment. Then hand starts to move, giving an impression of weight and relentlessness.

DISSOLVE TO - Close Shot of Lincoln. He is smiling a little. His left hand rests on the shoulder of a seated officer. The shoulder is chunky. We have a glimpse of a thick neck. We see also, the shabby blue private's uniform and the collar of the uniform. On the collar are a general's stars. Grant.

FADE OUT.

SEQUENCE XV111

FADE IN

138. EXT. MAKE-SHIFT SHELTER - NIGHT

Smoky background. In the distance, can be heard sound of guns and battle; occasional sounds of distant explosions. General Grant is discovered - several aides around him. General Sedgewick is in earnest conversation with him.

SEDGEWICK
But - General Grant - how can we --

GRANT
There's nothing impossible. I want you to throw in your division on the left flank at dawn. We shall make a demonstration in the center to keep their attention. General Harper will strike the right flank. I'm going to fight it out on this line, if it takes all summer.

CUT TO

139. LINCOLN AND STANTON INT STANTON'S OFFICE IN THE WAR DEPARTMENT - DAY -INTERIOR

They are looking at a map.

STANTON
That's the position, Mr. President. (He points to map) If Early and the Confederates get any closer, we may have to call Grant back from before Richmond to defend Washington.

CLOSE UP OF MAP

Showing Armies of Grant and Lee

139. Cont'd

LINCOLN

I hate to do that just when we felt we were coming to the end. It means that all our sacrifices have been in vain.

STANTON

It all depends on Sheridan.

LINCOLN

Where is he, now?

STANTON
(Pointing to the map)

There.

CLOSE UP OF MAP

Showing Sheridan's Army.

LINCOLN

Sheridan is a fighting Irishman; he'll hold them.

CUT TO

140. PRESS ROOM OF WASHINGTON CHRONICLE
INTERIOR - DAY

1st CORRESPONDENT

Early has already crossed into Maryland.

2nd CORRESPONDENT

What happened to Sheridan? Everybody expected great things of him.

1st CORRESPONDENT

While Lee holds Grant before Richmond, Early will take Washington.

140. Con't.

SECOND CORRESPONDENT

He nearly put it in his pocket three months ago. The bullets were singing "Dixie" right thru the town.

1st CORRESPONDENT

Yep, they almost got ole Abe; killed a man within three feet of him.

141. STANTON'S OFFICE IN THE WAR DEPARTMENT
(INTERIOR - DAY)

Stanton and several aides are discovered. Lincoln enters, followed by Hay and another secretary.

LINCOLN

Good morning, Stanton.

STANTON

Mr. President, I have some very bad news, sir. (He reads telegram) "Early's forces surprised Sheridan. Crook's division routed. Many guns captured. Attempting to hold left flank".

LINCOLN

(Deeply stricken)
This is terrible. Just a minute.

STANTON

I think we shall have to wire Grant to move immediately to save Washington. Sheridan's defeat leaves the Capitol at the mercy of the Confederates.

LINCOLN

My people - my people. Oh, God - will it never end?

These few moments seem to age Lincoln visibly. You feel that he is bearing the entire burden of the sacrifice of the nation. He speaks now from the despair of his heart.

CUT TO

142. SCENE OF BATTIE FIELD AT CEDAR CREEK
EXTERIOR DAY

The units of Crook's division retreating in general confusion and disorder. A number of officers, desperately and vainly, are trying to restore order. We come to a close view of one of the units of the retreating soldiers.

FIRST SOLDIER

They certainly got us this time. All Hell turned loose.

ANOTHER SOLDIER

Yes, the lousy bums - who stuck
t the ram rod up Sheridan?

FIRST SOLDIER

Oh, he's sleeping - with some bed bug back at headquarters.

OTHER SOLDIER

Well, who cares? What's the cripe's the use of a general in a battle?

CUT TO

143. EXT. OF INN AT WINCHESTER: DOORWAY OF SMALL DINING ROOM. DAY

An orderly is standing by the doorway. Several farmers are looking curiously in the interior of the room.

FIRST FARMER

(Speaking to orderly) Be that General Sheridan?

ORDERLY

That's the General, himself.

CAMERA MOVES INSIDE TO

144. INTERIOR OF DINING ROOM OF INN AT WINCHESTER - DAY

SHERIDAN AND AN AIDE, JUST SEATED AT A TABLE

There is a waiter by Sheridan's side. Sheridan has just begun eating his breakfast. As he takes up his cup of coffee and starts to drink, he pauses and listens, then turns to his aide.

SHERIDAN

Doesn't that sound like cannon fire?

AIDE

I don't hear anything, sir.

Sheridan again starts to eat his breakfast. Again he pauses and listens and is troubled. He rises quickly and goes out of the room.

CAMERA PAMS:

145. SHERIDAN COMES TO YARD OF THE INN.

Horses, stables in background. Aides and orderlies passing back and forth. Sheridan listens. An old farmer is leading a horse thru the yard. Sheridan stops him. Sheridan puts his ear to the ground and listens, then looks up to the farmer.

SHERIDAN

Have you good ears?

FARMER

Pretty good, when I wash 'em.

SHERIDAN

Well, spit in 'em and put 'em against the ground. Hear anything that sounds like a cannon?

145. Cont'd

The farmer acts on Sheridan's request. After he listens for a short time, he speaks.

FARMER

Cannon, alright. Sounds like it was towards the swamps.

Sheridan turns and, with machine gun sharpness and rapidity, gives his commands to his aides and orderlies who have been waiting in the yard.

SHERIDAN

Saddle those horses quick! Early must have caught Wright with his pants down.

WE COME TO:

146. STANTON'S OFFICE AT WAR DEPARTMENT
INTERIOR DAY

Stanton is reading wire that has just come in.

STANTON (reading)

"Left flank crumbled and Sheridan's entire army has met an over-whelming defeat; surprised, routed".

LINCOLN

It seems incredible. Is there no word from Sheridan, himself?

STANTON

I am afraid it happened when he was away at the Conference uesterday.

Again Lincoln begins to pace the floor, bowed with the grief of the long sacrifice and struggles which seem to never end.

LINCOLN

We must prepare a message to Grant.

WE FADE FROM THIS TO:

147. ROAD BEFORE THE INN AT WINCHESTER
EXTERIOR DAY

Sheridan and his staff, composed of twenty men, begin on his famous gallop.

148. EXT. CEDAR CREEK BATTLEFIELD (DAY)

FUGUTIVE UNION ARMY, STREAMING FROM THE BATTLEFIELD.

149. EXT. ROADY DAY

Then again to Sheridan on his black stallion, madly galloping.

CUT TO

150. EXT OF CEDAR CREEK BATTLEFIELD DAY

What was a column of Union troops, now in desperate flight, on the road - straggling thru the fields - on every side.

THEN CUT:

151. TO a group of three or four Union officers. There is heard the roar of Early's guns, firing on the disorganized army. The right wing, tho retreating rapidly, is putting up an effort to hold off the pursurers. The group of officers are all in bedraggled condition, exhausted from their efforts to stem the unstemable tide.

CUT:

152. To a small group of soldiers that are heroically attempting to cover the retreat of their comrades, that are filing back in the field. Among them, we come to John Holly. He is near the color bearer. He is in the same bedraggled condition as the others, but he is fighting determinedly, as they are slowly retreating. In their attempt to keep off the enemy, the color bearer is killed.

152. Cont'd.

Over Holly comes the exultation of heroism. Here is the chance to justify Lincoln's trust, and redeem himself. He becomes a battery of power. He starts forward; as he does so, his gun is knocked out of his hand by a bullet; he stops to pick it up; picks up colors instead of gun. He waves them in the air in front of the men, shouting madly.

JOHN HOLLY

Come on, you lousy punks, do you want to live forever?

He waves the colors in the air. A few of the retreating soldiers turn as tho to go with him.

JOHN HOLLY:

Come on - come on.

As Holly starts forward against the units before him, his enthusiam for the moment checks some of the retreating soldiers around him. The officers, seeing this, make another desperate effort to stop the retreating among the men. Holly has gone forward only a few yards before he, himself, is shot, and he falls with the fluttering colors held tight in his hand. He lies unconscious, his face upon the battlefield.

CUT:

153. To the retreating units where the officers are still endeavoring to stop the tide.

FIRST OFFICER

It s no use - did you ever see such a mess?

SECOND OFFICER

They caught us by surprise. It was terrible. We had to go.

THIRD OFFICER

Where was Sheridan? Sheridan - Sheridan. Where in God's name is Sheridan?

CUT:

154. EXT. ROAD NEAR CEDAR CREEK

To the first stricken, scattered units, streaming toward Winchester. Occasionally, one looks back as tho he fears they are still upon them. Here and there, small groups of exhausted soldiers. There is now still plainly heard the distant booming of the guns. A wounded man staggers and falls, as tho dead. Another one falls and picks himself up and staggers on. The usual terrors and horrors of a defeated, panic-stricken army.

CUT TO:

155. The curve of a road, and Sheridan thundering down the highway. He passes by a house. There is a lawn enclosed by a fence. At the gate stands a Southern woman. She is watching him; she screams mockingly at him as he passes.

WOMAN:

Go on, you Yankee, you're too late.

She spits after him.

156. A close view of the horse and rider and a following shot of same; the music of galloping hoofs.

CUT TO:

157. Sheridan meeting the first stragglers. Sheridan pulls up the horse, wheels him around, shouts to the retreating soldiers.

SHERIDAN:

Stop - stop! I tell you, you are going the wrong way!

A group on one side of the road turns, pauses in their flight; then another group on the other side pauses. Then the first group shouts.

157. Cont'd.

GROUP

Sheridan - Sheridan!

SHERIDAN

Come on, boys. Come on. We are going back!

The groups on both sides of the road turn, shouting.

GROUPS

Sheridan, we are with you!

Orders from a number of commanding officers. The soldiers wave their hands; those who have not lost their hats, throw them in the air. They turn, caught by Sheridan's electric enthusiam. The cry: "Back to the battlefield" , is heard everywhere.

CUT TO

158. A group of wounded, among which are several dead soldiers. Even those that are not too seriously wounded turn back to the battlefield; some limping, some halting, but going on. Those too seriously wounded to go back, wave and shout from the ground;

SHOUTS:

SHERIDAN - SHERIDAN!

CUT TO

159. Sheridan - still galloping. He comes to a cross-road and on a wide field where he meets a mass of the retreating, panic stricken army.

CAMERA PANS.

160. We show Sheridan galloping, galloping, and again turning from left to right; again the same business of the men stopping; again the mad enthusiasm; again the black stallion carrying the heroic figure back to the field.

CUT TO:

161. CUT TO:

We see the officers on each side of the road taking possession of their units - the shouting of commands - the exhausted soldiers finding a reserve of new strength. They begin sweeping back. They are being formed into correct units, as they go now on the double quick. Louder, more significant, in the air is heard the growing, full volume, till it seems to shake the earth: "SHERIDAN - SHERIDAN!"

CUT TO:

162. A full view - we show them sweeping back.

CUT TO:

163. Again where General Wright, retreating, is attempting to form a line of resistance, when suddenly Sheridan appears like an unexpected bolt out of the sky. He gallops down the line, raising in his saddle and shouting.

SHERIDAN:

We are going back, boys.

Again the cheers; again he awakens enthusiam in the ranks; again the shouts going up of "SHERIDAN - SHERIDAN!"

CUT TO:

164. A close view of Sheridan and follow him as he gallops. He now has his hat in his hand.

SHERIDAN:

Come on, boys, we're going to get those guns back!

While the officers take up the enthusiam, give orders of reformation to the skattered units, and as the men are obeying orders, they still continue shouting.

MEN

We'll get 'em back. Leave it to us.

The lines are reformed.

DISSOLVE TO:

165. Sheridan's guns; retreating gun carriers reeling back into line. Battery after battery, with foam flecked horses, turn from retreat into position; horses taken back desperately; madly the gunners work their guns into position and begin firing. Then the reformed lines surge forward up the Hill.

CUT TO:

166. The crackle of rifles firing. Sheridan's forces strike with such fire and fervor that they are irrestible and regain their positions. The enemy falls back in as much confusion as had Sheridan's men a few hours earlier. Sheridan follows his men with his staff around him. Couriers and aides galloping to and fro.

COURIER (to Sheridan)

Compliments of General Wright. The enemy's right wing is broken and they are flying in great disorder.

ANOTHER COURIER

Compliments of General Crook. The enemy's left wing and center are routed --

SHERIDAN

FOLLOW THEM! Run them into the ground!

CUT TO

167. EXT. FIELD DRESSING STATION - DAY

Wounded, doctors, orderlies, stretcher-bearers, etc. John Holly is in foreground, wounded. A captain is bending over him.

CAPTAIN (young, unseasoned, over-enthusiastic)

Splendid work, my boy. You saved the flag.

167. Cont'd.

HOLLY (weakly)

Flag? What flag?

STRETCHER BEARER

He don't know where he is yet, Captain.

CAPTAIN (loudly, as if talking to a deaf man)

You'll be mentioned in Army Orders!

HOLLY

Army - Orders - Mr. Lincoln'll-see -- Army Orders - that's - all right ---

CAPTAIN (impatiently, to stretcher-bearer)

What's the matter with him? I can't seem to make him understand!

STRETCHER BEARER

Aw, he's too full of chloroform to know he's a hero. My God, ain't that like a private?

(He snikers, sardonically, as--

CUT TO

168. INT. STANTON'S OFFICE AT WAR DEPT. DAY

Stanton and Lincoln. Stanton is reading a telegram.

LINCOLN

Send this to Sheridan -- "Save your broken army as best you can. Grant will move to protect Washington'.

168. Cont'd.

STANTON

That, sir, will mean the destruction of all our plans.

Stanton turns to the telegraph instrument, as it begins to work.

LINCOLN

MORE bad news, Stanton?

STANTON (reading)

'Arrived in time to reform broken lines. We've struck the enemy and have won an overwhelming victory. Sheridan'.

Lincoln rises, takes the telegram as tho almost afraid to believe the truth of the glorious news; reads it over; takes out his old bandana and wipes his eyes. We feel his earnest joy over this news. He takes Stanton's hand, it seems almost in embarrassment at the great emotion he feels.

LINCOLN

What a day, Stanton.

One of the telegraph operators finishes writing another message. Stanton gives the message to Lincoln, who reads it.

LINCOLN (reading)

'Our cavalry is following the beaten Confederates' army, which is flying in disorganization. Tremendous number of prisoners. Sheridan'

(He looks up; smiles)

That's good. I hope there's nothing else but prisoners from now on.

SEQUENCE XIX

SCENE 169 - INT. BAR ROOM DAY

In Baltimore. At end of bar, somewhat in seclusion. Three or four men are talking earnestly together, all more or less under influence of liquor. They are the only group at the bar; the bartender being at the other end washing glasses.

BOOTH

The Knights of the Golden Circle would not work in unison; fear -- they failed.

ONE SPEAKER

And missed earning the gratitude of the whole country. Just listen; here's what the New York Journal of Commerce says; 'The administration is prolonging the war for it's own purposes. Such men are nothing more nor less than murderers.'

SECOND SPEAKER

Right - right. We fought to free slaves, but Lincoln is making slaves of the white citizens of the United States.

BOOTH (Glass of whiskey in hishand)

For my part - I - (he looks around cautiously)

FIRST SPEAKER

You are among friends.

BOOTH (continuing in dramatic and intense voice)
"For my part, I think the man who kills Abraham Lincoln will be an immortal."

ONE OF GROUP

Eight! Right!

ANOTHER ONE

He certainly will.

DISSOLVE TO

SCENE 170 - INT. BREAKFAST ROOM AT WHITE HOUSE - DAY

Table set. Mrs. Lincoln at Coffee urn. Lincoln has finished breakfast. Tad is just finishing. Lamon, Lincoln's friend and bodyguard, is there; also Governor Oglesby of Illinois. Friendly, family atmosphere. Lincoln is in carpet slippers. He is just greeting Governor Oglesby.

LAMON (drawing out a cigar; to Mrs. Lincoln.)

You don't mind my smokin, do you, Mrs. Lincoln?

MRS. LINCOLN (hesitatingly)

No - not much.

Lamon puts the cigar away.

Oglesby (to Lincoln)

You don't know how glad we all are that you are re-elected, Mr. President.
(finishing his greeting to Mr. Lincoln, he goes to Mrs. Lincoln.)
I know this lady is pleased to have four years more in the White House.

MRS. LINCOLN

Yes, and it's a good thing, too, for the county. I was just telling Mr. Lincoln he must be glad now that he didn't go to Oregon.

Mrs. Lincoln looks down and sees that Lincoln is taking one stockinged foot out of his carpet slipper. She spekks to him in a slightly scolding tone of a mother.

MRS. LINCOLN

ABRAHAM LINCOLN, will you ever learn to keep your feet in shoes?

OGLESBY (as though to change the subject speaks.)

Have you met Gen. Grant, Mrs. Lincoln?

MRS. LINCOLN
Yes, I met him; it took us a week to get the smoke out of the curtains.

SCENE 170 - Cont'd (2)

LINCOLN

Yes, he's one human being who has faults -- a party of Prohibitionists complained about him drinking too much whiskey. I told 'em that if I knew what brand Grant drinks, I'd send barrels of it to some of my other generals.

MRS. LINCOLN (meditatively)

Governor, you won't have any excuse now for not bringing your family on to visit us. We're going to be here four years more.

LINCOLN

Four years.

There comes over him a sort of chill of mysticism. Mrs. Lincoln perceives this.

MRS. LINCOLN

Now, Mr. Lincoln, don't you go thinking about any of those dreams again. You'll live to be a hundred; and after we set everything all right over here, we'll travel around the world and have a nice, long rest.

Tad who has been finishing breakfast, pricks up his ears and goes quickly to Lincoln.

TAD

Oh, Daddy, won't that be fun? You're not going without me.

LINCOLN (to Tad, as he climbs upon the arm of his chair.)

Of course not, Tad.

OGLESBY

But I'm interested in your dream Mr. Lincoln -- what was it?

SCENE 170 Cont'd (3)

LINCOLN

Well, last Sunday night,
(in impressive tones,
meditatively)
It was strange -- I dreamt --

DISSOLVE TO

Scene 171 - INT. LINCOLN'S BEDROOM - DREAM NIGHT.

Lincoln is walking away from the bed in his room. He pauses near the door. A dim, mystic atmosphere is around him. There is heard the weeping, as though of a multitude of people. It is dim, but clearly heard. After listening for a moment, Lincoln goes out of the room .....

DISSOLVE TO

SCENE 172 - CONTINUATION OF DREAM (INT. EAST ROOM WHITE HOUSE NIGHT

Same dim, mystic atmosphere. One one side of the room is a crowd of people, weeping; in shadows and dim outlines. In the center of the room there is a magnificant casket; next to Lincoln, a soldier on guard. Lincoln comes to one of them and speaks in a subdued tone:

LINCOLN

Tell me, what has happened?
Who are they mourning for?

SOLDIER

Hush - quiet, please.
(Then in subdued tones)
The President is dead. He w s
shot by an assassin.

BACK TO

SCENE 173 - INT. BREAKFAST ROOM WHITE HOUSE - DAY

Lincoln and the group.

LINCOLN

It seemed so clear and convincing--

SCENE 173 Cont'd (2)

LAMON

Well, Mr. President, I wish you'd listen to me and take a little more care. I find, while I was away, you went to the theatre without a guard.

LINCOLN (throws off the spell which has been around him, and laughs)

There you go, Lamon -
(turning to Oglesby)
Lamon will have me living in a safe. The Southerners are too smart to kill me and put in Johnson.

CUT TO

SCENE 174 - INT. GRANT'S HEADQUARTERS - NIGHT

A room in Grant's headquarters. The door is open at the back and through it can be seen tents. In the distance, the smoke and flame of battle. Here and there are campfires. Lincoln, Grant and Sherman are discovered seated. Thru the whole scene is the full roar of the distant battle. Lincoln is reading ostensibly from some plans of his general. Grant is leaning his head upon hishand as tho tired. Lincoln looks up, sees this, and speaks.

LINCOLN

Tired?

GRANT

Not much.

Lincoln looks to the right where there is a bottle, a glass by its side. Grant looks in the same direction. Lincoln indulgently slightly nods his head. Grant takes a drink. As he does this Lincoln is still looking with a tense expression straight before him. Grant clears his throat and speaks.

Mr. President, we <u>have</u> them. It can only last a few days more.
(indicates Sherman) Gen. Sherman and I are very glad of this chance to talk with you.

LINCOLN (in deept, heartfelt tones)
The Union! We've saved it at last.

SCENE 174 Cont'd (2)

GRANT

They must surrender soon.

LINCOLN

The Union -- I'll have 'em all back in the Union! One country - united -- free -- a government of the people, by the people, for the people --

SHERMAN (feeling Lincoln out)

And meanwhile, Mr. President?

Lincoln does not reply.

SHERMAN

I have heard that the country wishes all rebel property confiscated and the rebel generals - such as Lee -- hanged for treason --

LINCOLN

He's put up a grand battle.

GRANT

They've robbed the cradle and the grave, sir, and Lee is fighting with his last breath.

DISSOLVE TO

SCENE 175 - EXT. SIDE OF A HILL - DAY

There is seen the drifting smoke of the nearby battle-field. There is heard the terrible clamor of war. It is a place being used as a dressing station. Barefooted, ragged, worn-out Confederates are carrying wounded back from the action. On one side the wounded are being carried in - supporting themselves on the shoulders of the aides. These aides wear uniforms and are very old men, entirely too old to be of active service. in the center, a Confederate officer in ragged, make-shift uniform, barefooted, is having his leg bandaged. He has a nasty wound. He is looking down the hill from whence is heard the tumult of the battle. He is crying out in hysterical, loud tones.

SCENE 175 Cont'd (2)

OFFICER

The damned luck! I wanted to be at the finish.

DOCTOR

We can't go on much longer.

OFFICER

But Lee - Lee - he is still there fighting - fighting; one against seven - ragged and starving - but fighting...

DOCTOR

Never out-manouevered yet.

OFFICER

But over-powered -- My God, there he is - Look! My God - my God - there he goes into the charge himself
(At this, he screams out - rises - forgetting his wounds)
LEE! LEE! LEE!

He tries to go forward, shouting madly, but falls back as we --

CUT TO

SCENE 176 EXT. BATTLEFIELD SECTION OF CONFEDERATES DAY

On one side holding an improvised trench; on the other side a unit is preparing to charge, when through them rides the terrible figure of Lee - as though by the very force of his own high courage to beat back the over-whelming avalanche; his sword is in the air as he screams out:

LEE

CHARGE! CHARGE! Once more, boys, once more! we'll break them yet.

SCENE 176 Cont'd (2)

As the unit, inspired by this, starts forwarding, crying: LEE, LEE! others rush madly to his horse and seize the bridle. The air is filled with passionate voices heard over the rear of the battle.

VOICES

(Lee - General Lee - to the rear!
(General Lee, to the rear!

The soldiers seize the bridle. They shout their adoration of him. Some even try to touch his legs, his coat, or the Horse as they, despite his protests, turn him from the field. A great voice cries:

TO THE REAR! WE'LL DO THIS JOB

OTHER VOICES

YES, LEAVE IT TO US.
LEE TO THE REAR, TO THE REAR!

CUT TO

SCENE 177 - INT. GRANT'S HEADQUARTERS NIGHT

GENERAL SHERMAN

I s it too draughty here for you, sir?

LINCOLN

No, no, I'm quite comfortable
(He looks gravely at Grant and Sherman.)
Now as to these -- executions --

GRANT (disquietedly)

Yes, sir?

The attitude of both Grant and Sherman through these scenes is that they will obey orders if they must but are all for leniency to the beaten foe.

LINCOLN

Shoot Robert E. Lee? Somebody will have to shoot Abraham Lincoln first. They're rebels, not traitors.

SCENE 177 XCont'd (2)

GRANT (sighs with relief)

And -- their horses and baggage?

LINCOLN

They're going to need their horses for the Spring plowing. Let them keep 'em. I want to get them to work.

GRANT (laughs)

Very well, sir. Now, just one more thing, Mr. President -- the head of the rebel government -- Jefferson Davis.

LINCOLN (musingly)

Jefferson - Daviss --

GRANT

Do you wish his capture, sir?

LINCOLN

That reminds me of a story. We had a terrible drunkard once, in Springfield

(Lincoln pauses, takes off his glasses. Grant, slightly puzzled, moves the bottle a little away from him. Lincoln continues with story.

But finally he signed the pledge. Next day he got thirsty, went to a bar and ordered a lemonade. While the bartender was fixing it, the old drunk got sadder and sadder. Finally he leaned over and said to the bartender. 'Mike, while you're fixing that, couldn't you put a nice shot of whiskey in -- unbeknownst to myself?

GRANT (slightly puzzled)

Well, sir?

SCENE 177 Cont'd (3)

LINCOLN

Couldn't you sort of let Jeff Davis escape -- I mean, unbeknownst to yourselves?

SCENE 178 - ROOM IN SURRAT BOARDING HOUSE - NIGHT

We discover the group of conspirators; Payne, Atzerodt, Herold, Booth. In the dim light, we see the face of John Wilkes Booth -- a face of fanatical beauty, but now dark with its grim intensity. Atzerodt speaks in a dead tone.

ATZERODT

Everything is straight with me. I said I would go through with it, and I will.

BOOTH

Tomorrow night will be remembered throughout the ages. I play my best part.

(he touches the pistol he has in his hand, resting on the table.

How much better a dagger would look -- Cassius used a dagger --

(looking at the pistol)

But this is safer.

SEQUENCE XX

179 EXT. CRITTENDEN GARDEN - DAY

An unkept garden -- in the back of the ruins of the Crittenden house. Lucy Lee is discovered in a homemade linsey dress. Birds are singing; trees are green and fresh. John Holly enters, in civilian clothes, limping. He walks to Lucy Lee.

LUCY LEE
So you came back?

JOHN
I told you I would.

LUCY LEE
You've changed, John.

JOHN
You haven't changed.

LUCY
Oh, yes. Four years. They change you.
(idly)
I never saw you in your uniform, John.
You must have looked well in your uniform.

JOHN (burst)
For God's sake, Lucy Lee.

LUCY LEE (coming and putting her hand on his arm)
I'm sorry. I didn't mean it like that.

JOHN (bitterly)
I went crazy onee- they wanted to shoot me for cowardice. And I went crazy again - and they called me a hero. For God's sake, isn't that enough?

LUCY
John - John --

JOHN
Lucy Lee --
(They are together for a moment, holding each other awkwardly, but not embracing)
Can't we go back?

LUCY
Not yet.

JOHN
But what are you going to do?

LUCY
Live here.

JOHN
Alone?

LUCY
Somebody has to. It all needs fixing. They haven't cut the grass for so long...

JOHN
But --

LUCY (giving him her hand)
Goodbye, John. Good luck.

JOHN (refusing hand)
I'm damned if I will. I want you. I've got to have you.

LUCY
Goodbye.

JOHN
Lucy Lee. (He takes her in his arms)

LUCY LEE (with an expression of forgiveness, tenderness, her face alight with love. She says)
JOHN. JOHN.

FADE OUT.

FADE IN

180 - INT. FORD'S THEATRE - NIGHT

A section of Ford's Theatre in Washington. As we open up, we hear the tremendous applause - the adulation of the crowd for the great leader. Lincoln is standing in an upper box, as he addresses the audience.

LINCOLN
.....with malice toward none; with charity for all; with firmness in the right as God gives us to see the right -- to bind up the nation's wounds - and cherish peace. Thank you -- God bless you all.

There is great applause as Lincoln closes his speech, to which Lincoln responds, bowing with unaffected pleasure, He is very happy at this day of peace that had been so long in coming.

CUT TO

181 - EXT. ALLEY WAY BACK OF THEATRE - NIGHT

John Wilkes Booth is just dismounting from his horse. He turns to a half grown boy who is waiting for him.

BOOTH
Here, Peanuts, hold him for me, will you?

He pulls the boy's cap down over his face, as though in a half joking way, and gives him a piece of money.

PEANUTS
Will you be long, sir?

BOOTH
No.

At this, he goes out of scene.

CUT TO

182 - INT. STAGE - NIGHT.

LAURA KEENE
Would you mind bringing me a wrap, Lord Dundreary? I feel a draught.

DUNDREARY (with mincing step and a dandified air, advances to her)

Surely you must be mistaken --
(with a look toward Lincoln)
Mr. Lincoln has just stopped the draft.

CUT TO

183 - SECTION OF THEATRE - NIGHT

Showing Lincoln in his box, and part of audience. Lincoln is laughing, as only he could laugh. The whole audience, in unison, follows his example. We see Hazelton, the program boy, at the side of the box. Having seen the show often, he is intently watching Mr. Lincoln. He turns his head a little and we see, along the wall on the other side of the theatre, John Wilke Booth, casually making his way against the wall. An attendant stops him. Booth gives him a card and the attendant permits him to pass.

We dimly hear the voices of the actors as they play their parts, We see Mr. Lincoln shiver a little and then pull his shawl around his shoulders.

To the right of the box there are a few steps leading to a narrow passageway beside the box. We see Booth go slowly up the steps. Though casual and easy, there is a deathly determination suggested. He goes through the door and it closes behind him.

Upon Lincoln's face is a gentle, tender smile. The smile dims a little. He moves just a little forward. We hold this long enough to realize how much he means to us and to fear for him.

The stillness is broken and the tense air is shattered by the shot of a pistol. Then Lincoln's head drops on his shoulder. He makes no sound. He slumps a little in his chair and for a second's time there is silence; then behind the prostrate figure, the figure of Booth rushes by and leaps over the rail of the box to the stage. As he sprints over the railing, his spur is caught by the American flag that drapes the railing. This causes him to make a twisted drop to the stage, breaking a bone in his leg, so that he sinks down on one side. He recovers himself quickly. As he goes quickly off, he screams out madly:

BOOTH
SIC SEMPER TYRANNIS!

The walls of the side of the theatre dim down almost to blackness. There is a rush of footsteps. Then a woman screams in terrified tones:

LAURA KEENE
Mr. Lincoln -- Mr. Lincoln has been shot!

There is a second's pause and then we hear the terrific uproar in the theatre. Then the sound of military voices:

VOICES
CLEAR THE ISLES! CLEAR THE AISLES!
A DOCTOR - QUICK! CLEAR THE AISLES!

Then this dims down to the sound of the tremendous sobbing of an unseen multitude. The sobbing dims - down - down...as it dims we hear, in impressive tones --

A VOICE
Now he belongs to the ages.

DISSOLVE TO

184 - VISION

A dark gauze screen. Upon it streams of light, like the halo from a rising sun. There is a gentle ascent and a long hill. A multitude of negroes are approaching, looking up the hill, out of darkness, into light. As they come, they sing.

NEGROES (Singing)
Mistuh Lincoln struck off de chains,--

During the following scene some sing in regular time; others chant the word. The chant has a barbaric madness in it, but it also has a spiritual ecstasy -- a great chord of liberation as if earth itself were singing a song of freedom.

NEGROES
Mistuh Lincoln struck off de chains,
Struck off de chains and set us free
He leaned right down from de glory-cloud,
"Little black sheep, you come to me!

Praise him, brother!
He made de light!
Praise him, sister!
And de jubilee!
March out, march out from de Wilderness!
March in to de land of Liberty!

We see the negroes as they pass. The first are leaders - intelligent, cultured, etc., but they sing with great enthusiasm. Then come the commoner negroes -- field-hand workmen, etc.

The negro singing dims a little. The hill in the background slowly DISSOLVES INTO --

A huge and majestic, seated statue of Lincoln (looking straight at the camera). For a moment, the marching negroes seem to weave around this statue; then as the band music swells still louder, they DISSOLVE INTO FLAGS --

The flags that once represented different, divided sections of our country -- State flags, revolutionary flags, Pine Tree and Rattlesnake, South Caroline, the lone star of Texas, the flags of the Confederacy (prominent). These flags weave about the statue as if they were being carried by marching soldiers, but we do not see their bearers. As the band music swells to a climax, the State and Confederate flags DISSOLVE INTO --

The flag of the United States, as it is today. And through the band music, now dimming a little, we hear the voices of a massed choir (off screen) singing:

CHOIR

The wind from the prairie
Blows over the stone
When it touches the small men
The small men are gone.
But he is not gone.
He made us, he made us, he is not gone!

The nation lay bleeding,
Dissevered, apart,
He bound it together
With the strings of his heart,
North, South, East and West,
He saved us, he saved us, with fire
from his heart.

Our peace and our plenty,
Our freedom, our land,
Are sprung from his travail,
The work of his hand.
Now praise him,
Now praise him, now priase him, who
rescued his land!

There is great cheering from an unseen multitude and voices that cry through the cheering:

VOICES

LINCOLN...LINCOLN...ABRAHAM LINCOLN!

Voices and music rise in a crescendo of triumph.

F I N A L E

January 7, 1930

Department of Taxation and Finance,

Albany, N.Y.

Gentlemen,

If you have not already done so, will you kindly immediately send us your receipted tax statement showing assessment made for franchise tax against D. W. Griffith, Incorporated, which assessment was in the amount of $4,802.42 and was paid on or about December 16, 1929.

We requested you to send us your receipted tax statement in our letter of the 16th and would appreciate your immediate attention to this request.

Yours very truly,

RCR KM

D. W. GRIFFITH COLLECTION
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TELEPHONE ASHLAND 6420

CABLE ADDRESS SAMFRASTRO

LAW OFFICE OF

FRANK, WEIL & STROUSE

185 MADISON AVENUE

CORNER 34TH STREET

NEW YORK CITY

SAMUEL F. FRANK
ARTHUR W. WEIL
ALEXANDER L. STROUSE

January 13th, 1930.

Albert H.T. Banzhaf, Esq.,
130 West 42nd Street,
New York City.

Re: "Way Down East".

Dear Mr. Banzhaf:

I have been looking through my file on the above play. I find that on July 1st, 1929 I wrote a letter to Miss Marian Cohen, c/o Manhattan Play Company, 1476 Broadway, who is apparently Mrs. Parker's agent, as follows:

> "In my opinion the sound rights to 'Way Down East' are vested in Mrs. Lottie Blair Parker.
> "Mr. William A. Brady may dispute this, but my opinion stands nevertheless.
> "May I take this opportunity of wishing you every success in your new enterprise."

For your information, Mrs. Parker sold her then unpublished play to Mr. Brady on August 24th, 1897. On July 27th, 1899 she registered the play for copyright. On November 15th, 1899 she made an assignment to Mr. Brady of her right, title and interest in and to the play. In April, 1927 she took out a renewal copyright on the play. My view is that she never having assigned the renewal copyright, she is at present copyright proprietor and hence entitled to the sound rights.While, as I understand it, Mr. Brady questions this, this, as stated, is my view.

Yours very truly,

AWW:K

R. J.

ABRAHAM LINCOLN

January 15, 1930

GERRIT J. LLOYD

D. W. GRIFFITH COLLECTION
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SEQUENCE 1.

FADE IN

1. INTERIOR BOSTON BLACKSMITH SHOP, FEB. 12, 1809.

The camera picks up a blaze which spreads and roars over the entire screen.

Through this roar of fire comes the sound of hammers on anvils, which at times becomes rhythm and at times discord, metal clanging against metal like the hard ambitions of men in conflict. This sound of the anvils continues with varying time and volume throughout the scene, serving as a dramatic accompaniment.

The fire, which is from a forge, subsides and the camera moves back to pick up the blacksmith, leather aproned, sleeves rolled, hammer in hand, shoe in other, pulling the hind leg of a horse between his legs to put on the shoe.

Beside him stands a man, obviously a Southerner, the helper is at the forge, and two or three men sit around.

BLACKSMITH

From the South?

SOUTHERNER
(proundly)

Yes Suh.

BLACKSMITH
(looking contemptuously at hoof)

This looks as though a dam nigger had been bollicksing it up.

SOUTHERNER

My black boys know more about horses than---

BLACKSMITH
(straightening up)

Than what?

SOUTHERNER

More than any dam Yankee-----

BLACKSMITH

Don't say "Damn".

SOUTHERNER

Lettle bit touchy, ain't yuh'

BYSTANDER

(making peace)

Ed's the best blacksmith in Boston--
won the prize last year, 1808, didn't yuh.

Peddler

(enters with rolled copies of wood-cut drawings of George Washington, which he is peddling)

Nice pictures of George Washington, gentlemen---very pretty--only ten days to his birthday--very cheap and nice--get a picture of the Savious of our Country,

(unrolls picture and displays it)

BLACKSMITH

Saved it for a lot of cannibal niggers to work against us for nothing.

SOUTHERNER

Who sells them to us--Yankees. Who takes all our money--Yankees. We need another Washington to save us from you Yankees.

BLACKSMITH

You'll never grow him in the South.

SOUTHERNER

Nor in the North.

BYSTANDER

Must be Kentucky.

PEDDLER

George Washington: the Saviour of our country.

BLACKSMITH

Been better if England had kept the South.

SOUTHERNER

And we ain't proud of the No'th; rather go it alone.

BLACKSMITH

Take your horse out of here.

BYSTANDER

Ed, go ahead--go ahead.

BLACKSMITH
(resuming work)

Not as a favor to the South, but as a favor to the horse.

PEDDLER

George Washington, who saved our Union.

The flame on the forge roard up, the anvils clang, and the scene dissolves.

SCENE 2

Dissolve through. Noises of storm increasing, into Long Moving Far shot. Ext. Day.

Camera is focused down to a thin flickering light in a distant cabin, and then widens out panning from elevation sweeping over scene of rolling prairie and low hills covered with thick underbrush and woods. Storm. Howl of wind. Creaking of branches.

SCENE 3

Camera continues to pan. Ext. Day.

Over woods, and picks up shot of wolf which throws head back and howls.

SCENE 4

Camera continues to pan. Ext. Day

Now a stony desolate clearing comes into view. In its center is a bleak one-room log cabin with one window and one door. No glass in window--closed by plank shutter.

SCENE 5

Camera continues to pan. Ext. Day

To side of cabin, protected somewhat from storm, where broad-backed woodsman is chopping a log. We hear the slug of the axe.

SCENE 6 Exterior Cabin. Day.

Camera stops--at woodsman chopping. A woman, the mid-wife, middle-aged, roughly dressed, hurried, scolding voice, hurries into view of Camera from direction of cabin.

MID-WIFE

Tom Lincoln--it's comin'

TOM

Boy or gal?

MID-WIFE

Ain't fur enough along for a tag--yit.

(she turns towards cabin again, listening. Crsh of tree blown down, off scrsen.)

TOM LINCOLN
(putting down axe and turning to Midwife)

How's Nancy standin' it?

MID-WIFE

She's got a stick in her teeth--and prayin' God to loosen her up.

They both start for cabin, with Camera following them to door.

Dissolve in

SCENE 7 Interior Cabin. Day.

A corner in cabin. Nancy Hanks Lincoln, a worn girl, fairly young, without beatuty but great sweetness in face, is lying on a bed of corn-husks on dirt floor. A worn bear-skin is her covering. The Mid-wife bends over her.

Dissolve to

SCENE 8 Interior cabin. Day.

The Mid-Wife is holding up the newly born baby by its feet and spanking its bottom.

TOM LINCOLN

Don't beat it like that.

The baby cries.

MID-WIFE

Needed wind in its lungs.
A pig's no good if it can't squeal.

Dissolve to

SCENE 9 Exterior Cabin . Day

Outside door of cabin---Betsy Sparrow, middle-aged, and Dennis Hanks, nine years old, stop to catch their breaths before they enter. Storm blows and tugs at them.

DENNIS HANKS

Thunder in February!

BETSY SPARROW

The Lord's doin' funny things today.

They enter cabin.

Betsy Sparrow, followed by Dennis, go eagerly to Mid-wife who is wrapping baby.

BETSY SPARROW

Oh, is it here. Little thunder--
an' lightnin' baby----let's see hit.

(as midwife uncovers baby)
And a boy---long as an eel.

(turning to Tom Lincoln)
You're a man!

MID-WIFE

The young-un will know who his paw is, what's more 'n his maw knows about her'n.

Betsy Sparrow hushes Mid-Wife with gesture.

NANCY HANKS
(weakly)

Betsy, be it purty?

The baby cries

BETSY

Well, it's a bright little rascal, got lungs like a shoutin' preacher.

MID-WIFE

He ought to have something to say--
him and his maw fought through blood
to get him here,

DENNIS
(moving forward to Nancy)

What you callin' him, Aunty?

NANCY
(weakly)

Abraham---for his grandpaw.

DENNIS

Kin I hold Him?

The Midwife hands him the baby which begins to cry and he quickly hands it back.

Shucks, he's afraid. He'll never
amount to nothin'.

SCENE 10 Camera travels.

Interior Cabin. Day.

Shot of Tom Lincoln and Nancy,

NANCY
(Smiling weakly)

Tom---I give ye a boy.

TOM

You sure did, Nancy.

(embarrassed, noise of storm, pause)

He'll be a help, when he kin handle
an axe.

The Midwife is drawing a pair of stockings on the baby

Close-up.

And the scene dissolves on a close-up of the tiny articles being drawn over the baby's feet.

End of SEQUENCE One

SEQUENCE TWO

SCENE 11 Dissolve from the baby pair of stockings into same angle on extremely large pair of boots being pulled on

SECENE 12 Interior Store. Day.

Camera trucks back to show Abe now grown working as a clerk in the Offut & Lincoln store in New Salem. It is a one-room country store, bolts of cloth, boxes, crackers, etc., bales and whisky barrels. Offut and several lounging customers by stove. Abe has been drying his boots.

ABE

(rising and stamping his feet)

They're dry, as a widow's lips.

(taking up an open law book, he climbs to counter and begins study)

LOUNGER

Restin' don't worry ye, do it, Abe?

ABE

Paw taught me to work, but he never taught me to like it.

OFFUT

Boys, Abe's my pet coon--ugliest, smartest, laziest man in New Salem and points East.

He can whip any one man with his fist, and any ten men with his tongue, Hey Abe!

ABE

Offut does the bragging, and I do the running.

OFFUT

I bet Jack Armstrong ten dollars you could tie his tail in a knot.

ABE

(holding up law book)

I'm busy--tying knots in this.

LOUNGER

Jack Armstrong. Look out, Abe, he's a hell-roarer. Could give a bear ten cubs and still whip her.

ABE

Let's elect him Governor of Oregon, and send him West.

At this moment there is a gallop of horses outside and Jack Armstrong jumps through the doorway, planting his feet with a terrific slap on the floor. Behind him are his rough-necks called "Clary Grive Gang".

ARMSTRONG

Whar be he!

OFFUT

Hello, Armstrong---come to get your first licking.

ARMSTRONG

Whar be he--the yaller livered baboon from Indianny.

ABE LINCOLN
(quietly)

I come from Indianny--but not that part.

ARMSTRONG

Git off there, an' let's see what bones I want to start crackin'.

ABE
(uncoiling and sliding off counter)

I'm like the wife that knocked her husband down--said she was peace-lovin', but full of fight.

ARMSTRONG
(impressed by Lincoln's size, but not daunted)

Just right--long enough to snap good!

Others of Armstrong gang enter, and one man who knows Offut, greets him.

MAN

Hello, Offut.

OFFUT

Hellow.

MAN

Ye still lousy?

OFFUT

Yep.

MAN

Same old smell?

OFFUT

Same smell.

MAN

(stretching out hand)

Put her thar'.

They shake hands.

Lincoln is turning away to put Law book on counter when Armstrong kicks book into air, catches Lincoln off guard, and swings him out of door, following him with crowd swarming after them.

ARMSTRONG

Come on, ye big baboon, and git yer neck broke.

SCENE 13 EXTERIOR STORE. DAY

Lincoln comes spinning out but recovers, and Armstrong follows, stripping off his coat.

Horses are tied to hitching posts in front of store which has a sign "Offut & Lincoln". The building is log, without windows.

They form a circle in the road in front of the store. From the East come two covered wagons, blocked by the fight. On one wagon "Missouri or Bust", on the other "Root Hog or Die".

From the other way, comes an ox-cart loaded with corn. Later come horsemen with meal sacks.

Armstrong, short, powerful, bull-like, tries to press close, but Lincoln seizes him with his long arms and holds him away. They clinch, wheel, and whirl desperately, for it is a vicious, furious fight.

MAN FROM WAGON

What's the trouble?

BYSTANDER

Two of the boys--having a dance.

MAN FROM WAGON

Gad, they're hot at it--like a nigger owner fightin' a Yank.

CROWD
(shouting back and forth)

Down him, Abe. Git him, Shorty.
Break his back, Armstrong.
Keep him off, Abe, etc.

Armstrong butts his way in close, but Lincoln twists out of the hold. Abe's long arm catches Armstrong's neck and he flings the shorter man away.

Maddened, Armstrong charges again and fouls Lincoln by heeling him viciously on the right foot and instep. This touches Lincoln's temper. He seizes Armstrong by the throat, lifts him off the ground, shakes him like a rag, then slams him to a hard fall flat on his back. With the champion fallen, his gang start after Abe. He jumps to get his back against the wall, and dares them.

MAN FROM WAgON

Hey, call it off. I got to git on to Kansas.

BYSTANDER

Go on.

MAN FROM WAGON

Can't drag myself away from a good fight.

BYSTANDER

You'll see plenty in Kansas--over niggers.

The gang start towards Lincoln again. One long arm goes around a neck and Abe tosses him aside, then another.

ARMSTRONG
(dusting himself)

Lay off Boys, he throwed me fair.

LINCOLN

I'll take you all--one at a time.

ARMSTRONG

What's yer name?

LINCOLN

Lincoln--Abraham Lincoln.

ARMSTRONG

Married?

LINCOLN

With my face?

ARMSTRONG

Thought you was too gamey. Abe, you and me together can lick Illinois, Hell and nine other states, including the whole damn South.

MAN ON WAGON
(on seat and cracking whip)

Git out of the way for Kansas.

Teams start slong road, crowd yells to the wagon people. They move towards door of store.

OFFUT

Ten dollars, Armstrong.

ARMSTRONG
(digging out the money)

This hurts worse than getting throwed.

(hands money over)

OFFUT

Abe, I'm proud on ye. You'll be Governor sure as hell with them arms and that back.

ARMSTRONG

Ain't you goin' to set 'em up?

OFFUT

Sure--come on in.

SCENE 14 INTERIOR STORE. DAY

They crowd in, Armstrong wiping his face and pulling his short together.

OFFUT

Get out the cups, Abe.

Lincoln puts the tin cups on the counter beside a whisky keg and fills them liberally.

ARMSTRONG
(toasting Abe)

Here's to Offut's Governor, an' Boys, he's a Grizzly B'ar in a pair of pants.

Abe has no cup for himself and Armstrong notices it.

ARMSTRONG
(to Abe)

Ain't ye drinkin'?

ABE

No.

ARMSTRONG

Reformer?

ABE

No, I don't regulate anybody's drinking; just my own.

ARMSTRONG

Any man that whipped me ought to take one drink--come on.

ABE

All right--if you'll drink like I do.

ARMSTRONG

How's that.

ABE

Hist the barrel and drink out of the bung.

BYSTANDER

No man livin' can do that.

OFFUT

I told you Abe wasn't no ordinary man.

Abe sits on the floor, rolls the barrel of whisky up his long knees, raises it and takes a drink out of the bung-hole.

The crowd is enormously impressed. ,Then Lincoln spits out the drink.

ARMSTRONG
(feeling Ave's muscles admiringly)

What a man you'd be, for a woman. I'll tell my wife, Hannah, to look around fer a nice gal.

ABE

Never mind. I've got good eyes, if I do look funny.

(taking up his law book, he adds)

--and I've got a little woman here that needs more courting.

While the others drink boisterously, Abe sits down, and from the whisky barrel at his side there trickles from the bung a small stream.

The camera pans down on this stream and

Dissolves---

END OF SEQUENCE TWO

SEQUENCE III

Dissolve into

SCENE 15 EXT. BANK OF STREAM. DAY

The scene dissolves into a beautiful little stream, and pans up showing the bank and the valley beyond.

A little, barefoot country girl is driving three cows home. They have bells around their necks and their chiming can be heard as they move lazily homeward. The little girl is singing as she goes, "Twenty Years Ago".

SONG: My lids have long been dry, Tom, but
tears come to my eyes;
I thought of her I love so well, those
early broken ties;
I visited the old churchyard, and took
some flowers to strew
Upon the graves of those we loved, some
twenty years ago.

SCENE 16 EXT. BANK OF STREAM. DAY.

Camera pans down the stream and, added to the girl's distant voice, we hear the murmur of the stream.

SCENE 17 EXT. BANK OF STREAM. DAY

Camera stops at a green bank by a spring, the valley in the background where the little girl is driving the cows home. To the left at a distance, an ox cart with white oxen; a farmer is loading cut wood into the cart.

Coming to the spring in the foreground is Ann Rutledge, who turns now and then to look back as if watching for someone following her. She seats herself, hands around knees, at the edge of the spring. Lincoln comes on.

LINCOLN

Hello, Ann Rutledge.

ANN

Hello, Abe.

Lincoln sits beside her. For a time nothing is said. The girl's clear sweet voice, the music of the fields and the tinkling of the bells, go on. Lincoln is subdued, obviously in love.

LINCOLN

Awful nice--this time of day.

ANN

Isn't it? There's a couple of red-birds, the cutest things, playing around here. So pretty, in this light.

There is heard a bird-call which is answered, a plaintive note somewhat like that of a whip-poor-will. The call is answered and repeated. Lincoln's big hand goes slowly to Ann's. They are silent.

ANN
(referring to bird call)

Isn't that a sweet note?

LINCOLN

Ann, I wish a man had some way of whistling to a girl--like a bird does.

ANN

Whistling what?

LINCOLN

Whistling---love!

ANN
(archly)

Aren't you strong enough?

ABE

No.

ANN

Why don't you try--poor weak man.

Abe puckers his mouth and whistles to the best of his ability the words "I love you--I love you". They both laugh.

ABE

Did you understand?

ANN

I might, if you did it again.

Very softly, very tenderly, very emotionally this time, he does it; and when it is finished, they melt into each other's arms.

ABE

I'm awfully ugly, Ann.

ANN

No, you're not.

ABE

My face?

SCENE 17. Continued.

ANN

It's the dearest, kindest, most beautiful face in the whole world.

ABE

(embarrassed, and by mischief trying to relieve the situation, moves his hands in front of her eyes as if to test her sight)

Can you see?

ANN

(laughing)

I can see the most ambitious man in New Salem.

ABE

Yes--owns three stores--all bankrupt.

ANN

And I can see the most distinguished man.

ABE

In a way--got the most debts--and own the least property.

ANN

Father says you're going to be somebody important--that you've got it in you.

ABE

I dream it that way--sometimes--like I've been dreaming about you.

ANN

An' you see--it will come true.

ABE

It'll take a long time.

ANN

Well, we're going to live a long time--together.

SCENE 17, Con't.

ABE

(startled and holding her close)

If anything happened, Ann--if anything happened.

ANN

(smiling her thought that nothing could possibly happen, very tender and happy;
And then she puts her hand on the earth, feeling it cold.)

It's getting chilly here.

Abe jumps up and helps her to her feet and the scene fades.

END OF SEQUENCE III

SEQUENCE IV

FADE IN

SCENE 18 INT. LOG HOUSE. DAY

The room is darkened, only few small rays of light sifting through chinks. The sound picks up an atmosphere of hush and strain; women's voices, and the clink of a spoon stiring medicine in a cup.

Ann Rutledge lies fever-burned. Aunty Lou, a middle-aged country woman is there, and two others like her, the religious, kindly sort, who love death-beds.

Scarcely seen in the light, they whisper:

WOMAN

Can Abe come?

AUNTY LOU

He says he's comin'--if it kills him.

OTHER WOMAN

Was he took sick at the legislature?

AUNTY LOU

Right after--they say he did big there, and then got sick

The Doctor enters.

AUNTY LOU

Hello, Doctor.

The Doctor goes over to the bed--is discouraged; and then he opens the shutter window bringing light over Ann's bed and brightening the room. The Doctor turns and comes towards the door, crooking his finger as signal for Abe to come in. They talk softly, away from the women.

DOCTOR

It's hopeless--perhaps tomorrow--perhaps tonight.

SCENE 18 Cont'd.

The towering tremendous figure that is Lincoln is stricken with terrible grief.

ABE

If I were only well--I could hold her here--I could.

He clenches his hands, as if he would hold her against death.

DOCTOR
(going softly to bed)

Ann!

ANN
(stirring from fevered sleep)

Oh, Abe!

ABE

Ann.

ANN

Are you all right now?

ABE

Yes, don't bother about me.

The women retire from the room and the camera trucks up to show Lincoln sitting down at the bed-side. She moves weakly as if to get close to this strong man who is trying to hide the terrible thing inside him.

ANN
(referring to the women)

Are they gone?

ABE
(looking around)

Yes.

ANN
(frightened)

Something's pulling me--I'm dying.

Abe holds her more closely.

ANN

It's "good-bye", Dear One.

SCENE 18 Cont'd.

ABE

You mustn't--let go.

ANN

You won't stop--dreaming of me--dear.

Lincoln sobs fiercely, trying to restrain himself.

ANN

I wish they ~~would~~ sing--I wouldn't be so afraid.

Abe ~~goes~~ to door and women return to room.

MOTHER LOU

Shall we sing "Sweet Bye and Bye", Ann?

ANN

Yes, Aunty.

VOICES

In the Sweet Bye and Bye--we shall meet on that ever green shore--

Lincoln's arms go around Ann as he drops on his knees; their faces come close together.

ANN

We will -- meet there -- dear --

LINCOLN
(In heart broken tones)

I love you so.

ANN

I love you so---

Lincoln's head is down. Ann is looking at him. CAMERA MOVES through the dim light to the window.

SCENE 19 INT. LOG HOUSE - AT WINDOW

As the singing voices softly go on, the light dims out in window.

SCENE 19 Cont'd

VOICES

We shall meet bye and bye -- where there'll be troubles no more---

FADE OUT

FADE IN

SCENE 20 INT. HOUSE OF BOWLING GREEN DAY.

A few weeks later, in a room in a poor farmhouse (the home of Bowling and Nancy Green, who are taking care of the grief palsied Lincoln), we discover Bowling and Nancy Green. Nancy is at work with a spinning wheel near the fireplace. Dr. Allen enters.

DR. ALLEN

Is he any better, Bowling?

BOWLING

Not much. Like a sick child.

DR. ALLEN

Lost five days before we found him.

BOWLING

We took his pocket knife away--afraid something might happen.

Lincoln, with an attitude of despair, enters. He carries an armful of wood. There is heard the low hum of the wheel inside the room; the beginning of a driving snow and wind storm outside. The doctor speaks to him, assuming a cheerful air.

DR. ALLEN

Well, Abe, you are looking better.

Lincoln pays no attention to him. He goes aimlessly around the room, then seems to sense where he should put the wood and, with the same air as of a man in a dream, puts it down by the fire place.

GREEN

There's no use trying to talk with him; he just can't answer.

MRS. GREEN

Come now, Abe, you've got to work for your board.

DR. ALLEN

If we could only think of something that would just bring him back--I guess time's the only thing.

The wind, with a sudden awakening, drives fiercely against the house. The sound of the blowing wind seems at last to bring some sort of life inside Lincoln. He turns suddenly and looks around. He goes to the door, while the others watch. He opens the door and looks out at the night of fiercely tumbling wind and black horizons, and then he speaks in a terrible voice of protest and agony.

LINCOLN

I can't bear to think of her--
out there alone--
(his voice seems a part of the rain and storm. He clenches his hands)
The rain and storm on her grave!

At this he goes out into the storm. The two men look at each other for a time and then follow after him.

DISSOLVE TO

SCENE 21 EXT. CEMETERY

A little country cemetery, over which sobs the driving wind and rain. Lincoln comes wildly on. Beneath a pine tree is the grave of Ann Rutledge. At the head of the grave is a plain wooden slab upon which her name is written. Lincoln throws himself across her grave. He stretches out his great arms around the little mound and calls out to her.

LINCOLN

Oh, Ann -- Ann -- my Ann --
Oh -- why can't I hold on to anything?

There is the moan of the wind in the pine boughs, rising and falling like a great organ sobbing.

As the long weeks passed, the old-time order of control came back to him. It was said that the shadow of this that he had been through was fixed in his eyes forever. He was a changed man, keeping to himself the mystery of his change.

END OF SEQUENCE IV

SEQUENCE VI

SCENE 23 **INT. LAW OFFICES OF LINCOLN and STUART. AFTERNOON**

The law office is in Springfield, an untidy room with shabby furniture, two desks, old chairs, book-case with lawbooks, and lawbooks scattered about desks and table. A bachelor's office that never really gets dusted. Window back; door into other room right. With him is William Herndon, about 22 years old, his friend and future law partner.

The camera comes upon them with Herndon sitting and talking, and Lincoln on his feet, standing a law book on the table. It is the same lawbook he took from the pocket of the saddle.

LINCOLN

Yes, I'm a lawyer, and that's my library. (indicating the one book)

Herndon indicates the other law books on shelves.

LINCOLN

All belong to Stuart--he buys 'em and I read 'em.

HERNDON

How do you win so many cases, Mr. Lincoln?

LINCOLN

Oh, they have a way of winning themselves.

HERNDON

You're getting known as the best trial lawyer in the country.

LINCOLN

Billy, it's not hard to convince people, when you tell 'em the truth.

A tailor enters without knocking.

TAILOR

(holding up a picture of fashionably dressed man of that period)

Is this how you like your wedding suit to be made?

SCENE 23 Cont'd.

ABE

(consternation in face)

Billy, look what's going to happen to me.

TAILOR

I never made such a suit before.

LINCOLN

And I never wore one. Can you put the same composure in the man.

TAILOR

Composture? You mean lining?

LINCOLN

Leave it---and I'll show Mary.

The Tailor exits.

LINCOLN

Billy, this begins to look serious.

(he gets up nervously and walks)

Yes, Sir----serious.

FADE

FADE IN

SCENE 24 INT. EDWARD'S HOME DAY

A room in the house of Ninian Edwards, Ex-Governor of Illinois. This is a comfortable and well-appointed parlor; much better than anything we have seen. Haircloth chairs, china vases, small upholstered sofas, and melodeon or small piano. It is the house of the town's "big man".

Mary Todd, vivacious, impulsive, brilliant, sarcastic young woman from the South, high in color and temper, is walking the floor while her sister Mrs. Edwards sits on the sofa with her needlework.

MARY TODD

If a man wants to propose to me-----!

MRS. EDWARDS

But you're engaged to that man, Lincoln.

MARY

Can't a woman change her mind? And Stephen A. Douglas is worth considering.

MRS. EDWARDS

It's scandalous.

MARY

I know--and interesting! I wonder if Mr. Douglas will go farther than Mr. Lincoln.

MRS. EDWARDS

I tell you--it's scandalous.

MARY

It will be scandalous--if I make the wrong choice. How long ago since that Rutledge girl--?

MRS. EDWARDS

Five years--no six.

MARY

I've always said I was going to marry a future president.

MRS. EDWARDS

Well, you better forget that Abe Lincoln.

MARY

I don't know--Mr. Douglas is brilliant--- but there's something about Mr. Lincoln.

The door bell rings and Abe Lincoln enters. Mrs. Edwards greets him politely and exits.

ABE
(showing her picture)

Mary, how do you like this--for my trotting harness?

SCENE 24 Cont'd.

MARY

Very handsome.

ABE

Would anybody know me?

MARY

It would be better if most of your old friends didn't know you.

ABE

(dejectedly)

They're good boys.

MARY

We're going to have the smartest wedding ever celebrated west of Pittsburg.

ABE

Maybe it'll be like the man said of the midget's funeral--too big for the size of the corpse.

MARY

And you've got to stop telling those awful jokes. Keep in mind that the man I marry is going to become president of the United States.

ABE

You're joking.

MARY

I was never more in earnest.

ABE

(astounded)

This <u>is</u> getting serious.

MARY

Any man that marries me better be serious.

FADE

FADE IN

SCENE 25 INT. LINCOLN AND STUART LAW OFFICE. DAY

Herndon is fully dressed and Lincoln is struggling with his wedding suit. He is very nervous and distrait.

HERNDON

Better hurry!

ABE

Billy, let's swap places.

HERNDON

Knowing the responsibilities, I decline.

ABE

She's a fine woman--but she's peppery, very peppery!

HERNDON

No doubt of that.

ABE

Billy, she scared me to death. She expects me to become President.

HERNDON

Of what?

ABE

My goodness!---of the United States.

HERNDON

Oh, all brides expect that.

ABE

My head's all right, but my legs are cowardly--what do you do for that?

HERNDON

I get drunk.

FADE

SCENE 26 INT. EDWARD'S PARLOR. DAY

In the parlor of the Edwards house, the big wedding excitement is in progress, groups of guiests, servants hurrying, etc.

MRS. EDWARDS

It's going to be a splendid wedding.

WOMAN GUEST.

Where's the bride-groom?

MRS. EDWARDS

Oh, I can't worry about him.

FADE

FADE IN

SCENE 27 INT. LAW OFFICE. DAY

Herndon is standing restlessly at door and Lincoln still dawdling with his wedding suit.

HERNDON

You'll have to run.

ABE

Maybe I better.

HERNDON

To the wedding, I mean.

ABE
(helplessly)

Somewhere.

HERNDON

Coming?

ABE

Billy, how could a man handle a woman who expected him to become President.

HERNDON

I'm going, or you'll never stop talking.
Herndon leaves.

FADE OUT

SCENE 28 INT. EDWARDS PARLOR. DAY

Guests are looking at one another, general air of tensi on and alarm.

MRS. EDWARDS

Where is that man Lincoln!
Someone better hunt for him.

She goes to one of the man guests, hurrying him off on a search.

FADES

SCENE 29 INT. LAW OFFICE DAY

Lincoln goes to a drawer in a desk and picks up a miniature of Ann Rutledge.

CUT TO

CLOSE-UP Miniature of Ann Rutledge.

DISSOLVE through Miniature to

Exterior Bank lf Stream
SCENE 30 EXT. BANK OF STREAM. DAY

Close view of Ann Rutledge as she sad on bank of stream, the day so long ago.

DISSOLVE BACK

SCENE 31 INT. LAW OFFICE DAY

Lincoln, engulfed and torn with emotions, suddenly becomes frantic. Holding out his long arms, with his great voice tremulous with yearning, cried:

"Ann, Ann, Oh, how can I ever forget!

He turns towards door, then struck by terrible panic, rushes out of the room.

DISSOLVE TO

SCENE 32 EXT. WOODS AT EDGE OF TOWN DAY

Lincoln rushes in blind flight, his whole figure shaking with the frenzy of his emotion.

DISSOLVE TO

SCENE 33 INT. EDWARDS PARLOR DAY

The embarrassed guests are trying to hide confusion. A young man rushes up to Mrs. Edwards.

YOUNG MAN

Looked everywhere--he's gone.

Herndon comes up to them.

HERNDON

Not at the office?

YOUNG MAN

No.

MRS. EDWARDS

What on earth will we do--for the wedding?

Mary Todd comes into room, very splendid in her wedding finery.

MRS. EDWARDS
(~~xxxxxxxxxxxxxxx~~)

Mary, he's disappeared.

MARY
(icily composed)

I am sure Mr. Lincoln has a very good reason for whatever has occurred.

FADES

DISSOLVE AGAIN TO

SCENE 34 EXT. WOODS AT EDGE OF TOWN DAY

Lincoln is rushing, lonely and half mad. There is heard through this scene the sough of the wind in the woods, like a lost soul.

FADE OUT

END OF SEQUENCE VI

SEQUENCE VII

FADE IN

SCENE 35 INT. LAW OFFICE DAY

Herndon is sitting at the table reading when the door opens and Abe, all his wedding finery bedraggled, torn and disarrayed, enters. He is the most crestfallen, unhappiest man in the world.

ABE

Hello, Billy.

HERNDON

Hello, Mr. Lincoln.

ABE
(shamefaced and sad)

I did myself up proud, didn't I?

HERNDON

I told them you were chasing around helping some slaves out of trouble.

ABE

Billy, I was chasing dreams--and I lost them.

FADE IN

SCENE 36 INT. FRANCIS HOME DAY

A room in the house of Mrs. Francis, a mutual friend of Mary Todd and Lincoln. Room is comfortable but not as luxurious as Edwards' Home.

Mrs. Francis, age thirty, is talking with Mary Todd, who has just arrived.

MARY TODD

I thought it was a party.

MRS. FRANCIS

It is--a big party.

MARY TODD

Am I too early?

SCENE 36 Cont'd

MRS. FRANCIS

No, just in time. Have you seen Mr. Lincoln since-----?

MARY TODD
(firmly)

Never.

MRS. FRANCIS

Remember, you're a high-temepered Southern woman, so don't fly off the handle.

MARY TODD

For What?

MRS. FRANCIS

In the year since you've seen him, Mr. Lincoln has gone a long way upward.

MARY TODD

I knew he would.

MRS. FRANCIS

He's going to be big--big! Many think he's a clown, but we know he has the finest mind in the State, and he understands people.

MARY TODD
(petulantly thinking of wedding)
(sarcastically)

Oh, does he?

MRS. FRANCIS

With this terrible negro problem everywhere; and you from the South, and with his ability; ---you must make-up, that's all.

MARY TODD

I won't--I'll never speak to him---

The door bell rings and Mrs. Francis goes to door where Abe Lincoln is calling.

MRS. FRANCIS

Well, then you'll have to run--for here he is.

ABE LINCOLN
(enters without seeing Mary)

Good evening.

MRS. FRANCIS

Mr. Lincoln, here's one of your clients, who has a grievance.

ABE
(startled, sees Mary, bows)

Mrs. Francis walks out of room.

Mary, I'm one of the biggest fools on earth.

MARY

Oh, do you know others?

ABE

I'm sorry--profoundly sorry.

MARY

Thank you.

ABE

I didn't run away from you--I tried to run away from myself. I was afraid of myself. I've always been a failure.

MARY

Don't say that, Mr. Lincoln.

ABE

I am convinced I'll always be a failure.

MARY

I know better.

ABE

I'm not educated--a few weeks at school--and my people---just people! Compare that with your family and training.

MARY

I have---to your advantage.

SCENE 36 Cont'd.

ABE

Can you forgive me, Mary?

MARY

I do--for one reason.

ABE

One?

MARY

Yes, I find that I love you.

With mutual dignity and soberness they come together, each greatly affected.

MARY
(when they recover their composure)

Mrs. Francis.

MRS. FRANCIS
(entering)

Yes.

MARY

Mr. Lincoln and I are to be married.

MRS. FRANCIS

How wonderful! When?

MARY
(looking significantly at Abe)

Tonight.

MRS. FRANCIS

Oh!

MARY

Aren't we, Mr. Lincoln?

ABE
(somewhat dazed and gulping his word)

Tonight.

END OF SEQUENCE VII

SEQUENCE VIII

FADE IN

SCENE 37 INT. LAW OFFICE OF LINCOLN and HERNDON. DAY

Office is similar to one of Lincoln & Stuart; table, chairs, shelves of books, a cot with a buffalo robe across it, showing touches of neatness and touches of extreme carelessness.

The table is strangely divided; one corner, very neat and clean where Herndon works; and the other side littered and piled, where Abe works.

Herndon is working at a law book, and Lincoln, with hat on and slopping around, is talkative.

LINCOLN

Busy, Billy?

HERNDON
(patiently)

No, I guess not.

LINCOLN

How do you like being a partner?

HERNDON

I'm very proud of it, Mr. Lincoln.

LINCOLN

Think my having been to Congress will help business any?

HERNDON

Yes,--you're a big figure now, all over the State. Everyone calls you "Old Abe".

LINCOLN

They've been doing that since I was 25.

HERNDON

They never say "Congressman".

LINCOLN
(naively)

I can't figure how they ever elected me to Washington.

SCENE 37 Cont'd.

Joshua Speed enters with Lucy Lee Crittenden and John Holly, the girl about nine, and the boy thirteen. They are from Kentucky.

LINCOLN

Hello, Speed, awful glad to see you.

SPEED
(shaking hands)

Abe, here's a boy been wanting to meet you. Says he wants to be able to make as good a speech as you can.

This is John Holly, Mr. Lincoln.

They shake hands. The little girl who has been bashful, comes up and puts her hand in Holly's.

ABE

John, I hope you make a better speech than I can.

JOHN
(embarrassed)

Thank you, Sir--but people in Kaintucky say you're the best speaker they ever heard.

ABE

They're a fine, generous people, Southerners. I think so much of them I married one.

SPEED

We're neglecting the Lady here. Miss Lucy Lee Crittenden, Mr. Lincoln.

ABE
(noticing how Lucy Lee clings to John)

I think two little people I know are pretty good friends. Arn't you?

LUCY LEE

Yes, only he reads that terrible "Uncle Tom's Cabin". And we fight about it.

ABE

Oh, he's a fine boy.

LUCY LEE

I like him, only he has those awful Yankee ideas. If he keeps reading "Uncle Tom's Cabin", he won't go to Heaven, will he, Mr. Lincoln?

JOHN

I will too, won't I, Mr. Lincoln? It's the Southerners that won't go to Heaven if they keep having slaves, isn't it?

LUCY LEE
(to John)

There, I hate you--as if God didn't know enough to like Southerners best.

ABE

Now, now, children. A house divided can't stand. You wouldn't lose one another for anything--would you Lucy Lee.

LUCY LEE

No, if he'd throw that book away.

ABE

Would you, John?

JOHN HOLLY

No Sir!

SPEED

Now let's go, since Mr. Lincoln has held the North and the South together.

The kids start out first and at the door John turns.

JOHN

Mr. Lincoln, what are you going to be next--Governor?

ABE
(mischievously)

I'll tell you a great secret.

(whispers exaggerately)

President.

SCENE 37 Cont'd

SPEED

Good-bye

ABE

I'm coming down your way to try a law case soon, and I'd like to see a negro auction.

SPEED

We'll do our best.

The three exit and as the door closes, Lincoln moves excitedly.

ABE

Billy, this negro question is going to split this country. Did you hear those children? They've even got God into it.

HERNDON

Bitter hates, terribly bitter!

ABE

I feel good about one thing. I don't believe there's a man that hates me, or would do me harm.

FADE

SCENE 38 EXT. BOOTH HOME. DAY

The porch of a Southern home. Junius Booth, an eccentric elderly gentleman is coming down the steps, followed closely by a slave.. Booth is calling loudly---

ELDER BOOTH

John Wilkes--John Wilkes Booth. What's that boy up to, now?

SLAVE

He jes went down to the back yard, with his gun.

ELDER BOOTH

Gun! No Booth ever kills a thing-- not even a bird.

SCENE 38 Cont'd.

We hear the sharp report of a gun.

CUT TO

SCENE 39 EXT. BOOTH YARD. DAY

John Wilkes Booth, about sixteen, stands with his gun still at his shoulder. Across the way, a hog is lying, where he has shot it. The Elder Booth walks over and faces his son.

ELDER BOOTH

A Booth--who kills!

JOHN WILKES
(Boastfully)

I told them to keep their pig at home. They didn't know who I was--they won't forget me now.

DISSOLVE TO

SCENE 40 EXT. ANOTHER PLANTATION. DAY

A white washed fence around a somewhat run-down plantation.
In the back-ground is a house-front.
A Slave auction is going on--auction block, slaves, auctioneer and buyers.
On one side a group of negroes manacled; on the other furniture. Plantation, furniture, slaves are being sold.

In foreground, is the master of the doomed plantation, middle aged, white man, with expression of great care and trouble. He talks with middle aged negro, who is obviously a trusted house servant of superior type.

Lincoln and Speed come as the Auctioneer is crying:

AUCTIONEER

Three hundred bid--this fine field hand. Who'll make it four?

MIDDLE AGED NEGRO
(to master)

For the love of God, Massa, can't you buy me somehow?

MASTER

Sorry, Juba, my debtors have everything.

SCENE 40 Cont'd.

NEGRO

The man's buyin' us to take to de swamps.

MASTER
(brokenly)

Juba, if I had the money----

Master turns away. A negro woman with a baby at her breast breaks through a group to the master, falling at his feet. She is Juba's wife, Dicey.

DICEY
(sobbing)

Massa---Massa---Massa---

OVERSEER
(to Dicey, gesturing with whip)

Get up--they're ready for you.

MASTER
(waving Overseer back)

Yes, Dicey.

DICEY

My Juba's being sold to de swamps.

MASTER
(to Overseer)

You told me the married couples went together.

OVERSEER

Juba can stand work in the swamps. She's got this baby and two others.

MASTER

Ican't do anything, Dicey.

The negress falls at his feet and moans and pleads, but the Overseer drags her back. We hear the Auctioneer.

AUCTIONEER

Here's a nice buxom wench, good breeder--

SCENE 40 Cont'd

Lincoln and Speed turn away, Lincoln deeply shocked.

LINCOLN
(to Speed)

If I were only a big enough man, how I'd hit this thing.

END OF SEQUENCE VIII

SEQUENCE IX

FADE IN

SCENE 41 INT. LINCOLN AND HERNDON LAW OFFICE

Herndon is studying and Lincoln enters with carpet bag, silk hat from trip to Chicago.

LINCOLN

Billy, they wouldn't pay me.

HERNDON

The Illinois Central Railroad?

LINCOLN

Said I wasn't worth it.

HERNDON

After winning the biggest case this part of the country ever had---saving them millions!

LINCOLN

Offered less than half--said I was a small country lawyer.

HERNDON

Who said it?

LINCOLN

Man named McClellan--George B. McClellan. May be he's right. Guess I better stay in my own backyard after this.

HERNDON

There's something big on--for you.

FADE IN

SCENE 42 INT. PARLOR LINCOLN HOME SPRINGFIELD.

Mary Todd Lincoln has done her best to copy the parlor of the Edwards' house, without succeeding. Mrs. Lincoln and Mrs. Edwards are talking.

MRS. LINCOLN

Did you hear what Henry Clay, the statesman, said?

MRS. EDWARDS

No.

MRS. LINCOLN

He said there wasn't a big man coming up in the country--not one.

MRS. EDWARDS

Well.

MRS.LINCOLN

And Henry Clay knows Mr. Lincoln quite well---why he must be getting silly in his old age.

MRS. EDWARDS

He's the great man of the South.

MRS. LINCOLN

I don't wonder people are getting to hate Southerners--why they are a lot of fools. Mr. Clay said he wouldn't make a will because there wouldn't be any United States--no man big enough to hold the country together--and he knew Mr. Lincoln--why the old Simpleton.

During the last speech there has been a knock at the door which Mrs. Lincoln has not heard, and now an irate middle-aged man enters.

MRS. LINCOLN

Well, Mr. Simpkins, aren't you rather at home?

SIMPKINS

I knocked for ten minutes. I want to know why you discharged my niece.

MRS. LINCOLN

I don't know why a Todd should explain to a Simpkins.

SIMPKINS

I'm going to have a reason; the whole town is talking about it.

SCENE 42 Cont'd

MRS. LINCOLN

Get out of this house.

SIMPKINS

I won't.

MRS. LINCOLN

You impudent yokel, get out.

SIMPKINS

You can't call me names.

MRS. LINCOLN

Fool; idiot; trash; scum, get out!

She throws a book from the table at him, follows with a broom and routs him while he rages, but retires.

MRS. EDWARDS
(dryly)

Is that part of your training for the White house, Mary?

MARY

Oh, I'm all upset. I dismissed that girl because Mr. Lincoln was secretly giving her an extra dollar a week, to put up with me.

DISSOLVE TO

SCENE 43 INT. LINCOLN'S LAW OFFICE.

Lincoln and Herndon are talking.

HERNDON

And the boys are going to run you for the Senate.

LINCOLN

Against Douglas?

HERNDON

He's the biggest man in the country.

LINCOLN
(referring to wedding)

I beat him once, though I've been tempted to wonder sometimes who won.

HERNDON

If you can beat him again, you'll be the biggest man in America, and win a sweeter prize.

LINCOLN

You and Mary don't get along.

HERNDON

I don't exist.

LINCOLN

She's a little quieter these days. My father used to say if you made a bad bargain, hug it all the tighter.

Door bursts open and Simpkins enters.

SIMPKINS

Your wife has insulted me.

LINCOLN

Is that all?

SIMPKINS

She abused me, threw things at me, and something 's got to be done.

LINCOLN

Something ought to be done, Jim, but where's the power one can invoke against an angry woman. Now, if I've stood this off and on for sixteen years, can't you stand it for a few minutes.

SIMPKINS

Sixteen years--the Lord must be saving you for something big, Mr. Lincoln.

SEQUENCE X

SCENE 50 INT. LAW OFFICE LINCOLN & HERNDON, SPRINGFIELD. DAY

Lincoln and Herndon are alone.

LINCOLN

We lost, but not so bad.

HERNDON

You lost---and won, Mr. Lincoln.

LINCOLN

Douglas straddled--and I poured facts into them. But they weren't quite ready.

HERNDON

He beat you for the Senate--but he finished himself for President.

LINCOLN

Billy, it's funny how a man can lose as often as I can.

HERNDON

And keep getting bigger, Mr. Lincoln.

LINCOLN

They want to make me a judge in Oregon. I guess I better go.

A friend enters noisily.

FRIEND

Abe, I lost a mule, betting on you.

ABE

Do you think I'd do--to take it's place?

FRIEND

You can still joke.

SCENE 50 Cont'd

ABE

I'm like the grown boy who stubbed his toe: It hurt too bad to laugh, and he was too big to cry.

The friend exits as there enters a Chicago Tribune representative with John Fell, the famous politician from the East. They have a forceful manner, as though full of great tidings.

TRIBUNE MAN

Mr. Lincoln, I want you to meet Mr.John Fell.

FELL

I've come a long way to meet you, Mr.Lincoln.

LINCOLN

Glad to meet you, Mr. Fell.
Mr. Herndon, my partner, gentlemen.

They shake hands

TRIBUNE MAN

Mr. Fell is one of the most important men in eastern politics.

LINCOLN

Oh, I know Mr. Fell. Let's sit down.

All seat themselves.

FELL

Mr. Lincoln, your campaign against Douglas has made you a national figure. I am here to ask if you will consider being the Republican party's candidate for the Presidency?

Mary Todd enters grimly.

MRS. LINCOLN

Mr. Lincoln, have you forgotten?

LINCOLN
(patiently)

Gentlemen, I presume you know this is Mrs. Lincoln. (to her) I'm busy.

SCENE 50 Cont'd

Fell and Tribune man stand and bow. She bows.

MRS. LINCOLN

Important?

LINCOLN

Well, they want me to run for President.

MRS. LINCOLN
(primly)

I consider that important. Good day, gentlemen.

She goes out.

FELL

Mr. Herndon, perhaps you better lock that door. Now, Mr. Lincoln---

At this the scene fades out, and

FADES IN on same group, hours later, now with coats off, weary and worn from much talking.

FELL
(persuading vehemently)

It's anarchy--the Southern States are threatening secession.
Even New York talks of getting out of the Union.

LINCOLN

She mustn't do that. We've got to keep the front door on the hinges. There can be no secession. The Union must be preserved.

FELL

And you are the man--for this crisis.

LINCOLN
(nervously getting up)

But gentlemen, you have stronger men---

FELL

You are the man to hold the country together.

SCENE 50 Cont'd.

LINCOLN

I've scarcely had the advantages possessed by former holders of this great trust. I would make a curious figure-head.

FELL

You are the man.

LINCOLN

Gentlemen, I feel deeply grateful indeed for this honor, but I think it needs further serious thought on both sides.

FELL

I am more than ever convinced you are the man for this crisis.

Pounding at door. Herndon opens it and Willie and Tad Lincoln enter breathless from running.

WILLIE

Pa, Ma says hurry up or you won't get any supper.

FELL

Can't we talk a little longer?

WILLIE

Pa, Ma's boiling cause you're so late.

The boys are prankishly throwing pen at spitoon, wrinkling paper, etc.

LINCOLN
(gravely)

Gentlemen, as you see, I have a crisis at home.

FELL

We'll see you later.

Lincoln puts his arms around his boys, and they are holding on to him as he leaves the room.

WILLIE

Ma's going to Kentucky, visiting.

FADE

DISSOLVE TO

SCENE 51 EXT. FRONT VERANDA CRITTENDEN HOME. NIGHT

Lights are streaming through the windows and doors from the house on the veranda. Dance music, gayety, people moving at a party. Bob Crittenden, brother of Lucy Lee, is standing alone when John Holly comes from the house to join him. The boys are eighteen years old.

JOHN HOLLY
(admiringly)

What a swell you are!

BOB
(kidding)

Yes, yes, handsomer than John Wilkes Booth, and he's only the handsomest man in America.

JOHN HOLLY

Lucy Lee and her brother--
certainly good-looking!

BOB
(putting out his lips and wrinkling his face)

Now, I'm the ugliest man in America,
Old Abe Lincoln.

JOHN

Don't please--you know he's my idol.

BOB

Sorry, John---you met Mrs. Lincoln tonight?

Bugle call sounds in distance.

JOHN

Home Guards? Drilling on dance night!

BOB

Oh, they'll be drilling around the punch bowl.

Mr. Crittenden, scholarly looking Southern gentleman and Lucy Lee enter from house.

CRITTENDEN

Here's your brother and your beau, Lucy Lee.

SCENE 51 Cont'd.

LUCY LEE

I think I choose the beau--more interesting.

Bob and Crittenden turn away.

CAMERA PANS FROM VERANDA TO

SCENE 52 EXT. SIDE OF HOUSE. NIGHT.

On gravel path, Crittenden and Bob stop, father's arm around son.

BOB

The boys are planning some fun in the slave quarters, so don't be alarmed, Sir.

CRITTENDEN

What fun?

BOB

Pretending a John Brown raid--to stir things up.

CRITTENDEN
(serious)

Bob, do you know this all looks like war.

BOB

Not real war?

CRITTENDEN

Yes--for every one of us.

BOB

And we'd go together, you and I and John, and run those Yanks to Canada.

CRITTENDEN

Not John.

BOB

Would he---fight against us.

CRITTENDEN

He'd have to; his family are bitter Unionists; he would go North.

SCENE 52 Cont'd

BOB

Why, the dam Yankee--I couldn't fight him.

CRITTENDEN

If things don't stop, you'll be shooting at each other--killing--what killing!

FADE INTO

SCENE 53 EXT. CRITTENDEN VERANDA. NIGHT.

Mrs. Lincoln, very dignified, very proud of being wife of Presidential candidate, etc., is center of group.

A GIRL
(to Mrs. Lincoln)

Mrs. Lincoln, you married a Northerner.

MRS. LINCOLN
(proudly)

Yes.

GIRL

Is it so terrible?

MRS. LINCOLN

Why do you ask that?

GIRL

Our Girl's School had a debate on"whether a Southern Girl should kill Herself befor e she'd marry a Northerner? I argued "No" and lost, but I don't think it'd be as bad as dying.

DISSOLVE INTO

SCENE 54 EXT. CRITTENDEN VERANDA. NIGHT

John Holly and Lucy Lee. She is dressed in white with Jasmine in her hair. They are standing near each other, with sound of bugle in distance.

JOHN
(solicitously)

Cold, Honey?

SCENE 54 Cont'd

LUCY LEE

No--those bugles--make me shiver--
everybody talking war.

JOHN

Forget it, Honey--impossible to have war.

LUCY LEE

You always say: no, no.
(kiddingly)
What kind of a Southerner are you
anyway, confess now.

JOHN

I'm jes' a Lucy Lee Southerner. Come on,
Sweetness--sit down by your Honey-bee.

LUCY LEE

Oh, you and your honeyin'--after dancin'
with that blonde.

JOHN

Blondes aren't girls, Dear--come on.

From inside is heard a glee-song, impromptu singers. One voice takes the verse, and a group take up the chorus--guitars, banjos and drums.

SINGERS (off)

Take her little hand--
Lead her as far as you can--
Put your arms around her--

LUCY LEE

That's better music-- than bugles.

SINGERS (off)

If she fights like that--
The little wild-cat--
Put your arms around her,
Put your arms around her.

JOHN

Honey, I never liked your beaux in there
before, but they certainly are useful
this evenin'.

SCENE 54 Cont'd.

He puts his arms around her)

LUCY LEE

It beats everything why I stand for this.

SINGERS (off)

Try a long spring kiss,
If she runs at this
Put your arms around her--
Put your arms around her.

JOHN
(passionately)

Lucy Lee--Lucy Lee.

LUCY LEE
(breathes)

John--John.

JOHN

For keeps, Lucy Lee.

LUCY LEE

I don't know anymore, if I'm you or me.
Oh yes, for keeps--always for keeps.

A high quarrelsome note of a bugle sounds.

FADE IN

SCENE 55 EXT. VERANDA CRITTENDEN HOME. NIGHT.

A wildly alarmed negro comes out of the dark, running to the veranda, shouting Massa--Massa, and crowd comes from house to Veranda, alarmed, tense.

NEGRO

Massa--John Brown's raidin' an' killin'--
he's raidin' an' killin'.
Run, Massa, run.

VOICES OF CROWD (spoken at once)

Get guns.
Send the women in.

Bob Crittenden runs up and signals to group it is a joke.

SCENE 55 Cont'd.

BOB
(to negro)

What's John Brown doin', Mose?

NEGRO

Killin' the white folks--eating the niggers.

BOB

Freeing the negroes, you mean.

NEGRO

Yessuh, yessuh. He frees the niggers and then he eats 'em--jes like all Northern men do.

FADE

END OF SEQUENCE X

SEQUENCE XI

DISSOLVE TO

SCENE 56 INT. LINCOLN HOME SPRINGFIELD DAY

The telegram has just arrived that Lincoln has been elected President and he hurries home to tell his wife.

LINCOLN
(entering door)

Mary--Mary.

MRS. LINCOLN
(enters side door)

Did you wipe your shoes?

LINCOLN

We're elected.

MRS. LINCOLN
(somewhat awed)

We are!

LINCOLN

A sucker like me--President.

MARY

The White House!

LINCOLN

A sucker like me--I donIt know what to do.

MARY
(drawing self up proudly)

Mr. Lincoln, I think you should have the privilege of kissing the President's wife.

LINCOLN
(going up to her)

They never found out--what a sucker I am.

DISSOLVE TO

SCENE 57 INT. ROOM IN HOTEL SPRINGFIELD DAY

Close up of hand writing on white card: LINCOLN--WHITE HOUSE. It finishes writing WASHINGTON, D. C., and fastens card to trunk.
IRIS OUT or open to show the owner of the hand, Lincoln; then to show the room.
Herndon is standing near Lincoln, and Lincoln's oldest boy near by.

LINCOLN

Billy, we've been together sixteen years, and never had a quarrel.

HERNDON

Never a word, Mr. Lincoln.

LINCOLN

Tell me what you want--in Washington.

HERNDON

I don't want an office. I'd rather stay here where I can get drunk when I want to.

Mrs. Lincoln enters, bustling, smartly dressed, triumphant; but distressed.

MRS. LINCOLN

What's this, Mr. Lincoln, about our getting killed before we ever get to the White House.

LINCOLN

Some people seem to think it would be a good thing.

MRS. LINCOLN

Well, I'd like to see them keep me out of there--bullets or no bullets.

LINCOLN
(sadly whimsically)

They seem to think I'm going to murder everybody in the South. Billy, they're having riots, saying I'm a blood-thirsty monster.

SCENE 57 Cont'd.

Men enter to drag the trunks out.

MRS. LINCOLN

Goodness! They might at least wait until we got into the White House, before trying to kill us. I don't like that a bit, do you?

LINCOLN

I don't think I'd have electioneered so hard--just to get shot.

MRS. LINCOLN

Are we ready?
(calling out)
Tell Mr. Simpkins that Mrs. Lincoln will be ready for the President's carriage.
(she wrinkles her nose mischievously)

Mr. Lincoln shuts the last hand-bag and looks over the baggage for final count.

LINCOLN

We're ready to go.

MRS. LINCOLN

Come on--come on!

LINCOLN

I hate--to leave.

MRS. LINCOLN

Come on--come on!

Mrs. Lincoln takes his arm to hurry him.

LINCOLN

Wait Mary. I'm like the man going to be hung who was being pushed back in the hurry of the crowd. He said: "Don't rush boys--there won't be any fun till I get there.

MRS. LINCOLN

Now, Mr. Lincoln, if you're going to leave anything behind in Springfield, I hope it's your jokes.

SCENE 57 Cont'd.

There are heard cries of the mob outside and bands playing.

VOICES SHOUTING (off scene)

Hooray for Lincoln.
Hooray for Lincoln.
Hooray for Old Abe.
Lincoln! Lincoln!

Mrs. Lincoln moves proudly up to her husband as they listen.

MRS. LINCOLN

Now, Aren't you glad you took my advice and didn't go to Oregon.

As the scene FADES, the cries of the crowd grow louder in their acclaim for the new President.

SCENE 58 INT. CORRIDOR OF WHITE HOUSE NIGHT

Corridor is abustle with the excitement of servants and officials. Several groups of distinguished officers on each side. Pomp and circumstance. The butler and housekeeper are leading - and cowtowing - Mrs. Lincoln who is sailing a little ahead in her glory, followed by Mr. Lincoln who looks slightly troubled - having been through many ceremonies and much official business.

The occasion is after the inauguration. Murmurs of voices among which is distinguished the names: MRS. LINCOLN - MR. PRESIDENT - ETC. This is only a very short flash to get over Mrs. Lincoln's triumph.

SCENE 59 INT. BREAKFAST ROOM - WHITE HOUSE. NIGHT.

A housekeeper who is making a great fuss over the big affair, ushers Mr. and Mrs. Lincoln into the breakfast room. A servant opens the door. Mrs. Lincoln enters with the same pomp as previously seen, followed by Mr. Lincoln who is all tuckered out. The housekeeper and servant exit, closing the door behind them. Mrs. Lincoln busies herself bustling around and placing the furniture. Mr. Lincoln goes to a couch nearby and, with a sigh of great relief, says:

LINCOLN

Well, Mary, we are here.

SCENE 59 Cont'd

He sinks down upon the couch which is too short for him. He then pulls up a chair, turns the back up and lies on the floor, his back against the overturned chair back, with an attitude of great relief.
At this business, Mrs. Lincoln gives him a disgusted look but refrains in this hour from starting an argument.

Mrs. Lincoln, meanwhile, takes her finger and rubs it along the edge of a table; looks at her finger; it is dusty; she speaks.

MRS. LINCOLN

Well, well! This White House certainly needs me!

SEQUENCE XII

DISSOLVE TO

SCENE 64 EXT. BALCONY OVER STREET IN NORTHERN CITY. DAY

A group of people on the balcony are looking down and up the street, intently. In the little crowd are two boys about fifteen ar sixteen years old.

FIRST BOY (excitedly)

Look--that's New York. And that's Massachusetts.

SECOND BOY (emphatically)

No - no. Look - look! That's Pennsylvania.

Great cheering is heard from the street.

CUT TO

SCENE 65 EXT. SHOT DOWN STREET. DAY

Taking in crowd and the marching soldiers. The armed legions of the North. About them, around them, are the waving banners and decorations of the mad tumult of the crowd. Over and through this is heard a military band playing spiritedly: "John Brown's body lies a moulding in the Tomb."

CUT BACK TO

SCENE 66 EXT.. BALCONY. DAY

The group there are singing in unison with the band: "John Brown's body lies a moulding in the Tomb, but his soul goes marching on".

CUT TO

SCENE 67 EXT. BALCONY. DAY

The enthusiastic crowd on the balcony are singing the words to John Brown's body.

CUT TO

SCENE 68 EXT. STREET. DAY

To the marching legions, singing: "John Brown's Body".

CUT TO

SCENE 69 EXT. STREET DAY

The crowds on the street, also singing, until it swells into a mighty chorus of "John Brown's Body".

DISSOLVE TO

SCENE 70 EXT. ROAD IN FRONT OF CRITTENDEN HOME. DAY

The army of Gray, the Confederates, march with the same quick, determined stride as their brother of the North; joyous, hopeful.
There is heard a Fife and Drum Corps, playing a stirring air.
A tumult of voices from the crowd that lines the roadway is heard; handkerchief waving; hands in the air.
Individual cries from the crowd come out and over the general commotion.

CRIES

(Write me from Washington---
(Run them into the ocean.
(Etc.

DISSOLVE TO

SCENE 75 INT. TELEGRAPH ROOM IN WAR DEPARTMENT. DAY

There arehalf a dozen desks at which sit the operators. They are dressed in the Union blue but now they are in shirt sleeves, some with, and some without, vests.

There are windows at the back; around one window several messengers are grouped and two orderlies, used for very important messages. There is constant passing in and out, of messengers and orderlies.

First operator has just finished sealing a message which he has taken down. He calls in a laconic, business-like manner.

FIRST OPERATOR

Ready here.

The messenger standing close by, comes quickly forward. Operator speaks in snappy but naturalistic tones.

FIRST OPERATOR

For the Secretary of War; marked 'Private'.

To Operator number 2 who is approached by an orderly who gives him a message which he opens, spreads out on the table, and begins to send off.

Through all this is heard the constant ticking of the instruments. We go then to the group of messengers and orderlies at the window. We hear from outside the window the steady tramp of marching men.

ORDERLY

They(ve startedfor Richmond.

SCENE 73 Cont'd.

MESSENGER

Wouldn't you like to see the scrap?

At this comes from one of the operators the clear call--

OPERATOR

Ready here.

The call stops the messenger in his speech. He turns quickly.

MESSENGER

Yes sir, coming.

He goes out of the scene.

We come to operator number three.

OPERATOR #3

Ready here.

A messenger steps forward.

OPERATOR #3

To the President; most important.

MESSENGER

It's Sunday; he won't be there.

OPERATOR #3

Find him, I tell you.

MESSENGER (in determined tone)

Yes sir, I will.

OPERATOR #4

Ready here.

Orderly comes forward.

OPERATOR #4

Secretary of War. Most important.

ORDERLY

Yes, sir.

SCENE 74 INT. GENERAL SCOTT'S OFFICE AT WAR DEPT. DAY

General Scott is, at this time, a man seventy-five years of age, Lincoln, led by Scott's aide, approaches the couch upon which Scott is asleep. Lincoln shakes him gently; the old gentleman awakens.

LINCOLN

Well, General Scott, how's the battle going?

SCOTT

Very well, sir. General McDowell is driving everything before him.

One of McDowell's aides enters. He has a telegram,, officially from McDowell. Scott reads the telegram.

SCOTT (reading)

The Confederates retreated in confusion.

LINCOLN

Splendid--splendid!

Scott reads another short wire.

SCOTT (reading)

Capture Manassas tonight, or tomorrow--that means Richmond's only defense.

McDowell's aide, with snappy, military air, exits. Lincoln turns to General Scott.

LINCOLN

You don't know how much better that will make the Country feel!
I can take my ride.

SCENE 75 INT. PRESS ROOM DAY

SECOND CORRESPONDENT
(taking off telegram as instrument stops ticking)

Rebels are holding McDowell's army at Bay, like a stone wall.

DISSOLVE TO

SCENE 76 EXT. SCENE OF CONFEDERATES RETREATING. DAY

General Bee is attempting to rally them; Bee is a tall man with black hair and beard; he rides an enormous black horse. His long hair is fluttering in the wind. Bee cries out:

BEE

Hold fast, boys. Rally--rally. There is Jackson standing like a stone wall.

At the top of a little hill we see a little range of Confederate soldiers drawn up like a stone wall. From there we go past them to a flash of Stone Wall Jackson, who is sitting on his horse, unperturbed. In one hand, he holds a lemon which he sucks from time to time.

JACKSON

Steady men, steady. Oh, Lord of Hosts--help us--help us.

At the end of this he gestures and is shot in the open hand. He takes out a handkerchief, quickly bandages it while he calls out, paying no attention to the wound.

JACKSON

Hold fast, boys, hold fast. Fight, don't swear!

COLONEL ALEXANDER

Pardon, Sir. You do the praying--I'll do the swearing.

DISSOLVE ON VOICES TO

SCENE 77 INT. PRESS ROOM DAY

The telegraph instrument stops clicking. The correspondents are all in breathless suspense.

Another one wipes the sweat off his brow and looks toward the instrument, speaks:

CORRESPONDENT

Come on, you. Talk.

The instrument starts clicking. As the operator writes, the correspondent reads over his shoulder.

SCENE 77 Cont'd.

CORRESPONDENT (reading)

Battle raging. Rebels have--

Telegraph instrument stops. The correspondents look around in despair at each other.

FIRST CORRESPONDENT

Oh, Hell.

SECOND CORRESPONDENT

What's the matter?

FIRST CORRESPONDENT

Stuck!

DISSOLVE TO

SCENE 78 INT. LINCOLN'S OFFICE AT THE WHITE HOUSE. DAY

Seward enters in a great state of trepidation. As Nicolay meets him, he asks nervously.

SEWARD

Mr. Lincoln--Mr. Lincoln, where is he?

MR. HAY

He'll be back from his drive any minute.

SEWARD

I have heard a most distressing rumor.

Lincoln enters. Seward turns to him:

SEWARD

Mr. President, it is rumored the Rebels are gaining.

LINCOLN

Impossible. We have reports our army is carrying everything.
The war office--let's go over--

Seward's conviction that the battle had been lost impressed Lincoln with a grave fear.

SCENE 79 INT. TELEGRAPH OFFICE AT WAR DEPT. DAY

The scene is now busier than ever. The tickers seem to be frantically chattering of the great drama going on at the front. Operator 4 gives a message to an orderly.

OPERATOR4

To the Adjutant General--

OPERATOR 1

Ready here. For General Scott.

At this, General Scott, followed by his aide, enters quickly. The orderly goes rapidly, but in military fashion, to General Scott. Scott takes the message. As he is tearing it open, he speaks to the operator.

SCOTT

I will receive all messages for the War Department.

As he is reading the message, Lincoln and Seward enter. They come quickly to General Scott.

LINCOLN

What news?

SCOTT (reading)

Strong Rebel resistance!

LINCOLN

Who's that from?

SCOTT

A captain of engineers.

LINCOLN

The reports that they were driving everything before them was OFFICIAL.

SCOTT

Quite right, sir. These last wires-- merely rumors.

At this point, Secretaries Cameron and Chase enter hurriedly.

SCENE 79 Cont'd #1

LINCOLN

I will wait here.

OPERATOR # 1

Ready here. All messages for the White House and War Department, hold.

He calls this down the line to the operators. The messengers and orderlies stand at attention in the back. We come to the group of the various members of the Cabinet and the President.
As the President finishes speaking, he seats himself near the first instrument. Cameron speaks to Scott.

CAMERON

No official news?

SCOTT

None at all, sir.

Down the line, Operator 5 receives a message which he begins to tick off. The members of the Cabinet look anxiously around in that direction. As the messenger steps forward the operator speaks.

OPERATOR 6

To the Commissary General; marked 'private'.

OPERATOR 5

Ready here.

Seward leans over quickly and reads the telegram over operator's shoulder.

SEWARD (reading)

Please give exact number of crocks of plum jam issued to 4th brigade.

Seward swears under his breath and walks away impatiently. As he does so, Operator 5 calls out.

OPERATOR 5

Ready here--for the General of Commissions.

Cameron walks up and down in subdued agitation. Seward and Chase move impatiently about. The attitude of all is one of deepest suspense.

SCENE 79 Cont'd #2

We show this group now with only one telegraph instrument in view.
Lincoln sits watching the line of instruments, but he appears to be watching only one.
The operator preserves a mechanical attitude, his eyes fastened on the instrument. There is a long pause.
Then the instrument begins to tick.
Lincoln moves as tho' to rise, so anxious is he for the news, but controls himself. Cameron and Seward step forward, and then pause. Scott attempts to maintain his stoic dignity and wait till the message is written out. He does for a time, but, unable to control himself longer, reads as the operator writes.

SCOTT (reading)

The day is lost. The army in full retreat.

SEWARD (very rapidly)

Who from?

SCOTT (continuing)

'Our officers are making desperate attempt to reform the lines'.

Lincoln looks with an expression of terrible disappointment--and utters the one word:

LINCOLN

L O S T

SCOTT

Not yet, sir. If he reforms his lines--

We DISSOLVE to the instrument. Then BACK--

SCOTT (reading)

Impossible to reform lines. The men are a confused mob, entirely demoralized. YOU MUST MAKE EVERY EFFORT TO SAVE WASHINGTON.

The group around Lincoln seem stunned with the realization of this authentic news. Lincoln rises and stands in deep thought.

DISSOLVE TO

SCENE 80 INT. SECRETARIES ROOM, WHITE HOUSE. NIGHT

Nicolay and Hay are seen. It is late in the evening. There is heard the peal of a distant alarm bell and then another takes it up. In the background is seen Lincoln, standing with his back turned to us, in an attitude of thought and depression.

AIDE

The home reserves are gathering, Sir.

HAY

How many regulars can we muster?

AIDE

About eight thousand.

At this there is a crashing peal of a nearby alarm bell. The air seems to be filled with the ringing. Then there is heard a bugle call, the galloping of horses, cavalry; this goes on through this scene and into the next.

HAY

How many guns?

AIDE

Four batteries.

(The bugle call, galloping of horses, thunder of artillery--all is very rapidly done, expressing the desperation of an insufficient army gathering to the defense of the Capitol).

Mrs. Lincoln enters in her usual state of nervous excitement and flurry. She speaks to Hay:

MRS. LINCOLN

Mr. Hay, is it true that we'll have to get out of Washington?

HAY

It is very serious, Mrs. Lincoln.

MRS. LINCOLN

For Heaven's sake, what sort of an army have we, anyhow?

HAY

They did their best, Madam.

MRS. LINCOLN

It'll take forever to get those trunks packed--and that maid can't find my best purple dress.

HAY

I am sorry, Madam.

At this she bustles up to Mr. Lincoln.

MRS. LINCOLN

Well, Mr. Lincoln, they tell me we're leaving.

LINCOLN
(not wanting to be disturbed from his thought)

Just a moment, Mary, please.

MRS. LINCOLN

I must say we've had a very short stay.

At this, Lincoln turns to Mrs. Lincoln.

LINCOLN
(rising to great nobility and strength)

We have followed the advice of Generals and lost--always lost. Now, with the help of God, I must take full command. The blood of our boys must flow unsparingly--but the Union must live.

All are silent, awed by the tremendous consecration of this man, until Mrs. Lincoln says in a motherly way--

MRS. LINCOLN

You're getting thin. And Mr. Lincoln, you must take more soup.

FADE OUT

END OF SEQUENCE XII

SEQUENCE XIII

FADE IN

SCENE 81 WAR BOARD - SHADOWY LIGHT

We now see the great challenge between Robert E. Lee, the master of War, and Abraham Lincoln, the country lawyer, the great mind, the lover of humanity and human rights. They are to face each other now, locked in a colossal grapple.

SCENE 82 CLOSE-UP OF ROBERT E. LEE

The camera fades in on General Lee seated in a chair, dressed in the full uniform of his rank, the commander of the Southern forces. As though he heard the challenge of President Lincoln, he stirs, his head draws back with great force and dignity, determined and superb, and almost glorified with the great duty that rests upon him. He rises, a magnificent man. Reverently he speaks the words:

LEE

With the guidance of the Supreme Being, leading me.

Firmly, decisively, dedicated to his mighty task, he moves forward, and seats himself in a chair.

This chair is before a war board, a miniature arena of war, trees, hills, etc. There stands the army of the South, reduced to miniature men. Lee reaches out his hands, palms towards the men, by this gesture showing he is their master, showing he is their God of Battle.

FADE INTO

SCENE 83 WAR BOARD

Abraham Lincoln, standing with head thrown back, sublime in his great height--not as the leader of an army but as the protector of America, consecrating himself to his mighty task. He speaks:

LINCOLN

With the help of Almighty God.

Firmly, decisively, he steps forward and takes a seat. It is also at the miniature arena of war, but facing the opposite from Lee to portray the conflict of the men.

SCENE 83 Cont'd

Near him, directly at the War Board sits a general, with his hands, like those of Lee.
But by his manner, we see that Lincoln is now the real leader of the Union Army. The Blue has a great mind and will behind it, facing the Gray.

FADE IN

SCENE 84 EXT. CRITTENDEN HOME. EVENING.

Before the window of the Crittenden Home (before shown) is Uncle Easter, the old negro, strumming a banjo softly. At the window is Lucy Lee, looking out on nothing but dreams. The negro sings plaintively:

NEGRO

Weep no more my lady,
Weep no more today.

FADE IN

SCENE 85 INT. COURT MARTIAL TENT. NIGHT

The Court Martial is in progress. In the foreground is the worn, haggard figure of a Union soldier standing. We hear the measured, mechanical voice of a court martial officer sitting at the desk.

OFFICER

John Holly, this Court finds you guilty of cowardice and of desertion before the enemy.

CUT TO

SCENE 86 CLOSE-UP OF DESPAIRING FACE OF JOHN HOLLY.

HOLLY
(almost a groan)

A coward--against Mr. Lincoln!

BACK TO

SCENE 87 INT. COURT MARTIAL TENT. NIGHT

OFFICER

--and condemns you to death!
Have you any requests?

SCENE 87 Cont'd.

HOLLY

This letter-please.

Man at desk motions one of the guards to take letter and guards turn with Holly, as Scene FADES.

FADE IN

SCENE 88 INT. CRITTENDEN HOME. NIGHT.

Lucy Lee is standing again by the window alone, weeping. In her hands she holds John Holly's letter. She drops brokenly in a heap on the floor. Through her weeping there is heard in low pathetic voice, Uncle Easter's singing--

SONG: Bye and bye hard times come a
knocking at the door;
Then my old Kentucky home,
Good-night.

FADE TO

SCENE 89 INT. WAR BOARD.

Lincoln sitting by war Board.
Beside him is the indefinite figure of the General in Command.
Lincoln starts, looks forward, shows his great concern.

LINCOLN

Are those black troops?

VOICE OF GENERAL

Yes, thousands of them.

LINCOLN

Arming their slaves! That is wrong--
wrong! Our boys at the Front mustn't
face that! I'll do something--something!

He rises and moves off as the scene FADES.

SCENE 90 INT. FAMILY ROOM WHITE HOUSE DAY

Lincoln, grandly serious, is waiting, moving about the room, waiting. Mrs. Lincoln, seated, speaks:

SCENE 90 Cont'd #1

MRS. LINCOLN

Have you heard what they're saying about me here in Washington?

LINCOLN

No, Mary.

MRS. LINCOLN

Why, they're saying, I'm a shrew; I'm a wicked woman; why, they're even saying I'm a scarlet woman.

(tears of mortification in her eyes)

LINCOLN

Mary, that is part of our job, to stand such things.

MRS. LINCOLN

They're saying that I'm ruining you; that I'm a disgrace to the White House.

LINCOLN

(goes over to her tenderly)

And that's only a starter to what they're saying about me.

Private Secretary Hay enters with document in hand.

HAY

It's ready, Sir!

Lincoln moves hurriedly to join Hay and exit.

MRS. LINCOLN

Stay and talk with me, please.

LINCOLN

They are waiting for me--very important.

MRS. LINCOLN

What's more important, than I am?

SCENE 90 Cont'd #2

LINCOLN

I am signing a proclamation--freeing the slaves.

MRS. LINCOLN
(impressed)

Oh, that's splendid. My won't they have a servant problem now in the South.

DISSOLVE TO

SCENE 91 INT. CABINET ROOM IN WHITE HOUSE. DAY

Mr. Lincoln with his Cabinet around him.

LINCOLN
(reading)

"--I do order and declare that all persons held as slaves--are henceforward, and forever shall be free!"

The voice dies down as we FADE out on Lincoln, looking dreamily off into a far corner of the room.

FADE IN

SCENE 92 VISION OF SLAVE

Manacled and upon auction block. Hands strike off manacles, and Negro rises and looks off into light. We hear choir of negro voices singing "Go Down Moses".

BACK TO

SCENE 93 INT. CABINET ROOM. DAY

Lincoln takes a pen and signs document.

LINCOLN

The people made me big enough--to hit this thing hard.

Gentlemen, it is done.

FADE OUT

FADE IN

SCENE 94 INT. THEATRICAL DRESSING ROOM.

John Wilkes Booth sits in the room--his servant stands to the back; facing Booth is theatrical manager. A heated argument has been going on. Booth looks like a Fashion Plate.

MANAGER

You may be John Wilkes Booth, but you're a rotten actor, and you're discharged.

BOOTH
(bitterly humiliated, but proud and scornful)

Sir, I shall be the most famous of all the Booths!

MANAGER

You're a proud, hot-headed failure.

Manager goes out.

BOOTH (calling)

You'll see--my name will live.

SERVANT
(trying to pacify Booth)

The President freed the slaves today.

BOOTH (cogitating)

Freed them! Any man that kills that tyrant, can become immortal.

SCENE 95 INT. MILITARY TENT. DAY

The flaps are open, through which we see several other tents, a few Union soldiers and a patrol. Outside, the voice of distant firing.

Mr. Lincoln is seated at a small table; Lamon, Nicolay and Hay are standing beside him. A superior officer of the Court is showing Lincoln telegrams.

John Holly is approaching the table, attended by guards.

THE GENERAL

This is the young man, Mr. President, John Holly.

SCENE 95 Cont'd.#1

Holly stands, an abject figure, looking at Lincoln.

GENERAL

Mr. President, you have read the protests from the Commanders. If they are to win, they must have discipline. No more pardons.

LINCOLN
(to Holly)

Do you remember me, John?

HOLLY

Yes sir, Mr. Lincoln.

LINCOLN

We don't have time for speeches now, do we?

HOLLY

No, Sir.

LINCOLN

And Lucy Lee?

HOLLY
(holding himself)

Please--Sir.

LINCOLN

What's this trouble, John?

OFFICER

Cowardice--desertion--a terrible example.

LINCOLN
(ignoring Officer)

Let John explain.

HOLLY

Well sir, it was our first battle--two days, in the mud. The wounded out in front of the lines kept asking for water, all night long.

SCENE 95 Cont'd #2

LINCOLN

Your friends?

HOLLY

Yes sir. We tried, but the firing was too hot.
(shivers)
It gives you notions--hearing them.

OFFICER

Making excuses, Holly?

LINCOLN

Go on, John.

HOLLY

We were trying to take a stone wall--
it seemed years. Finally we got there,
using our bayonets--all crazy.

LINCOLN

Yes.

HOLLY

Well, then Sir, I saw Bob--Lucy Lee's
brother--looking up at me.

LINCOLN

One of Lee's men?

HOLLY

Yes, Sir.

LINCOLN

You didn't have to---?

HOLLY

Oh, no, Sir--not alive--we had killed
him a long time ago. And then it
happened.

LINCOLN

What?

SCENE 95 Cont'd #3

HOLLY

I don't know--I went crazy.

OFFICER

Threw away his rifle and ran!

HOLLY

(breaking down)

For God's sake, won't you get it over with, quick!

LINCOLN

(sadly, slowly, takes up pen)

OFFICER

Please don't, Mr. President--we'll lose all discipline.

LINCOLN

John, I may be throwing away my gun and running, but I'm going to recommend a pardon.

He signs it, then handing it to his secretary.

Take this over to the Secretary of War's tent and ask Mr. Stanton to sign it.

Hay goes out. Generals show disapproval.

Time FADE

FADE IN

SCENE 96 INT. MILITARY TENT. DAY

Hay returns handing pardon to Lincoln.

HAY

Mr. Stanton refuses.

LINCOLN

What did he say?

HAY

Well, Sir--

SCENE 96 Cont'd.#1

LINCOLN

Tell me.

HAY

He said you were a damned soft-hearted fool!

Everyone looks startled and embarrassed except Lincoln, who smiles patiently.

LINCOLN

Well, Stanton generally knows what he's talking about.

(pauses)

I've got it (jubilantly)
It's a leg case.

OFFICER

What, Sir.

LINCOLN

A leg case. I've got a desk full of them in Washington. Cases where boys had brave hearts, but cowardly legs. I know something about cowardly legs.

He signs, smiling happily.
He looks up at Holly, who is too grateful to talk.

LINCOLN

Now John, go out and make the best speech of your life--with your rifle.

HOLLY

Mr. Lincoln--Mr. Lincoln.

FADE IN

SCENE 97 EXT. SOUTHERN ROAD DAWN

A road in the South in gray light of dawn. Negroes in gray uniforms are hauling on a rope. We do not see, but imagine it is a cannon.
Only this one gang in the foreground, but we get the impression of a multitude of shadowy toiling figures behind.

SCENE 97 Cont'd

As the negroes drag, they sing. A chantyman starts the song; all join the chorus.

CHANTYMAN — Fightin'
GANG — Fightin'
ALL — Fightin' all de live long day.

CHANTYMAN — Freedom
GANG — Freedom
ALL — Freedom mighty far away/

CHANTYMAN — Mr. Lincoln says we's free,
But he can't get here to tell it to me.

ALL — And we's a pinin'
Pinin'
Pinin' for dat freedom day.

VOICES OF OFFICERS (off screen)

Get into it.
Pull.
Get into it there.

Cracks of whips and groans are heard.

CHANTYMAN — Haulin'
GANG — Haulin'
ALL — Haulin' on de heavy load.

CHANTYMAN — Fallin'
GANG — Fallin'
ALL — Fallin' underneath de goad.

CHANTYMAN — Good Lawd, send us de morning star
To light us up where de free folks are,

ALL — Because we're dyin'
Dyin'
Dyin' on de lonesome road.

Dawn has broken. Now, some of the shadowy figures lift their hands in supplication to the risen sun; others remain crouched over their burdens.

ALL (in a chord of music)

LORD HELP US!

FADE OUT

END OF SEQUENCE XIII

SEQUENCE XIV

FADE IN

SCENE 98 INT. SECRETARIES ROOM WHITE HOUSE DAY

Secretary Hay is present, alone and exhausted after trying day. A comical negro comes shuffling up.

HAY

What are you hanging around here for.

NEGRO

See Mr. Linkum.

HAY

What about?

NEGRO

About my mule an' my gal.

HAY

You're what?

NEGRO

My mule--an' my gal.

HAY

I don't know what you're talking about.

NEGRO

Why, Mr. Linkum said ever nigger was goin' to have a mule an' a gal-- gov'ment give it to him.

HAY

He didn't say that.

NEGRO

He didn't?

HAY

No.

NEGRO (puzzling)

I thought that was why they 'lected him.

SCENE 98 Cont'd

HAY

Now, run along.

NEGRO

(turning to go)

I'm mighty disappointed in the President.

DISSOLVE TO

SCENE 99 INT. EAST ROOM OF WHITE HOUSE. NIGHT.

A grave group of Senators, Congressmen and important officials and citizens are talking to President Lincoln.

A window is open. Through it we hear the distant sorrowful tolling of church bells, muffled drums and military band playing dirge. Lincoln is seated; Stanton and Halleck near him.

CONGRESSMAN (dignified)

Mr. President, New York is crying out against this endless slaughter.

Dirge louder--band swells.

LINCOLN (to Senator)

Yes Senator.

SENATOR

They are holding public services for the slain--the people are frantic.

ANOTHER CONGRESSMAN

Yes--from East to West.

SENATOR

If you are unable to stop the war--refuse to let the Southern States go their way, we believe some other man can better fill your high office.

Little Tad comes running in as though being chased, in nightgown, and climbs into Lincoln's lap.

TAD

Daddy, Mother won't let me stay up.

TAD

Aren't you the biggest man in the World?

LINCOLN

If you think so. Now, run along.

Tad climbs down and makes pretense of running out. Lincoln takes off his glasses and wipes them, and turns again to the committee. Tad drops down near a sofa.

LINCOLN

Gentlemen: If there is any man who can do this work better than I can, I am willing to step aside.

Don't you suppose my heart bleeds through these sorrows?

Do you suppose there is a human being who wants peace more than I?

But it must be a lasting peace, and we can have that only by preserving the Union--and--Gentlemen--
<u>The Union is going to be preserved</u>.

FADE IN

SCENE 105 INT. SECRETARIES ROOM WHITE HOUSE NIGHT.

Hay is still there, but gets up to leave. Lincoln, having heard him, enters.

LINCOLN

Is there any more bad news, Hay?

HAY

(wearily)

I'm afraid there is.

LINCOLN

Let's have it. I don't seem to have had enough.

HAY

Here's a clipping from "The Michigan Herald". It says: "We shall have no peace until Lincoln, the monster, is taken out and hanged to the nearest lamp-post".

LINCOLN

I guess I'd be the tallest man ever hanged on a lamp-post.

HAY

The Secret Service report that the Knights of the Golden Circle have six hundred thousand men in the North, under oath and armed.

LINCOLN

To get me?

HAY

Yes.

LINCOLN

That many ought to keep me dodging.

HAY

You must be very careful in going about.

LINCOLN

Where are they, mostly?

HAY

Ohio has one hundred thousand armed men ready to rise up and depose you.

Illinois, one hundred and thirty-five thousand.

LINCOLN

In my own stamping-ground. That makes me feel badly. You mustn't tell Mary.

SCENE 105 Cont'd. #2

HAY

Things couldn't be much worse.

LINCOLN

Hay, these Knights are like a man I knew back in Illinois. He said he was a heller at fighting--when he knew he could win.

They'll quiet down if we can give them a victory. But, where are we going to find the victory?

Lost in his thoughts, Lincoln goes out again.

SCENE 106 INT. EAST ROOM WHITE HOUSE NIGHT.

Lincoln pacing again.

CUT TO

SCENE 107 CLOSE UP OF CLOCK

Now showing four o'clock.

BACK TO
SCENE 108 INT. EAST ROOM WHITE HOUSE NIGHT.

Lincoln stops, a gesture of triumph. With his shirt tail flying, he heads for Hay's room.

SCENE 109 INT. SECRETARIES ROOM WHITE HOUSE NIGHT.

Hay has collapsed in sleep at his desk. Lincoln enters. Sees sleeping man; goes to him in fatherly manner; arouses him.

LINCOLN

Now, run on to bed. I've found the man for our victory.

HAY

Who?

LINCOLN

His name is Grant. You get some sleep. I'll stay up and take a ride.

FADE IN

SCENE 110 EXT. WOODED PLACE NEAR SOLDIER'S HOME.
WASHINGTON DAY

Through trees a glimpse of roadway. In foreground, Booth mounted. He has a pistol in his hand. A rope is slung at pommel of his saddle. With him are three other conspirators. A riderless horse in back-ground.

BOOTH

Lincoln is a powerful man. We must throw him, then bind and gag him. Then across the river to Virginia. We give Lincoln to Lee---and John Wilkes Booth becomes the greatest man in America.

CONSPIRATOR

What if they let him loose-- and hang us?

BOOTH

I can be President of the South-- How do I look?

Sound of horses hoofs. Figure of Lincoln riding, appears on road. The Conspirators prepare to charge. Then comes sound of cavalry hoofs and a squad of Union cavalry sweep down the road after Lincoln.

BOOTH (resigned)

My day will come.

FADE IN

SCENE 111 INT. WAR BOARD

Lee sits there, resolute, confident, keen. Then we see him start--a troubled look--doubt in his face, but greater purpose.

FADE IN

SCENE 112 INT. WAR BOARD

Lincoln sits down. He takes from the Board the hesitating hands of the Union General, then turns. Another General sits down. In his hand is a long, black cigar. The Camera PANS up to show the features of General U. S. Grant.

END OF SEQUENCE XIV

SEQUENCE XVl.

SCENE 141. EXTERIOR - DAY

FADE IN

Lee side of War Board.

Lee sits drawn back; silent, drawn, startled, and haggard: a brave man, a great general, facing certain defeat. He stares across at

CUT TO

SCENE 142. EXTERIOR - DAY

Grant's side of war board.

Grant, leaning forward; aggressive, powerful, confident; a great general winning. His powerful hands are driving his forces ceaselessly.

FADE IN

Scene 143. INTERIOR - DAY

BREAKFAST ROOM AT THE WHITE HOUSE

Table set; Mrs. Lincoln at coffee urn. Lincoln has finished breakfast. Tad is just finishing. Lamon, Lincoln's body-guard and friend, is there, also, Governor Oglesby of Illinois. A friendly family party.

Outside, a military band is playing a cheerful air. Lincoln has been re-elected.

MRS. LINCOLN (to Lincoln)

What was that you said about malice?

LINCOLN

"With malice toward none; with chairty to all"/

MRS. LINCOLN

I like that -- but, you didn't speak plainly. My, I think a man ought to speak plainly when he's thanking the people for being re-elected to the Presidency.

SCENE 143 con't. a

BODY GUARD

Do you mind my smoking, Mrs. Lincoln?

MRS. LINCOLN

I suppose I can get used to it.

LINCOLN (joking her)

She likes to have Grant come here!

MRS. LINCOLN.

Well, every time he comes, it takes a week to get the smoke out of the curtains!

LINCOLN (dryly)

Yes - he's one human being who has faults.

MRS. LINCOLN.

And his breath -- whiskey!

LINCOLN

I must ask him what brand he drinks-- and send barrels of it to the other generals.

GOVERNOR OGLESBY

Our state is mighty proud of General Grant, and of you, Mr. Lincoln-- our home boys!

LINCOLN

Yes, Grant's a good man!

GOVERNOR OGLESBY

As Governor, I can tell you Illinois stands solidly behind you!

SCENE 143. Con't. b

LINCOLN (smiling)

The boys out there like victories.

MRS. LINCOLN

Governor, you must bring Mrs. Oglesby to visit us, now that we're going to be here four years more.

LINCOLN

Four years.

There comes over him a sort of chill of mysticism. Mrs. Lincoln perceives this.

MRS. LINCOLN

Now don't start thinking about those dreams.

OGLESBY

Are you having dreams?

LINCOLN

Well, last Sunday night, (this in (impressive tones, meditatively) it was strange -- I dreamt ---

DISSOLVE TO

SCENE 144. INT. LINCOLN'S BEDROOM - DREAM - NIGHT

Lincoln is walking away from the bed in his room. He pauses near the door. A dim, mystic atmosphere is around him. There is heard the weeping, as tho of a multitude of people. It is dim, but clearly heard. After listening for a moment, Lincoln goes out of the room ----

DISSOLVE TO

SCENE 145. CONTINUATION OF DREAM - INT. EAST ROOM OF WHITE HOUSE - NIGHT

Same dim, mystic atmosphere. On one side of the room is a crowd of people, weeping; in shadows and dim outline. In the center of the room there is a magnificant casket; next to Lincoln, a soldier on guard. Lincoln comes to one of them and speaks in a subdued tone:

LINCOLN

Tell me, what has happened? Who are they mourning for?

SOLDIER

Hush - quiet, please.
(Then in subdued tone)
The President is dead. He was shot by an assassin.

BACK TO

SCENE 146. INT. BREAKFAST ROOM WHITE HOUSE - DAY

Lincoln and the group.

LINCOLN

It seemed so clear and convincing -

BODY GUARD

Mr. President, you must be more careful and not go around without me.

MRS. LINCOLN

Oh, he'll live to be a hundred; We are going on a trip around the world when this is over!

Mrs. Lincoln turns her head and, so no one sees her, wipes her eyes which have filled with tears.

FADE IN

SCENE 147. GRANT'S HEADQUARTERS. INTERIOR NIGHT

A room in Grant's headquarters. Door is open in back and thru it can be seen tents. In the distance the smoke and flame of battle. Here and there are camp fires.

Lincoln is seated in a chair, a book in his lap; his is fast asleep. Grant enters quietly, becons back General Sherman who is behind him. Grant hears the deep breaths, goes gently over to Lincoln who, in his sleep, shivers slightly from cold. Grant takes off his army overcoat, and, almost tenderly, puts it around Lincoln's shoulders.

When Grant sits heavily, utterly worn, Lincoln stirs slowly. Finally, he awakens, sees Grant - and turns to table.

LINCOLN

Tired?

GRANT

We all are.

Grant turns his eyes unconsciously toward a bottle of whiskey. Lincoln sees it, and indulgently waves his hand for Grant to take his drink, which Grant does.

GRANT (calling)

Oh, Sherman!

General Sherman enters.

LINCOLN

Here we are -- the three of us.

They look at each other with that deep comradship of men who have gone thru the utmost struggle together.

GRANT

The enemy is exhausted -- any day now!

SCENE 147. Con't. a

LINCOLN

They put up a great fight - didn't they?

GRANT

None braver.

SHERMAN

Splendid!

LINCOLN

We need that kind of men back in the Union. Now, about peace terms--shall we hang them all, boys?

Grant and Sherman, knowing how Lincoln feels, realize the joke as they smile and shake their heads, first Grant, then Sherman.

LINCOLN (smiling)

They'd have to hang Lee and the rest over our dead bodies, wouldn't they?

They smile happily, all happy to be charitable.

GRANT

How about their horses and baggage?

LINCOLN

They'll need them for Spring ploughing!

SHERMAN

They ought to have them.

LINCOLN

Yes, they'll be happy, getting back to work.

SCENE 147. Con't. b

GRANT

And Jeff Davis?

LINCOLN

Let's do like the Irishman who swore off drinking; a cold night he went to a bar, ordering a lemonade. He whispered to the bartender: "Mike, while you're fixin' it, put a nice shot of whiskey in it -- unbeknownst to myself. -- Boys, let Jeff escape - unbeknownst to ourselves!

FADE IN

SCENE 148. ROOM IN SURRAT BOARDING HOUSE - INT - NIGHT

Booth and his fellow conspirators are present. Booth has a face of fanatical beauty, now gaunt and grim.

BOOTH

Each knows his plans?

CONSPIRATORS

Yes.

BOOTH

And I handle Lincoln. I've grown to hate the man. I ruined my career, everything, trying to abduct him. Now, it is death! He can't rob me of an immortal name.

END OF SEQUENCE XVl.

SEQUENCE XVII

SCENE 149 EXT. CRITTENDEN GARDEN. DAY

~~An unkept garden~~ a garden -- ~~in the back of the ruins of the Crittenden house.~~ Lucy Lee is discovered in a homemade linsey dress. Birds are singing; trees are green and fresh. Picking flowers. John Holly enters, in civilian clothes, limping. He walks to Lucy Lee.

LUCY LEE

So you came back?

JOHN

I told you I would.

LUCY LEE

You've changed, John.

JOHN

You haven't changed.

LUCY LEE

Oh, yes. Four years. They change you.
(idly)
I never saw you in your uniform, John.
You must have looked well in your uniform.

JOHN (burst)

For God's sake, Lucy Lee.

LUCY LEE
(coming and putting her hand on his arm)

I'm sorry. I didn't mean it like that.

JOHN (bitterly)

I went crazy once--they wanted to shoot me for cowardice. And I went crazy again--and they called me a hero.
For God's sake, isn't that enough?

LUCY LEE

John--John--

SCENE 149 Cont'd.

JOHN

Lucy Lee--
(They are together for a moment, holding each other awkwardly, but not embracing)
Can't we go back?

LUCY LEE

Not yet.

JOHN

But what are you going to do?

LUCY LEE

Live here.

JOHN

Alone?

LUCY LEE

Somebody has to.

JOHN

Lucy Lee. (He takes her in his arms)

LUCY LEE
(with an expression of forgiveness, tenderness, per face alight with love, she says:)

JOHN---JOHN.

FADE OUT

FADE IN

SCENE 150 INT. FAMILY ROOM WHITE HOUSE. NIGHT.

The family is ready for the theater. Lincoln is neatly dressed. Mrs. Lincoln inspects him.

MRS. LINCOLN

You look very well, Mr. Lincoln.
I'm proud of you.

SCENE 150 Cont'd.

LINCOLN

Mary, you've got me trained--at last.

MRS. LINCOLN

Now, you must put on more weight.

LINCOLN

Now that the war is over, I can laugh---and tonight, I hope I laugh myself to death!

FADE IN

SCENE 151 INT. FORD'S THEATRE. NIGHT.

A section of Ford's Theatre in Washington. As we open up, we hear the tremendous applause-- the adulation of the crowd for the great leader. Lincoln is standing in an upper box, as he addresses the audience.

LINCOLN

---with malice toward none; with charity for all; with firmness in the right as God gives us to see the right-- to bind up the nation's wounds--and cherish peace. Thank you---God bless you all.

There is great applause as Lincoln closes his speech, to which Lincoln responds, bowing with unaffected pleasure. He is very happy at this day of peace that had been so long in coming.

CUT TO

SCENE 152 EXT. ALLEY WAY BACK OF THEATRE. NIGHT.

John Wilkes Booth is just dismounting from his horse. He turns to a half grown boy who is waiting for him.

BOOTH

Here, Peanuts, hold him.

He pulls the boy's cap down over his face, as though in a half joking way, and gives him a piece of money.

SCENE 152 Cont'd.

PEANUTS

Will you be long, Sir?

BOOTH

No.

At this, he goes out of scene.

CUT TO

SCENE 153 INT. STAGE. NIGHT.

LAURA KEENE

Would you mind bringing me a wrap, Lord Dundreary? I feel a draught.

DUNDREARY

(with mincing step and a dandified air, advances to her)

Surely you must be mistaken--
(with a look toward Lincoln)
He Lincoln has just stopped the draft.

CUT TO

SCENE 154 SECTION OF THEATRE. NIGHT.

Showing Lincoln in his box, and part of audience. Lincoln is laughing, as only he could laugh. The whole audience, in unison, follows his example. We see Hazelton, the program boy, at the side of the box. Having seen the show often, he is intently watching Mr. Lincoln. He turns his head a little and we see, along the wall on the other side of the theatre, John Wilkes Booth, casually making his way against the wall. An attendant stops him. Booth gives him a card and the attendant permits him to pass.

We dimly hear the voices of the actors as they play their parts; We see Mr. Lincoln shiver a little and then pull his shawl around his shoulders.

To the right of the box there are a few steps leading to a narrow passageway beside the box. We see Booth go slowly up the steps. Though casual and easy, there is a deathly determination suggested. He goes through the door and it closes behind him.

SCENE 154 Cont'd.#1

Upon Lincoln's face is a gentle, tender smile. The smile dims a little. He moves just a little forward. We hold this long enough to realize how much he means to us and to fear for him.

The stillness is broken and the tense air is shattered by the shot of a pistol. Then Lincoln's head drops on his shoulder. He makes no sound. He slumps a little in his chair and for a second's time there is silence; then behind the prostrate figure, the figure of Booth rushes by and leaps over the rail of the box to the stage. As he sprints over the railing, his spur is caught by the American flag that drapes the railing. This causes him to make a twisted drop to the stage, breaking a bone in his leg, so that he sinks down on one side. He recovers himself quickly. As he goes quickly off, he screams out madly:

BOOTH

SIC SEMPER TYRANNIS !

The walls of the side of the theatre dim down almost to blackness. There is a rush of footsteps. Then a woman screams in terrified tones:

LAURA KEENE

Mr. Lincoln--Mr. Lincoln has been shot!

There is a second's pause and then we hear the terrific uproar in the theatre. Then the sound of military voices:

VOICES

CLEAR THE AISLES! CLEAR THE AISLES!
A DOCTOR - QUICK! CLEAR THE AISLES!

Then this dims down to the sound of the tremendous sobbing of an unseen multitude. The sobbing dims--down--down. As it dims, we hear, in impressive tones--

A VOICE

Now he belongs to the ages.

The slumped figure of the fallen President in the chair, draws erect in the seat, as the scene DISSOLVES

DISSOLVE

SCENE 155

Into the famous statue of ABRAHAM LINCOLN.
Voices of the hymn of praise rise.

DISSOLVE INTO

SCENE 156

The Lincoln Memorial in Washington.

SCENE 157 CLOSE UP

"That Government Of the People, for the People and by the People shall not perish".

CHOIR

The wind from the prairie
Blows over the stone
When it touches the small men
The small men are gone.
But he is not gone.
He made us, he made us, he is not gone!

The nation lay bleeding,
Dissevered, apart,
He bound it together
With the strings of his heart,
North, South, East and West,
He saved us, he saved us, with fire
from his heart.

Our peace and our plenty,
Our freedom,,our land,
Are sprung from his travail,
The work of his hand.
Now praise him,
Now praise him, now praise him, who
rescued his land!

There is great cheering from an unseen multitude and voices that cry through the cheering.

F I N A L E

THE SENDER OF THIS MESSAGE authorizes us to say that a TELEGRAPHIC reply is desired via WESTERN UNION

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Office. 608-610 South Spring St., Los Angeles, Calif. Always Open

NB798 53 NL XU=NEWYORK NY 17 1930 JAN 17 PM 5 48

D W GRIFFITH=
THE AMBASSADOR HOTEL LOSANGELES CALIF=

HAVE OPPORTUNITY FOR LEAD IN M G M PICTURE IF TEST OKAY PRODUCER OF PLAY JACK HYMAN WANTS ONE TO THREE YEARS CONTRACT AS MANAGER HE GETS TEN PERCENT OF SALARY IF UNDER TWO HUNDRED TWENTY IF OVER WANTS TO SIGN MONDAY PLEASE TELL ME WHAT TO DO AND GET WELL QUICKLY LOVE=

EVELYN.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at Ambassador Hotel, Los Angeles, Calif. TELEPHONE TRinity 4321 STATION 38

S75 10=HO NEWYORK NY 28 1233A 1930 JAN 27 PM 9 51

DAVID GRIFFITH=
HOTEL AMBASSADOR=

PLEASE COMMUNICATE ALLERTON HOUSE NECESSARY HAVE ANSWER AT ONCE REGARDS=

DOROTHY WEST.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

107

January 27, 1930

State Tax Commission,
Union Trust Building,
Baltimore, Md.

Gentlemen,

Enclosed herewith is 1930 personal property return of D. W. GRIFFITH, INCORPORATED.

Yours very truly,

RCR KM
Enc.

MUSEUM OF MODERN WEST FILM MAKERS
D. W. GRIFFITH COLLECTION

1/27/30

1930

Personal Property Return

Form 50—1930—25M

ORDINARY BUSINESS CORPORATIONS
(See instructions on third page.)

Date of notification of assessment

.....1930

PENALTY for failure to file report on or before March 15, $5. Thereafter additional penalty of $1 for each delay of 10 days, or fraction thereof, up to May 31. Further penalties on and after June 1.

Received in office of State Tax Commission

.....1930

STATE TAX COMMISSION OF MARYLAND
Union Trust Building
Baltimore

REPORT AS OF JANUARY 1, 1930, OF D. W. GRIFFITH INCORPORATED

Mailing address 130 West 42nd Street, New York City, N.Y.

1. Date of incorporation June 30, 1920 Place of incorporation Maryland [City or County]

2. Nature of business conducted Producers of Motion Pictures

3. Where is the main office of such corporation in this State for the transaction of business actually situated? If such office is located in an incorporated city, please so state. If not, then give the name of county in which located.
No office for transaction of business-principal office in Maryland location No. 101 East Fayette St., Baltimore, Md.

4. Does the company transact all or any part of its business in the State of Maryland; or construct, maintain or operate properties, lines or works within the State? No

4a. If the company is a new one (operating in Maryland) state whether or not it succeeds an established business, giving name thereof.....

5. Names and addresses of officers:

	Names	Addresses
President	D. W. Griffith	729 - 7th Ave, New York City, N.Y.
Vice-President	A. Griffith Grey RCR	729 - 7th Ave, New York City, N.Y.
Secretary	A.H.T.Banzhaf	130 West 42nd St, New York City, "
Treasurer	R. A. Klune	729 - 7th Ave, New York City, N.Y.

6. DIRECTORS

Names	Addresses
D.W.Griffith	729 - 7th Ave, New York, N.Y.
A. Griffith Grey RCR	729 - 7th Ave, New York, N.Y.
A.H.T.Banzhaf	130 W. 42nd St, New York, N.Y.
Lee Bencist	130 W. 42nd St, New York, N.Y.
Garrit J. Lloyd W.B	729 - 7th Ave, New York, N.Y.
R. A. Klune	729 - 7th Ave, New York, N.Y.

7. CAPITALIZATION (See Instruction No. 8)

	Par Per Share	Authorized		Outstanding stock for which certificates have been issued		Stock subscribed for but for which no certificates have been issued	
		No. of Shares	Amount	No. of Shares	Amount	No. of Shares	Amount
Common Stock A	$ none	125000	$ none	121693	$1,083,199.75	No	None
Stock B	$ none	375000	$ none	375000	$2,000,000.00	No	None
Other Classes							
Total	$ none	500000	$ none	496693	$3,283,199.75	No	None

PERSONAL PROPERTY OF THE CORPORATION IN MARYLAND

Each question must be answered—see instruction No 4.

			Full Value	Highest amount of insurance any time during year
8.	Fixtures (other than machinery)		$	$
9.	Furniture and equipment (not to include machinery)		$	$
10.	These questions relate to condition during year 1929 — (a) Merchandise and stock in trade not manufactured by the corporation (other than raw material used in manufacture)	Highest value	$	$
		Lowest value	$	
		Average value	$	
	(b) Merchandise manufactured by the corporation and raw material (including raw material in process)	Highest value	$	$
		Lowest value	$	
		Average value	$	
	(c) Total cost of raw material purchased during year 1929		$	
	(d) Total cost of all merchandise (other than raw material) during year 1929		$	
11.	Ships, steamers, dredging machines and water craft of all kinds			
	State kinds and number		$	$
12.	Live stock (kinds and number)		$	
13.	NOTE: If more than one, affix separate sheet, listing each vehicle separately — Motor vehicles (how many?)			
	Make and type			
	Year manufactured			
	Date when purchased ... Cost, $		$ Value	
	If truck, give capacity			
14.	Other vehicles (kind and number)		$ Value	$
15.	Total gross sales, or amount of business transacted, during the year 1929		$	
16.	Tools and machinery owned by the corporation actually employed by it in manufacturing			
	(a) Cost		$	
	(b) Date of purchase			
	(c) Valuation as now carried on books		$	$
	(d) Method of valuation			
17.	Tools and machinery not actually employed in manufacturing		$	$
18.	Other tangible personal property (not included in any item above classified). Give description of property.			
	(a) Owned by the corporation		$	$
	(b) Owned by others and held by the corporation		$	$

19. City, taxing district (e. g. new Baltimore City Annex), or county in which the tangible personal property returned in this schedule is located. If in more than one locality, specify kind and value in each place separately

20. All inventories taken during 1929 (Not to include real estate)

Date	Amount
	$
	$

(a) Specify classes of properties included in inventories.....

(b) What classes of properties are not included?.....

(c) On what basis are inventories taken, whether actual cost, selling value, etc.?.....

21. At what time during 1929 was the amount of merchandise highest?.....

22. At what time during 1929 was the amount of merchandise lowest?.....

23. Securities held by the corporation, being schedule of dividend-paying shares in foreign corporations, and of interest paying bonds and other evidences of debt issued by individuals, firms or domestic or foreign corporations or by any State or political sub-division of a State other than the State of Maryland and its political sub-divisions (par or face value).

This is not to include mortgages on property in Maryland, or commercial paper received in due course of business or on account of sale of goods.

.....

$

.....

.....

[Corporate Seal]

Date.....1930.

.....

Signature of Officer of Corporation

STATE OF MARYLAND,.....to wit:
City or County

.....the.....of the
Name of Officer Designation of officer

.....a corporation, being duly sworn, made oath that he has carefully read the instructions on this form and that the foregoing is a return of all the personal property of every kind and description within the State of Maryland required to be returned under this schedule, owned or held by the said corporation on January 1, 1930, and that the property has been valued at its full cash value without reference to a forced sale; and that the statements contained in this schedule are full, correct and true, without evasion or mental reservation whatsoever and that the list of stockholders filed on behalf of the corporation for use in connection with this report is a full and correct list of the stockholders and of the respective places where they reside, so far as is required by law.

Sworn and subscribed to before me this.....day of....., 1930

.....

Notary Public

INSTRUCTIONS
(Read Carefully)

1. The information called for in this report is required by law, and refers to the 12 calendar months of 1929. If the company has not been engaged in business for the whole year, the report must cover the period during which the company was so engaged.

2. The fact that the company has not organized for business or has transacted no business does not relieve it from filing a report. In all cases a report must be filed and the company's status stated under oath.

3. Franchise Tax. If the company's entire authorized capital stock was not issued on January 1, 1930, then the number of shares issued and outstanding on said date must be stated on this form, which must be filed not later than March 15, 1930, otherwise, under the law, the franchise tax will be calculated on the entire authorized, and not on the issued shares of capital stock. Every block in question No. 7 must be answered.

4. All blank spaces calling for information must be filled out. If there is nothing to return as to any item the word "no" or "none" must be written in such blank spaces.

5. Explanatory remarks may be made by memoranda or letter, to be treated as a part of this report.

6. Real estate is not to be reported.

7. It is extremely important and absolutely necessary that No. 8 be answered.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

NOTE: No entries are to be made on this page by the officers of the corporation.

Aggregate capital stock on which franchise tax is calculated $.....

Franchise Tax ..... $.....

Penalty for failure to file report by March 15, 1930..... $.....

Assessed valuation of tangible personal property subject to { State and Local Tax $..... / State Tax only $.....

Assessment entered....., 1930

.....

.....

.....

Commissioners

DISTRIBUTION

	SHARES	ASSESSMENT
BALTIMORE CITY		
BALTIMORE CITY NEW ANNEX		
COUNTY		
TOTAL		

INCORPORATED TOWNS

TOWN	SHARES	ASSESSMENT

Distribution of Francise Tax

..... County

..... Town

Assessment subject to State tax $.....

Tax $.....

95

THE MUSIC PUBLISHERS' ASSOCIATION
LTD.,
9a, Sackville Street,
Piccadilly, W.1.

29th January 1930

Dear Sirs,

With reference to the Agreement signed this day between us, I wish to give you formal notice of the following reservations :-

1. Messrs. Forsyth Bros.Ltd. reserve the use of their words.

2. Messrs. Francis Day & Hunter cannot include under the Agreement the compositions of the late Mr. Leslie Stuart; special arrangements must be made with regard to these.

3. Messrs. Keith Prowse & Co. Ltd. exclude from the Agreement works published by the Sam Fox Publishing Co. (London) Ltd.

4. Mr. J.H. Larway excludes the following :-

The use of words in connection with:-
"SOMEWHERE A VOICE IS CALLING" Song (Eileen Newton and Arthur F. Tate).
"IN A MONASTERY GARDEN" Pianoforte Piece, Song and arrangements (Albert W. Ketelbey)
"THE SONGS OF OLD LONDON" Song Cycle (Edward Teschemacher and Herbert Oliver).

5. Messrs. Swan & Co. Ltd. exclude, in their entirety, the following works :-

"PILGRIM'S PROGRESS" Oratorio,
"THE SONG OF SONGS" Opera
both by Sir Granville Bantock.

Yours faithfully,

(Signed) C. J. DIXEY
Secretary.

The Western Electric Co.Ltd.,
Music Rights Department,
Bush House,
Aldwych, W.C.

95

THE MUSIC PUBLISHERS' ASSOCIATION, LTD.
9a, SACKVILLE STREET,
PICCADILLY,
LONDON. W.I.

The Western Electric Co., Ltd.,
Bush House,
Aldwych, W.C.2.

Music Rights Dept.

Dear Sirs,

Will you kindly note that Messrs. Ascherberg Hopwood & Crew Ltd. have sold their Talking Picture Rights in the musical play "THE LADY OF THE ROSE" music by Jean Gilbert and others.

In accordance with paragraph 10, section (c) of the Agreement, dated January 29th 1930, they now give notice of withdrawal of this work from the operation of the said Agreement, and consequently excerpts must not be included in any film, either vocally or instrumentally.

Your acknowledgment in due course will oblige,

Yours faithfully,
(signed) C.J.DIXEY,
Secretary.

D. W. GRIFFITH COLLECTION
MUSEUM OF

95

WESTERN ELECTRIC COMPANY LTD.

AND

C. J. DIXEY, as Agent

Rules in copyright matters

COPYRIGHT MUSIC AGREEMENT
(GREAT BRITAIN)

Dated 29th January, 1930

W.E.C.L.3112. 1/30.

An Agreement made this twenty-ninth day of January 1930 BETWEEN CHARLES JAMES DIXEY of 9a Sackville Street Piccadilly W.1 as agent for and on behalf of the persons firms and companies whose names and addresses are set forth in the First Schedule hereto (hereinafter called the "Licensors") of the one part and the WESTERN ELECTRIC COMPANY LTD. of Bush House Aldwych London W.C.2 (hereinafter called "the Company") of the other part.

1. In consideration of the payment of the Royalties set forth in the Second Schedule hereto the Licensors hereby agree to grant non-exclusive Licences to the Company on behalf of its duly authorised Appointees upon the terms and conditions hereinafter mentioned during the period commencing the 1st day of July 1929 and ending on the 5th day of September 1932 to make and/or import films or records to be used solely in connection with Talking Films or Sound Pictures upon which Films or Records are recorded Musical Works the Copyright in which for the whole or any part of the Territories mentioned in the Second Schedule hereto is or becomes during the said period vested in or controlled by the Licensors and such Licences shall be deemed to include words of such musical works except when otherwise indicated opposite to the name of the Licensor as set forth in the First Schedule hereto excluding the use of the said words. Provided that the Licensors will until the 5th day of March 1933 grant Licences upon the same terms to import films or records completed on or before the 5th day of September 1932 in respect of which no Licences have been granted before such date.

2. Each such Licence shall be in respect of one talking film or sound picture (which expression is hereinafter intended to include the reels or records that form parts thereof and copies of the same) and shall subsist for the commercial life of such a talking film or sound picture and shall be in the form set forth in the Third Schedule hereto and shall be personal to the Appointee for whom it is granted and his or their duly authorised distributors.

3. Prior to the pre-release for exhibition or the importation into the United Kingdom of a talking film or sound picture in which such musical works are recorded as aforesaid the Company shall notify the Licensors in writing of its intention to pre-release or import the same and at the same time apply to the Licensors for a Licence in respect of the same. The Application shall be in duplicate in the form set out in the Third Schedule hereto and shall furnish the following particulars:

(a) The Title of the said talking film or sound picture.

(b) The Musical works included therein and whether complete or partial use and how many times each is repeated in such talking film or sound picture.

(c) The name and address of the duly authorised appointee, on behalf of whom the Licence is to be granted.

(d) Three copies of the Cue Sheet.

Upon receipt of the notice and application above referred to the Licensors agree with all reasonable dispatch to cause to be issued to the Company on behalf of its duly authorised Appointees a Licence in the terms set out in the Third Schedule hereto.

(4) The Licensors shall within 15 days of the 31st day of March 30th day of June and 30th day of September and the 31st day of December in every year render to the Company an account showing particulars of the Licences issued to the Company on behalf of its duly authorised Appointees for the then preceding period of three months and the amount of the Royalties payable by the Company to the Licensors in respect thereof but the first of such accounts covering the period ending the 30th day of September 1929 shall be rendered within sixty days from the date hereof.

5. In ascertaining the amount payable in respect of each such Licence, Royalties shall be payable in respect of each work contained in the talking film or sound picture (the subject of such Licence) in which work copyright subsists in the said territories or any part thereof and whether or not such musical works are "Mechanically free" and such Royalties shall be calculated and paid in accordance with the next Clause hereof and the tariff set forth in the Second Schedule hereto. The said Royalties shall be paid to the said CHARLES JAMES DIXEY (or to such other agent as the Licensors may hereafter notify the Company in writing) as agent for and on behalf of the Licensors within twenty-one days of the rendering of the Particulars or Statement of Account referred to in clause 4 hereof.

6. For the purpose of calculating the amount of the Royalties payable hereunder "complete" or "partial" use shall be defined as follows:

(a) By "complete" use shall be meant the full melodic content or a total of bars equal in number to those constituting the full melodic content.

(b) By "partial" use shall be meant any use less than a complete use as defined in sub-paragraph (a) of this clause. "Full melodic content" as used in sub-paragraph (a) of this clause shall be deemed to mean the composition as published even though minus the introduction coda and repeats if any but the use of the introduction coda and repeats if any or any of them with the melodic content shall not be deemed to increase the extent of a given use as defined in paragraph (a) of this clause. Each number or movement of any work shall be deemed to be a separate musical work. If a work is used more than once Royalty shall be paid for each use independently.

7. Reports shall be rendered by the Company to the Licensors on the 25th day of each month covering the second preceding Calendar month for which said report is made showing:

(a) The name of the talking film or sound picture in respect of which a Licence has been issued under the terms of this agreement.

(b) The date and place of First Exhibition of each such talking film or sound picture in each of the territories referred to in the Second Schedule hereto.

8. The Licensors agree to grant such Licences for the whole of the territories for which they respectively own or control the appropriate rights in their respective musical works.

9. The Licences granted hereunder shall not confer on the Licensees the right to perform the said musical works in public.

10. No Licence shall be granted hereunder:

(a) Where the Musical Work or any part thereof is required for use as the basis or foundation of the talking film or sound picture for which the Licence is required.

(b) For recording by printing writing or otherwise visually reproducing on any film the words of any musical work made available hereunder or any words so closely associated therewith as to form part thereof.

(c) For Oratorios choral operatic or dramatico-musical works (including plays with music revues and ballets) in their entirety or songs or other excerpts from operas or musical plays accompanied either by words pantomime dance or visual representation of the work from which the music is taken but films or records recording or reproducing fragments or instrumental selections from such works may be imported and used without words dialogue costume dramatic action or scenic accessory and unaccompanied by any stage action or visual representation of the work of which such music forms a part. Provided that the permission hereby granted to import or record fragments or instrumental selections from the said works may be withdrawn in the case of any such work on notice in writing being delivered at the Company's registered offices by the said C. J. Dixey and such notice shall take effect 28 days from the date of such delivery. Provided always that should the Company or its duly authorised appointees at the date of the expiration of such a notice be producing a film or record recording or

reproducing such a fragment or selection as aforesaid then such notice shall not embrace such film or record.

11. The Company or its duly authorised Appointees shall be at liberty to adapt in a reasonable manner musical works made available hereunder and to make such copies of the music as may be necessary provided that such adaptation and the making of such copies are solely for the purpose of rendering the work in order to record the same and that such adaptation shall not amount to a distortion burlesque or parody of the work and provided that the Company shall take all reasonable steps to ensure that neither it nor its duly authorised Appointees nor any person employed for the purpose of making such adaptation shall make any claim in respect of any alleged copyright in such adaptation. But this permission shall not entitle the Company or its duly authorised Appointees to make or import any talking film or sound picture upon which is recorded any published arrangement of a musical work made available hereunder if such arrangement has been published without the permission of the owner of the copyright in the original work.

12. If any dispute or difference shall arise between the parties hereto touching this Agreement or the construction hereof or any clause matter or thing herein contained or in any way connected therewith or the operation thereof or the rights duties or liabilities of the Licensors or the Company or either of them save and except as to the payment of any money due hereunder by the Company to the Licensors then and in every and any such case the matter in difference shall be referred to two Arbitrators one to be appointed by each party in difference and subject to the terms and provisions of the Arbitration Act 1889 or any statutory modifications thereof.

AS WITNESS the hand and seal of the Licensors by their Agent and the Common Seal of the Company the day and year first above written.

For and on behalf of

(Seal.) WESTERN ELECTRIC COMPANY LIMITED

(Signed) J. W. ROBERTS,

Director.

Witness

A. BARRINGTON,

Secretary.

For and on behalf of the Licensors,

(Signed) CHARLES J. DIXEY.

(Seal.)

Witness

DORIS M. RAYNER,

Clerk.

9a Sackville Street, W.1.

FIRST SCHEDULE

NAME	ADDRESS	With or without reservations as to use of words of songs.
Ascherberg, Hopwood and Crew Ltd.	16, Mortimer Street, Regent Street, W.	without
Edwin Ashdown Ltd.	19, Hanover Square, W.1.	without
Augener Ltd.	18, Gt. Marlborough Street, W.1.	without
Beal Stuttard & Co. Ltd.	29, High Street, New Oxford Street, W.C.2.	without
Bosworth & Co. Ltd.	8, Heddon Street, W.1.	without
Cary & Co.	13/15, Mortimer Street, W.1.	without
J. & W. Chester Ltd.	11, Gt. Marlborough Street, W.1.	without
J. B. Cramer & Co. Ltd.	139, New Bond Street, W.1.	without
J. Curwen & Sons Ltd.	24, Berners Street, W.1.	without
J. E. Dallas & Sons Ltd.	6/10, Betterton Street, W.C.2.	without
Herman Darewski Music Publishing Co. Ltd.	6, New Compton Street, W.C.2.	without
Dix Ltd.	7, Denmark Street, W.1.	without
Elkin & Co., Ltd.	20, Kingly Street, W.1.	without
Evans & Co. (Wells Castle Ltd.)	72, Wells Street, Oxford Street, W.1.	without
Enoch & Sons (1927) Ltd.	19, Hanover Square, W.1.	without
B. Feldman & Co.	125/129, Shaftesbury Avenue, W.C.2.	without
Forsyth Bros. Ltd.	34, Berners Street, W.1.	with
Francis Day & Hunter Ltd.	138/140, Charing Cross Road, W.C.2.	without
A. Hammond & Co.	11, Lancashire Court, New Bond Street, W.	without
Frederick Harris Co.	40, Berners Street, W.1.	without
Goodwin & Tabb Ltd.	34, Percy Street, W.1.	without
Gould & Bolttler	139, New Bond Street, W.1.	without
Leonard & Co.	Ditto.	without
Lareine & Co. Ltd.	19, Green Street, W.C.2.	without
Cecil Lennox Ltd.	134, Charing Cross Road, W.C.2.	without
Keith Prowse & Co. Ltd.	159, New Bond Street, W.1.	without
J. H. Larway	2, Percy Street, W.1.	without
Laudy & Co.	40, Howland Street, W.1.	without
Alfred Lengnick & Co. Ltd.	14, Berners Street, W.1.	without
W. Paxton & Co. Ltd.	22, High Street, New Oxford Street, W.C.1.	without
Maurice Piena Ltd.	Piena House, West Street, W.C.2.	without
Patersons Publications Ltd.	86, Wigmore Street, W.1.	without
Phillips & Page	5, Market Place, Oxford Circus, W.	without
Reid Bros. Ltd.	26, Eastcastle Street, Oxford Circus, W.	without
Reeder & Walsh	17, Mortimer Street, W.1.	without
Reynolds & Co.	34, Berners Street, W.	with
Schott & Co. Ltd.	48, Great Marlborough Street, W.	without
Swan & Co. (Music Publishers) Ltd.	24, Gt. Pulteney Street, W.1.	without
Warren & Phillips	26, Union Street, W.1.	without
Wests Ltd.	12, Moor Street, W.1.	without
Cambridge Music Co.	Ditto.	without
Joseph Williams Ltd.	32, Gt. Portland Street, W.1.	without
Worton David, Ltd.	27, High Street, New Oxford Street, W.C.	without
Lawrence Wright Music Co.	19, Denmark Street, W.C.2.	without
M. de Wolfe	90, Wardour Street, W.1.	without
Sylvester Music Co.	Ditto.	without

SECOND SCHEDULE

Grouping relating to payments when any composition made available under this agreement is owned or controlled for the whole world by an individual signatory hereto.

	Complete use	Partial use
1. English speaking countries	$37.50	$18.75
2. Non-English speaking countries	37.50	18.75
3. United States of America and Canada	25.00	12.50
	$100.00	$50.00

Grouping relating to payments when any composition made available under this agreement is owned or controlled for any territory less than the whole world by any individual signatory hereto.

Group	For each work Complete use			Partial use		
	£	s.	d.	£	s.	d.
1. Gt. Britain, Northern Ireland, the Irish Free State and the Dominions and Colonies (excepting Australia, New Zealand and Canada	5	0	0	2	10	0
2. Holland, Belgium, France, Spain, Portugal, Italy and French Switzerland	3	0	0	1	10	0
3. Scandinavia	1	0	0		10	0
4. Austria, Germany, the Central European States and German Switzerland	3	0	0	1	10	0
5. United States, Canada and S. America	5	0	0	2	10	0
6. Australia and New Zealand	2	0	0	1	0	0
7. The Rest of the World	1	10	0		15	0
The Whole World	£20	10	0	£10	5	0

THIRD SCHEDULE

BUSH HOUSE,
ALDWYCH,
LONDON, W.C.2.

To:
C. J. DIXEY,
9a Sackville Street,
Piccadilly,
London, W.1.

Application is hereby made for the issue of a Licence pursuant to Agreement dated
and made between CHARLES JAMES DIXEY of the one part and the WESTERN ELECTRIC COMPANY LTD. of the other part in respect of the Musical Works the Copyright in which is vested in or controlled by the Licensors whose names and addresses are set forth in the First Schedule to the aforesaid Agreement and used in or with the talking film or sound picture entitled:

.....

produced by .....

particulars of which Musical Works were sent to you on the

day of 19 .

The territory for which the Licence is required is

.....

The Music Publishers Association Ltd.

9a Sackville Street, Piccadilly, London, W.1.

To:

The Western Electric Company Limited on behalf of

.....

its duly authorised Appointees

Licence

for use of Musical Works on Talking Films or Sound Pictures.

(1) I CHARLES JAMES DIXEY of 9a Sackville Street Piccadilly London W.1 as Agent for and on behalf of the persons firms and companies (whose names and addresses are set forth in the First Schedule to the Agreement hereinafter mentioned) hereinafter called the Licensors HEREBY GRANT to the Western Electric Company Limited of Bush House Aldwych London on behalf of .....

..... of .....

..... LICENCE to make and/or import films and/or records upon which are recorded the Musical Works and/or parts thereof as set forth in the Schedule attached hereto for use only in connection with the Talking Film or Sound Picture entitled .....

..... in or into the territories as set forth in the said Schedule, under the terms and subject to the provisions of an agreement dated

19 made between Charles James Dixey of the one part and the Western Electric Company Limited of the other part.

Dated this day of 19

For and on behalf of the Licensors

Signed .....

190

January 31st 1930.

Mr. Charles F. Catlin,
1501 Broadway,
New York City.

Dear Mr. Catlin:

Replyingto your favor of January 30th relative to the interest due on Edgewater Point Mortgage on Feb. 4th next, the Griffith Company willbe pleased to give you an extension of thirty days for the payment of said interest on the condition that you pay interest on the amount due to the date of payment.

I I acknowledge receipt of the Release and will hold the same in readiness for delivery to Mr. Hammons at such time as he may desire to take the same up.

Very truly yours,

AHTB:GDM

M. E. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Form 154A—5M—1-29—162 printed words

Release

In Consideration of payment of the debt thereby secured, CLAREMONT COLLEGES a corporation, hereby releases the mortgage dated January 18, 1927, given by ALBERT H. T. BANZHAF and GRACE C. BANZHAF to FRED M. WILCOX recorded in Book 6848, Page 103, of Official Records, in the office of the County Recorder of Los Angeles County, California.

In Witness Whereof, said corporation has caused this release to be executed, and its corporate name and seal to be affixed hereto by its duly authorized officers this 31st day of January, 1930

CLAREMONT COLLEGES

By W. M. Bonnell President

By Ernest E. Jones Treasurer ~~Secretary~~

State of California }
County of Los Angeles } ss.

On this 31st day of January, 1930, before me, Elizabeth Draper a Notary Public in and for said County, personally appeared W. M. Bonnell known to me to be the President, and Ernest E. Jones known to me to be the ~~Secretary~~ Treasurer of Claremont Colleges the corporation that executed the foregoing instrument, known to me to be the persons who executed said instrument on behalf of the corporation therein named, and acknowledged to me that such corporation executed the same.

Witness my hand and official seal.

Elizabeth Draper
Notary Public in and for said County and State

855

Release of Mortgage

CORPORATION

Claremont Colleges

TO

Albert H. T. Banzhaf

Dated January 31, 1930

Order No. .....

When recorded please return this instrument to

.....

.....

.....

RECORDED FEB 5 1930

1 MIN. PAST 9 A.M.

IN BOOK 9741

AT PAGE 90

OF OFFICIAL RECORDS, LOS ANGELES COUNTY, CAL.

RECORDED AT REQUEST OF

Grantee .....
Owner .....
Mortgagee .....
Mortgagor .....
Assignee .....
Lessee .....
Attorney .....
Sheriff .....
Claimant .....
Vendee .....

C. J. Brogan. County Recorder

I certify that I have correctly transcribed this document in above mentioned book.

#46

Copyist County Recorder's Office, L. A. County, Cal.

COMPARED

Document - CADY

Book - ROBERTSON

Title Insurance and Trust Company

Title Insurance Building
433 So. Spring St.
Los Angeles, California

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

February 5, 1930

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

Mr. Griffith only owns one house in LaGrange, and all that I am able to gather is that it must be the one that is now (or has been) occupied by Mrs. Dunaway. I do know, however, that who ever has occupied it has not paid any rent for many months, according to Mr. Griffith's sister. Mr. Griffith hasn't the slightest idea what he paid for the house, nor does he know what it is worth at the present time. But, he did mention that it should bring at least $2,000.00. He suggests that if you get in touch with Mr. W. A. Oglesby of LaGrange, he would be able to help you out in determining what the house should bring.

I received the Griffith-United Artists contracts in good order. The request for these contracts had as it's basis a proposition which Mr. Grey has been working on with Sol Lesser and Efe Asher whereby they might become interested in forming a producing company to release thru the United Artists, making, of course, D. W. Griffith pictures and, in no wise, did he contemplate selling to them Mr. Griffith's ownership or rights in United Artists as was reported in Variety.

Before getting to the point, however, of becomming really interested, Lesser wanted to make sure that we had the right of release thru United Artists. While I felt he should have taken our word in this matter, Mr. Grey insisted upon showing him the contract and, in as much as everybody in the world seems to know what the original United Artists contract covers, I suppose it was alright. I did not, however, give them the subsequent contracts which you sent, because they do not affect in any way the particular thing which Lesser and his crowd seemed to be interested in.

The other article in Variety, which you mentioned as an afterthought in your letter - about Considine's actions on the story, seems to be nothing more nor less than an ugly bit of gossip which Variety picked up, and has no basis in fact. When it was called to Mr. Considine's attention to-day, he issued a very vigorous denial of the whole thing, saying that not alone was the story, as completed by Mr. Griffith, Mr. Benet, and Mr. Lloyd, a good script, but the finest which he has ever read in his entire motion picture career; so much so that they are endeavoring to obtain the permanent services of Mr. Benet; he also requested all the papers which published this story to give at least as much space to the denial as they did to the article. This is as much as anyone could expect, and is now a closed incident.

Under separate cover there has been mailed to you a copy of our script. We are quite proud of it, and I certainly hope you will feel the same way about it. As soon as you read it, we would like to know what you think of it.

I am enclosing a copy of a letter received from Arthur Kelly. You will notice that the last paragraph makes reference to the dividend on the stock held in escrow. To what stock does he refer to, and how will this dividend be paid to the producers?

To get back to the picture of Abraham Lincoln; we start shooting on February 24th, and will have an eight-weeks shooting schedule. This indicates that the picture will not be ready for release much before the latter part of June.

As soon as I receive the papers from the Recorder's office on the Wilcox mortgage, I will return them all to you.

Best wishes.

Sincerely yours,

Raymond A. Klune

RAK:J

Raymond A. Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1930 FEB 6 AM 12 58

SA536 7 NM=HOLLYWOOD CALIF 5

A H T BANZHAF=

130 WEST 42 ST NEWYORK NY=

OKAY S M H MORTGAGE RENEWAL REGARDS=

R A KLUNE.

S M H.

51

196

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

1961

S. M. H. CORPORATION

"Eagle Hommocks"

REAL ESTATE

New Rochelle, New York
1501 Broadway, New York--Tel. Penn. 7400
2 North Chatsworth Avenue, Larchmont--Tel. 250

~~LARCHMONT~~ NEW YORK, N. Y.

February 7, 1930

A. H. T. Banzhaf, Esq.,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf:

I am enclosing herewith check of S. M. H. Corporation to the order of D. W. Griffith, Inc. for $637.50 covering interest on mortgage to February 1, 1930. Also, check to the order of Banzhaf & Richter for $250.00 covering your fee for drawing the extension of mortgage to February 1, 1931, it being understood that the mortgage for the extended period for one year will bear interest at 6% per annum instead of 5% as heretofore.

Yours very truly,

Chas. F. Cahn

CFC:HK

Encl.

ABRAHAM LINCOLN

Steven Vincent Benet

2- 6 -30

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

SEQUENCE 1

"BIRTH OF LINCOLN"

L. FADE IN On a very simple title:

"A TAVERN IN NEW ENGLAND
FEBRUARY 12th, 1809".

1. INT. NORTHERN TAVERN * NIGHT

We see about half the room. There is a door, back, and a fireplace, right. Fire in fireplace. Noise of storm outside. A winter night. Crude portrait of Washington, draped in mourning, hangs over fireplace, in full view.

Four men are angrily discussing politics around a corner of the table. Three of them are roughly dressed - small shopkeepers or workmen, in clothes of period. They are men of around 35. The fourth is better, though plainly, dressed; looks more intelligent, speaks with a better voice. He listens to the discussion at first, disapproving without taking part in it. He is seated in center of picture, with his back to the door.

(These scenes previous to Lincoln's birth are all played with a spirit of feverish excitement and with driving force -- the storm outside symbolizing the storm going on within them.) They (in their excitement) break in on each other occasionally; both parties have been drinking.

FIRST SPEAKER
(sneeringly, leaning across table)
The United States! What's that? I'll fight for Massachusetts! I'll fight for New England! But as for the South --
(He sweeps a tankard to the floor)

SECOND SPEAKER
Right! The South is trampling upon us at every turn.

THIRD SPEAKER
We're tied to a crew of slavers -- damned aristocrats --

FIRST SPEAKER
We'll get out. We'll break up the Union.

SECOND SPEAKER
(Gesturing at portrait of Washington)
There was the one man who kept us together -

1. (Cont'd)

FIRST SPEAKER
But even he couldn't do it now! It'll take a bigger man than George Washington to keep those stars in that flag.

FOURTH SPEAKER
(Breaking in)
And how we need such a man!

(He picks up a tied bundle of brushwood from the side of the fireplace and flings it on the table)
There's your Union! Break it!

FIRST SPEAKER
(Trying to break whole bunch)
I can't!

FOURTH SPEAKER
Neither could England! Nor any power on earth -- while we stick together! But -- cut the string --
(he does so)
-- and -- broken -- like that --
(he breaks individual sticks)

DISSOLVE OUT

DISSOLVE IN on title "A TAVERN IN THE SOUTH FEBRUARY 12th, 1809"

2. INT. VIRGINIA TAVERN * NIGHT

Same arrangement - table center, door back, fireplace right; draped portrait of Washington over fireplace. Noise of storm, same. Touches, such as difference in dress, southern voices, etc., show we are now in South.

Four Southerners are seated in similar positions to the four northerners in Scene 1. Their faces bear a vague likeness to the faces in the other group and they are discussing politics as fiercely. Three of the men are roughly dressed -- the fourth, a cut above the others. His back is to the door.

FIRST SPEAKER.
The North is trying to strangle us -- ruin us --

SECOND SPEAKER
They say they'll stop the slave trade. It's made them rich! We'll show them! Secede! Secede!

2. (Cont'd)

THIRD SPEAKER
(Looking at portrait of Washington)
It was one man that made the Union.
But now he's gone --

FIRST SPEAKER
We'll run up the rattlesnake flag again
instead of those damn stars!

SECOND SPEAKER
Virginia forever -- and a good long
rope for New England!

FOURTH SPEAKER
(protesting)
Gentlemen -- gentlemen --

THIRD SPEAKER
(Fiercely)
What's the Matter? Don't you like what
we're saying. Because if you don't --
(he fumbles for a pistol)

FOURTH SPEAKER
(Rising, hand also on pistol;
in voice of steel)
Put that down! You know my principles.
I hold slaves. I believe in slavery.
But it's splitting the Union apart --

The other speakers are taken aback for an instant; when they recover themselves and roar back at him --

(Let her split! Secede! Break it up!
(You talk like a traitor, Crittenden!
(Break up the Union...
(Sink the North in the sea...

They start forward as if to attack him and he backs out of the door, covering them with his pistol, as we

DISSOLVE TO

3. EXTERIOR OCEAN * NIGHT (1809)

Shot of a slave-ship in mid-ocean. Wind and storm.

CAMERA PANS

4. EXT. SIDE OF SHIP * NIGHT

rapidly along side of ship. We catch a glimpse of ship's name - SALEM LASS ** SALEM, MASSACHUSETTS.

4. (Cont'd)

(Through these scenes of slave ship, through the noises of wind and storm, we hear, faintly and indistinctly, the musical theme of the negro spiritual "Go Down Moses -- set my people free".

CAMERA STOPS PANNING

5. EXT. SHIP'S HATCHWAY * NIGHT

at open hatchway. Indistinct figures of sailors are lifting up bodies of dead negroes and passing them along, like a bucket brigade, to throw them overboard. Scene dim.

SOUND NO DIALOGUE

6. INT. SHIP'S HATCHWAY - NIGHT

Show down through hatchway at negroes, crowded in hold. Confusion of limbs and bodies. Guttural cries but not articulate speech. Scene dim - lit by one oil lamp.

7. EXT. SHIP - NIGHT

CAMERA PANS rapidly along deck, past bucket-brigade of sailors, to side of ship ...

8. EXT. SHIP - NIGHT

and stops, at side of ship, where bodies are being thrown into water. Dim bodies fall past camera into water. We hear them splash in the sea.

A VOICE
(Off screen)
How many dead?

SECOND VOICE
(Off screen)
Twenty-five.

FIRST VOICE
(Off screen)
How many sick?

(Continued)

8. (Cont'd)

SECOND VOICE
(Off screen)
Forty-two

FIRST VOICE
(Off screen)
We won't make much money this trip.

SECOND VOICE
(Off screen)
Don't fool yourself. We've still got three hundred under hatches. Batten them down!

Musical theme of "Go Down Moses" swells a little through storm noices, as we

DISSOLVE THROUGH noises of storm increasing, into

9. LONG MOVING PAN SHOT - EXT. DAY

CAMERA PANS FROM ELEVATION sweeping over a scene of rolling prairie and low hills covered with thick underbrush and woods. Storm; howl of wind; creaking of branches...

10. CAMERA CONTINUES TO PAN -- EXT. DAY

over woods, and picks up shot of wolf, which throws his head back and howls...

11. CAMERA CONTINUES TO PAN - EXT. DAY

Now a stony, desolate clearing comes into view. In its center is a bleak, one-room, log cabin, with one window and one door. No glass in window -- closed by plank-shutter.

12. CAMERA CONTINUES TO PAN - EXT. DAY

to side of cabin. There, somewhat protected from storm, a broad-backed woodsman is chopping an a log. We hear the slug of his axe.

13. EXT. CABIN - DAY

CAMERA STOPS -- at woodsman, chopping. A woman -- the midwife -- middle-aged...roughly dressed. hurried, scolding voice, hurries into view of CAMERA from direction of cabin.

MIDWIFE
Tom Lincoln -- it's comin'

TOM LINCOLN
(Turning - stupid..camm)
Boy or gal?

MIDWIFE
Ain't fur enough along fer a tag - yit.

She turns toward cabin again, listening. Crash of tree blown down, off screen.

TOM LINCOLN
(Putting down axe and turning to Midwife)
How's Nancy standin' it?

MIDWIFE
She's prayin'.

They both start for cabin.

CAMERA FOLLOWS THEM to door of cabin.

DISSOLVE IN

14. INT. CABIN - DAY

A corner in the cabin. Nancy Hanks Lincoln, a worn girl, fairly young, but, with no great beauty, though a certain amount of sweetness in her face, is lying on a bed of corn husks on the dirt floor. The bed is covered by a worn bear skin -- it is her only covering. The midwife bends over her.

DISSOLVE TO

15. EXT. DAY

The storm - increasing in violence. Crashes of other trees blown down. Thunder.

DISSOLVE TO

16. INT CABIN - DAY

The Midwife is holding up the newly born baby by its feet and spanking its bottom.

TOM LINCOLN

Don't beat it like that!

The baby cries.

MIDWIFE
Needed some wind in its lungs. A pig's no good if it cain't squeal.

DISSOLVE TO

17. INT. OF CABIN - DAY

The midwife is holding baby, wrapped in blanket. Betsy Sparrow and Dennis enter and approach to look at baby.

BETSY SPARROW
(As midwife uncovers baby)
It's a boy -- long as an eel.

MIDWIFE
Well, he'll know who his paw us, anyhow, and that's more'n his maw knows about her paw.

Betsy Sparrow hushes the midwife with a gesture.

NANCY HAWKS
(From bed, weakly)
Is it purty?

MIDWIFE
Homelier than a mud fence.

Baby cries loudly.

BETSY SPARROW
Brightest little rascal I ever heard. Lungs sound like a lawyer or a shoutin' preacher.

MIDWIFE
(Shaking her head)
Him and his maw had to fight thru blood to get him into the world.

17. (Cont'd)

DENNIS HAWKS
(Moving forward, to Nancy)
What do you low to call him, Aunty?

NANCY
(Weakly)
Abraham -- after his grandpaw.

DENNIS
Kin I hold him?

The midwife hands baby to Dennis. Baby immediately begins to cry. Dennis hands baby back.

DENNIS
Shucks, he's afraid. He'll never amount to nothin'.

CAMERA TRAVELS --

18. INT. CABIN - DAY

Shot of Tom Lincoln and Nancy.

NANCY
(Smiling weakly; in a weak voice)
Tom -- I give ya a boy.

TOM
Yes -- ya surely did, Nancy.

(He is embarrassed. Pause.
Noise of storm sweells.
At last -)

He'll be a help -- when he kin handle an axe.

FADE OUT

END OF SEQUENCE 1

SEQUENCE 2

"LINCOLN AS STOREKEEPER"

19. DAY - 1831 - INT. OFFUT-LINCOLN STORE, NEW SALEM, ILL.

FADE IN on a closeup of a paper handbill which announces in bold type the opening of Lincoln and Offut's store in New Salem, Illinois, with the date line:

"New Salem, Illinois. September 1, 1831.

G R A N D O P E N I N G ! ! !

The Finest Retail Store in Sangamon County! !

D. Offut, Prop. A. Lincoln, Clerk.

Calicoes, Linseys, Muskrat Traps, Fine Groceries, Powder and Ball, Buggy-whips, Calomel, Warming Pans and Bibles!

<u>If you don't see what you want, we'll get it within three weeks</u>!

<u>Wagon-trains fitted out at short notice</u>!

Feed for Man and Beast Teeth Drawn at Special Request

"Coonskins and Beaver-pelts taken in trade. But not plugged dollars! "

WATCH US GROW

The CAMERA pulls back from this closeup over the shoulder of the person holding the handbill to almost a full shot which reveals the Lincoln-Offut store - a one room, country store, with bolts of calico on the shelves and a heterogenous collection of boxes, bales, whisky barrels, etc. - with LINCOLN sitting at one end of the counter with his back to the audience. Before the camera stops, Offut and a bystander enter and stop. Offut indicates the man on the counter.

OFFUT
There he is. Ugliest - laziest - smartest man in New Salem. Ain't yuh, Abe?

(Continued)

19. (Cont'd)

Then the man holding the handbill turns around smilingly and we see for the first time that it is Abraham Lincoln.

LINCOLN
(good-naturedly)
I don't mind my face -- I'm behind it. It's the people in front that get jarred.

OFFUT
Whip any man in shoe leather! At least, I hope he can.

LINCOLN
Offut does the braggin' and I do the runnin'.

BYSTANDER
Better dust off them shoes then, stranger--you ain't here for long.

LINCOLN
(dryly)
That'so? I was aiming to settle here.

BYSTANDER
This ain't no peaceable town.

LINCOLN
I'm a peaceable man.

BYSTANDER
Wait till Jack Armstrong gets hold of you. He'll throw you outa that door like a sack of meal.

LINCOLN
(Pantomiming with his hands)
Big fellow?

BYSTANDER
(Disgustedly)
No bigger'n you, but he's the champion of the country - never been licked; and when he sees you --
(The Bystander rubs his hands together in pleased anticipation)

OFFUT
Folks can't spit in this town without his say-so.

(Continued)

LINCOLN
(to Bystander)
He'll chuck me out of that door?

BYSTANDER
(Rubbing his hands, gloatingly)
Like a sack of mean!

LINCOLN
Pretty long chuck - for a peaceful man --

At this moment there is a gallop of horses outside, and, suddenly the body of a man jumps thru the doorway, planting his feet with a terrific slap on the floor. It is Jack Armstrong, the champion wrestler and the leader of the roughnecks known as the "Clary Grove Gang".

ARMSTRONG
Whar be he?

OFFUT
(protestingly)
Now, Armstrong, can't you leave us be? You jus' broke up old man Simpson's store an' scattered his new clerk all over the country. Don't you ever rest?

ARMSTRONG
(roaring)
Whar be he? That yaller-livered baboon from Indianny!

LINCOLN
(quietly)
I come from Indianny - but not that part.

ARMSTRONG
Get down! Let's see what bones I wants to crack first!

Lincoln begins to uncoil, and slides down from the counter. As he turns to put his book on the counter, Armstrong catches him off his guard, seizes Lincoln's arms with both hands, and swings him out the door, following him as the crowd runs after them.

ARMSTRONG
Come on, and git yer neck broke!

20. EXT. STORE - DAY

Outside the store, Lincoln comes spinning out, but catches himself quickly and turns to face Armstrong. Armstrong throws his coat off, leaps up in the air, cracks his heels together. There are a few of the usual characters of the day lounging in front of the store. From out of the saloon next door runs Clary, the saloon-keeper.

Armstrong, who is short, powerful - with muscles and haunches of a wild steer - is aiming to get close to his man where he can have the advantage of his thick, muscular strength, but Lincoln seizes him with his long arms, holds him away, as they wheel and whirl desperately, Armstrong playing for a close hold.

(The following dialogue between Offut and Clary is said rapidly and simultaneously)

CLARY
(shouting)
Betcha ten dollars, Offut, on the champion.

ØFFUT
(greatly excited)
I'll take it. Ten dollars on Abe.

The crowd is bidding everything from knives to plugs of tobacco. There is great excitement among the group around. It increases as they see that Lincoln seems to be holding his own pretty well with the champion.

CROWD
Go at him, Shorty!
Watch out, Abe - don't let him get too close!

At this, Armstrong, butts his way in and gets one arm on a close hold, but Lincoln spins away from his hold. As he does, one long arm goes around Armstrong's neck, spinning him away from him. Armstrong turns, his temper up, and charges him like a bull -- but as he comes in, Lincoln again wrestles him from a too close hold.

Armstrong, getting out of breath and temper, fouls Lincoln by heeling him viciously on the right foot and instep. This arouses Lincoln's temper. He seized Armstrong by the throat, lifts him clear off the ground, and shakes him like a rag; then shams him to a hard fall, flat on his back. As the champion lays on the ground in the dust of defeat, his gang starts to swarm toward Lincoln. Lincoln gets his back against the wall, braces himself.

(Continued)

20. (Cont'd)

BYSTANDER
Holy Smoke! And he said he was a peaceable man.

LINCOLN
Now, come on--all of ye. I'm the big buck of this lick.

The roughnecks make another start for him. One long arm goes around the neck of one and tosses him aside. The others are closing in on him. Armstrong gets up off the ground.

ARMSTRONG
Hold on boys. He threwed me fair.

Armstrong reaches out his hand to Lincoln.

ARMSTRONG
What's yer name?

LINCOLN
Lincoln -- Abraham Lincoln.

ARMSTRONG
Well, Abe--we're goin' to make ye one of us.

Abe takes his xhand - smiles good-humoredly.

21. INT. STORE - DAY

They go inside the store. Armstrong speaks as Lincoln goes behind the counter.

ARMSTRONG
Let's have some of that Rattle Snake Poison.

We come to Lincoln putting tin cups and a keg on the counter; Armstrong notices that he hasn't a cup for himself.

ARMSTRONG
Come on, Abe - where's yours?

ABE
I don't care much for it.

ARMSTRONG
Aw, come on, Abe.

Lincoln comes from behind the counter.

(Continued)

21. (Cont'd)

LINCOLN
Well, I'll drink with you, if you take it like I do.

ARMSTRONG
How's that?

LINCOLN
Lift up the barrel and drink it out of the bung.

ONE OF THE GANG

Ain't no man livin' can do that.

Lincoln picks up the barrel of whiskey, sits on the ground, rolls the barrel up his long knees, takes a drink out of the bung hole. The crowd looks on in astonishment. In these rough, pioneer days, physical strength and skill were necessary if one expected to win the respect of his fellow-men.

Now Lincoln rises, sets the barrel down, spits out the mouth-ful of liquor he had taken into a spittoon.

ARMSTRONG
(To Abe)

LINCOLN
No.

ARMSTRONG
Reformer?

LINCOLN
No, I don't regulate nobody's drinkin' -- jus' my own.

The whole group laughs.

FADE OUT.

END OF SEQUENCE 2.

SEQUENCE 3

"COURTSHIP OF ANN"

FADE IN

22. EXT. BANK OF STREAM - DAY (1834)

The bank of the stream. There is a valley behind it. A little barefoot country girl is driving three cows home. They have bells around their necks and their chiming can be heard as they move lazily homeward. The little girl is singing as she goes, "Twenty Years Ago".

SONG: My lids have long been dry, Tom, but tears
come to my eyes;
I thought of her I love so well, those
early broken ties;
I visited the old churchyard, and took
some flowers to strew
Upon the graves of those we loved, some
twenty years ago.

23. EXT. BANK OF STREAM - DAY

CAMERA PANS down the stream and, added to the girl's distant voice, we hear the murmur of the stream.

24. EXT. BANK OF STREAM - DAY

CAMERA STOPS at a green bank by a spring; the valley is the background where the little girl is driving the cows home. Th the left, at a distance, an ox cart with white oxen; a farmer is loading cut wood into the cart.

By the spring in the foreground, is seated Ann Rutledge, her hands around her knees. Lincoln comes on and sits quietly beside her. For a time nothing is said. The girl's clear, sweet voice, the music of the fields, and the tinkling of the bells, go on.

Lincoln, in a subdued and tremulous voice, speaks to Ann as though he had not been able to think of anything to say.

LINCOLN
It's awful nice about this time of day.

ANN
Yes, Abe.

Continued.

LINCOLN
(losing courage)
Kin I tell you -- a -- sort of a story, Ann?

ANN
Of course, Abe.

With a gesture, she makes him sit down beside her. He does not speak.

ANN
(encouragingly)
Well?

LINCOLN
Well -- there was a town in Illinois -- called p- called --

ANN
(smiling)
New Salem?

LINCOLN
That's it. And in that town there was - the prettiest girl in the world.

ANN
What was her name?

LINCOLN
Let me see ..
(he smiles)
Ann Rutledge!

ANN
Abe?

LINCOLN
Yes. But what I'd like to know about that girl is -- did she ever take a little time off to think about gettin' married?

ANN
Well, maybe.

LINCOLN
Because there's an Abe Lincoln hangin' around that's a pretty good catch.

ANN
What's he like?

LINCOLN
Oh, he's a big merchant -- owner of three stores -- all bankrupt.

ANN
Is he handsome?

LINCOLN
His paw said Abe had been cut out - with an axe.

ANN
(with the same tender, whimsical spirit that is Lincoln's)
Politician too, I hear.

LINCOLN
Got less property and more debts than anybody that's ever run for Legislature.

ANN
Now, Abe -- you'll do all right when you get started.

LINCOLN
There's something I'd like to start, if I knew I could finish it -- you know, Ann, I've always done a lot of dreaming, but -- lately -- when I dream, it seems your face always gets mixed up in it....

ANN
Does it really, Abe? Tell me about the missing?

LINCOLN
You know, I feel I'm goin' to be seein' that face till the day I die. But it'd certainly be hard for you -- to look at my face that long.

ANN
Everybody to his own opinion.

LINCOLN
Meaning?

ANN
I think it's the dearest, kindest, most beautiful face in the whole world.

Continued

LINCOLN
Ann, oh Ann -- that's just flattery -- but I love it.
(Then, very happily, but with a whimsical smile)
I'm like little Jimmie Watkins, he got a hunk of gingerbread the other day and said, 'I guess there's nobody loves gingerbread like I does - and gets so little of it'.

ANN
Oh, Abe.

LINCOLN
(seriously again)
Will you marry me, Ann -- I mean when I get out of debt and can support you?

Ann nods her head slowly and very seriously -- with a touch of the same spirit of tender whimsicallity that is Lincoln's mood.

ANN
You know, I've intended to for a long time, Abe. That is, of course, if you asked me.

LINCOLN
You mean --

ANN
Yes, Abe. You've got your gingerbread.

Lincoln looks at her as tho he could hardly believe those welcome words. He draws closely to her; her head drops on his shoulder.

FADE OUT

END OF SEQUENCE 3

SEQUENCE 4

"DEATH OF ANN"

25. INT. LOG HOUSE - DAY (July - 1835)

Ann Rutledge on her bed in a log house. Slants of light are on her face, coming from an open clapboard door. Ann Rutledge, who had the reputation of being the most beautiful girl in the neighborhood, lies fever burned. Aunty Lou, a middle-aged, country woman, is trying to give her water from a cup. Two other middle-aged women are talking together in low tones by the door. They are the religious kindly sort who love death-beds.

DISSOLVE TO:

26. EXT. LOG HOUSE * DAY

Lincoln, arriving outside the house, is met by a middle-aged woman and the country doctor.

DOCTOR
She's been asking for you, Abe.

LINCOLN
I came as soon as I could. I had the fever pretty bad, myself.

The doctor looks at Abe.

DOCTOR
I've got to tell you the truth, Abe.

Lincoln braces himself, fearing the worst.

DOCTOR
It's -- it's hopeless. Perhaps by tomorrow - no longer, Abe.

The towering, tremendous figure that is Lincoln seems to bestricken with grief more terrible than death. Silently he goes thru the doorway. CAMERA FOLLOWS HIM into log house.

27. INT. LOG HOUSE - day.

CAMERA FOLLOWS LINCOLN INTO room. He passes woman at door. He sits by Ann Rutledge's bed, trying to conquer his grief. He takes her hand in his; is close to her side in their last hour together. She moves weakly as if to get close to this great hulk of a man, trying to hide and control the terrible thing inside of him.

CONTINUED.

ANN
(weakly)
I'm so glad you came. Are you all right now, Abe?

LINCOLN
Yes, don't bother about me, Ann. I'm all right now.

ANN
I know the truth. It's good-bye, dear.

LINCOLN
No, no, Ann dear; you're not going to leave me; I won't let you!

ANN
We've got to be brave, dear.
(with a change of tone--looking upward)
Oh, don't take me away - don't take me away, it's so dark and lonesome - dying ----

LINCOLN
Ann -- Ann -- you musn't - let go.
(Lincoln tries terribly to restrain himself)

ANN
I wish they'd sing - I wouldn't be so afraid.

Abe turns distractedly to the open door where the other women are and looks appealing at Mother Lou, who comes to the door-way.

MOTHER LOU
Shall we sing "Sweet Bye and Bye", Ann?

ANN
(weakly)
Yes, Aunty.

The three old women, the farmer, and the doctor are just outside. The three women start singing softly; the men do not join in.

VOICES
"In the sweet bye and bye -- we shall meet on that everygreen shore..

Lincoln's arms go around Ann as he drops on his knees; their faces come close together.

ANN
We will -- meet there -- dear --

LINCOLN
(in heart-broken tones)
I love you so.

ANN
I love you so .....

Lincoln's head is down; Ann is looking at him. CAMERA MOVES thru the dim light to the window.....

28. INT. LOG HOUSE - AT WINDOW

As the singing voices softly go on, the light dims out in window.

VOICES
"We shall meet bye and bye - where there'll be troubles no more....."

FADE OUT.

[redacted].

(CONTINUATION OF SEQUENCE 4)

FADE IN

INT. HOUSE OF BOWLING GREEN - NIGHT (1835)

A few weeks later, in a room in a poor farmhouse (the home of Bowling and Nancy Green, who are taking care of the grief palsied Lincoln) we discover Bowling and Nancy Green; Nancy is at work with a spinning wheel near the fireplace. Dr. Allen enters.

DR. ALLEN

Is he any better, Bowling?

BOWLING
Not much. He is like a sick child.

DR. ALLEN
He was lost five days before we found him.

BOWLING
We took his picket knife away from him -- we was afraid something might happen.

Lincoln, with an attitude of despair, enters. He carries an armful of wood. There is heard the low hum of the wheel inside the room; the beginning of a driving snow and wind storm outside. The doctor speaks to him, assuming a cheerful air.

DR. ALLEN
Well, Abe, you're looking better.

Lincoln pays no attention to him. He goes aimlessly around the room, then seems to sense where he should put the wood and, with the same air of a man in a dream, puts it down by the fireplace.

GREEN
There's no use trying to talk with him; he just can't answer.

MRS. GREEN
Come now, Abe, you've got to work for your board.

DR. ALLEN
If we could only think of something that would just bring him back - I guess time's the only thing.

The wind, with a sudden awakening, drives fiercely against the house. The sound of the blowing wind seems at last to bring some sort of life inside Lincoln. He turns suddenly and looks around.

(CONTINUEATION OF SEQUENCE 4 - 1)

He goes to the door, while the others watch. He opens the door and looks out at the night of fiercely tumbling wind and black horizons, and then he speaks in a terrible voice of protest and agony.

LINCOLN
I can't bear to think of her - out there alone -
(His voice seems a part of the rain and
(storm. He clenches his hands)
The rain and storm shan't beat on her grave.

At this he goes out into the storm; the two men look at each other for a long time and then follow after him.

DISSOLVE TO

EXT. CEMETERY- NIGHT - (1835)

A little fountry cemetery, over which sobs the driving wind and rain. Lincoln comes wildly on. Beneath a pine tree is the grave of Ann Rutledge. At the head of the grave is a plain wooden slab upon which her name is written. Lincoln throws himself across her grave. He stretches out his great arms around the little mound and calls out to her:

LINCOLN
OH, Ann - Ann - my Ann - Oh - why can't
I hold on to anything .....?

There is the moan of the wind in the pine boughs, rising and falling like a great organ sobbing.

As the long weeks passed, the old-time order of control came back to him. It was said that the shadow of this, that he had been thru was fixed in his eys forever. He was a changed man, keeping to himself the mystery of his change.

END OF SEQUENCE 4

SEQUENCE 5

FADE IN

EXT. LONELY PRAIRIE ROAD* DAY

Lincoln, on horseback, is coming slowly along. He is met by a horse and buggy. In the bugy is a sheriff's officer.

OFFICER
Hello, Abe.

Lincoln
How are you?

The officer gets out of the buggy.

OFFICER
Abe, you've been a captain in the Indian war.

LINCOLN
Guilty.

OFFICER
And You've been to the Legislature.

LINCOLN
Guilty.

OFFICER
And you've been a stump speaker and a politician and a surveyor.

LINCOLN
Guilty.

OFFICER
Have you ever had yo' hoss taken away from you for debt; Abe?

LINCOLN
Not Guilty.

OFFICER
Well, that's goin' to happen to you right now.

He serves Lincoln with the papers and Lincoln slowly gets off his mount, turns it over to the officer. Lincoln starts to take the saddle bags behind the saddle, from the horse.

(Cont'd)

OFFICER
Sorry, Abe; belongs to the horse.

LINCOLN
I got a book in there.

He puts the saddle bags back on the horse, but takes the book.

OFFICER
You can keep that. No good, nohow.

LINCOLN
One thing you haven't attached, Sheriff.

OFFICER
What's that?

LINCOLN
(tapping forehead to indicate brains)
In here.

OFFICER
Maybe it ain't worth it.

The officer hitches the horse back of the buggy.

Lincoln stands holding the book--grasps it firmly as if it were an important friend and the CAMERA MOVES close to the Law book as

SCENE DISSOLVES

SEQUENCE 6.

FADE IN

INT. EDWARD'S HOME - DAY (1840)

A room in the house of Ninian Edwards, ex-governor of Illinois. This is a comfortable and well-appointed parlor -- the best we have yet seen. Haircloth chairs. china vases, a brass Empire clock, small upholstered sofa -- perhaps a melodeon or small piano. Room gives impression of somewhat stuffy comfort -- the house of the town's "big man".

Mary Todd, a vivacious, brilliant, tempestuous, arrogant young woman, with a decided mouth and temper as high as the color in her cheeks, is pacing the floor in an intensely thotful manner. Mrs. Edwards, her sister, is seated on the sofa with some needlework, watching her.

MRS. EDWARDS
Why, Mary Todd; I never heard such ideas in all my born days!

MARY TODD
Now sister, the Lord gave me brains and I'm going to use them. By the way, how long has it been since that Rutledge girl?

MRS. EDWARDS
Why that was about five//no, it's longer than that..it must have been six years ago. But---
(she gives her sister a long glance).

MARY
(resuming her pacing)
Well --
(murmuring to herself)
Abraham Lincoln.. Mrs. Abraham Lincoln..
(She makes a little mouth at the uncouth name)

MRS. EDWARDS
(unable to contain herself)
Mary, for Heaven's sake! You, a Todd, to think of marrying that ignorant nobody!

MARY
(turning and flashing - speaking very rapidly)
I don't have to marry a man just because I enjoy talking to him, do I? Besides.. he is - different --

MRS. EDWARDS
(dryly)
He's certainly that.

(Continued)

MARY TODD
(musingly)
I think he's apt to go far..
(with a change of tone)
Mr. Douglas is calling tonight.

MRS. EDWARDS
Now, that's something more like it. Stephen A. Douglas is the most brilliant, cultured gentleman we've ever had in this house. Anyone who marries him -----

MARY
(same business with name)
Stephen A. Douglas...Mrs. Stephen A. Douglas..h'm --
(turning rapidly)
But, seriously -- which one do you and Mr. Edwards think will go further?

MRS. EDWARDS
Why, Mr. Douglas, of course. Can you imagine being married to Abraham Lincoln and having to listen to all those sour jokes? Mary Todd, have you gone crazy?

MARY
(her temper rising)
Crazy or not, you can just rest assured of one thing, sister -- I'll marry the man I want to and I don't care what you or Springfield or the Governor says about it.

MRS. EDWARDS
Now, Mary, for Heaven's sakes, don't get into one of your tantrums.

MARY
(very angry)
Tantrums? I never was more composed in my life. If you think this is a tantrum -- just wait till I --
(scathingly)
get married.

DISSOLVE TO

INT. EDWARDS' HOME - NIGHT

Same set as previous scene, but later. Mary Todd and Stephen A. Douglas, a handsome, dashing, if rather squat young man, well-dressed, impeccable, are seated together on the sofa. Douglas' attitude is eager and attentive, that of the wooer. Mary is obviously pleased and flattered by his attentions but not really touched. Douglas is reading to Mary from a book. Douglas' stovepipe hat -- a beautiful new shiny one-- is lying upon a small table in full view.

DOUGLAS
(reading)
Man's wisdom shall enlighten thee
Man's strength thy graces shrine,
Ah, woman, never strive to be
Aught but his clinging vine.

DOUGLAS
(speaking)
That's very beautiful, Isn't it, Miss Todd?

MARY
(dryly)
Very.

A knock at the door.

MARY
Come in!

Douglas looks disturbed and sits back on safa. The door opens, the doorway is filled with the elongated figure of Lincoln. He carries his rusty stovepipe hat in his hand.

LINCOLN
(dignified)
Good evening, Miss Todd. Good evening, Mr. Douglas.

Douglas mutters an irritated 'good-evening'.

MARY
Good evening, Mr. Lincoln.

Lincoln enters, looks around for a place to put his hat and absent-mindedly puts it over Douglas', completely extinguishing and hiding the latter. Douglas looks very annoyed. Lincoln comes over to the sofa and sits down on the other side of Mary. The sofa is too small for three and his sitting down crowds Douglas into a corner.

LINCOLN
(as he sits down; with a pleased smile)
Well, Mary, I came.

FADE OUT.

SEQUENCE 7.

"LINCOLN - AFRAID TO MARRY"

FADE IN

EXT. LAW OFFICES OF STUART AND LINCOLN - DAY (Time 1840)

Shot of door, bearing the inscription:

LINCOLN AND STUART
ATTORNEYS AT LAW
SPRINGFIELD, ILLINOIS

DISSOLVE TO:

INT. LAW OFFICES OF STUART AND LINCOLN - DAY

The law offices of Stuart and Lincoln in Springfield-- an untidy room, with shabby, worn furniture, two desks, old chairs, bookcase with lawbooks; lawbooks scattered about on desk, etc. A bachelor's establishment that never gets really dusted. Window back; door into other room right.

Lincoln is tying his wedding tie in front of a cracked glass. His coat, vest are on a chair. These are the best clothes we have ever seen him in. Herndon, Lincoln's friend of the time and later to be his law partner, a young man of about 22 or 23, is watching Lincoln dress and is talking to him. He is respectful but every time he takes a good look at Lincoln in his wedding finery, mirth overcomes him.

Open scene with

HERNDON
(highly amused, but trying to keep a straight face)
Well, Mr. Lincoln, she got you! I thought she would when she first started after you.
(He chuckles. Lincoln is fussing about - very perturbed)

LINCOLN
Now Billy --don't worry me. I'm going to be married--and I'm scared to death.

HERNDON
Don't be alarmed--there's many a bite worse than a bride's.

LINCOLN
I know, Billy, but that woman scares me. She's got the ridiculous idea that I could even get to be President.

(Continued)

HERNDON
Oh, don't take that seriously - every spunky girl thinks her husband ought to be President.

LINCOLN
(dubiously)
Well, it's a pity to fool her. She's a fine woman, smart as pepper--isn't she, Billy? And pretty--

HERNDON
She'll be a great help to you, Mr. Lincoln--but you'll have to keep climbing with her.

INT. EDWARDS' PARLOR - DAY

In the parlor of the Edwards' house, a group of guests are awaiting the wedding ceremony, buzzing to each other and casting glances at Mary Todd, who is standing in her wedding dress, with Mrs. Edwards -- Mr. Edwards and the minister in the center of the room. The parlor is cleared for company; chairs pushed back, etc.

MRS. EDWARDS
I've got the best supper you ever tasted -- and the cake! Wait till you see the cake!

MARY
(nervously looking toward the door)
What can have happened to Mr. Lincoln - it's long after --

MRS. EDWARDS
He would be late at his own wedding. Never mind, Mary--if he doesn't come soon, I'll send John over to the office--

INT. LAW OFFICES - DAY

Herndon stands, fully dressed - Lincolnis sitting, twaddling with his wedding clothes. Throughout this scene Herndon laughs respectfully and in subdued manner.

HERNDON
(speaking impatiently)
For Heaven's sakes, you've got to hurry! It's almost time.

(Continued)

LINCOLN
You go ahead, Billy. I doubt if there's a word in the dictionary that could tell how I feel.

Billy starts toward the door.

LINCOLN

What does a man do when his head is alright but his legs are cowardly.

HERNDON
My cure is to get drunk.

LINCOLN
My legs are too frightened to pay any attention to liequor.

HERNDON
I'll go qhead and tell them you're coming.

Lincoln is having a terrific struggle to button his collar, which persists in snapping open. Finally with a rough jerk, he breaks the button in two and disgustedly pulls it out of the shirt, looks at it and throws it on the floor. Then he opens the bureau drawer and while looking for another button, stops short as he sees something which affects him very much.

CUT TO:

CLOSE UP

Insert of bureau drawer which shows a miniature of Ann Rutledge in the hand of Lincoln. Lincoln is a battery of contending emotions playing with him until he seems to almost go out of his mind. He holds out his long arms and, in a great voice, tremulous with yearning, cries:

LINCOLN
Ann -- Ann, how can I ever forget --

He looks toward the front door of the office, then back at the miniature of Ann Rutledge and reaches a decision, tears off the collar, throws it on the floor, grasps his hat and coat and picks up the miniature and goes out another door.

INT. EDWARDS' PARLOR - DAY

The guests, Mary and Mrs. Edwards are still waiting. Mary is pacing up and down the floor in a tantrum. A young man speaks to Mrs. Edwards.

YOUNG MAN
We looked everywhere, but we can't find him.

CONTINUED.

(Continued)

Herndon enters and goes directly to Mrs. Edwards.

HERNDON
Can't find him-- not in the office!

MRS. EDWARDS
What on earth happened to him?

HERNDON
Well, he was in a terrible state when I left him. He was so frightened and upset-- I imagine he --
(his voice trails off)

Mary is still pacing the floor in a terrible temper.

mMARY
I could just kill him.
(turning to the astounded guests)
You may as well all go home. This is what a Todd gets for engaging herself to a country baboon.

With this she flounces out of the room.

FADE OUT

END OF SEQUENCE 7

SEQUENCE 8

"RECONCILIATION"

FADE IN:

INT. FRANCIS HOME - DAY (Time 1842)

A room in the house of Mrs. Francis -- a mutual friend of Lincoln and Mary Todd. The room is comfortable but not as luxurious as the Edwards' home.

Mrs. Francis, age thirty, is talking to Miss Jayne, younger.

MRS. FRANCIS
You know, my party was just an excuse to get Mary and Mr. Lincoln together again.

MISS JAYNE
You certainly are a matchmaker-- to reconcile those two people after what happened two years ago.

MRS. FRANCIS
Well, we all like Mr. Lincoln- and Mary is just the girl to push him along.
(turning to the open door at the side of the room)
Ssah. There she is.

Enter Mary Todd. This time she is quiet, for her, and seems a little uncertain, a little pathetic, and more than a little nervous. We feel sympathy for her.

MISS JAYNE and MRS. FRANCIS
(greeting her effusively)
Mary, how sweet you look...
What a lovely dress.. etc.

A knock is heard at outside door. Mary moves nervously and looks around room, as if this time she might be the one to run away.

MRS. FRANCIS
(brightly)
And there's Mr. Lincoln!
(she hurries out to open the door).

MARY
(in a low voice to Miss Jayne)
It - it seems so strange, Julia-- having things end this way---

Continued.

(Continued)

MISS JAYNE
(comfortingly)
Now Mary. it's just the way they should end. You and Mr. Lincoln will make a great man.

Mary straightens up at this.

Enter Mrs. Francis with Lincoln. Lincoln seems greatly changed..more settled, determined, decided. He is dignified.

LINCOLN
Good morning. Miss Jayne.
Good morning, Mary.

(These three greetings are all spoken simulâaneously)

MISS JAYNE
Good morning, Mr. Lincoln.

MARY
Good morning, Mr. Lincoln.

MRS. FRANCIS
It's all settled for tonight. We're going to have the regular Episcopal service.

MISS JAYNE
The first time in Springfield--
just imagine!

As Lincoln goes close to Mary, Mrs. Francis and Miss Jayne exit--

MRS. FRANCIS
(at doorway)
Come Julia--we'll leave the happy pair alone.

They exit, talking in a buzz to each other.

LINCOLN
Mary, you don't have to bother any more. I think I've settled down at last.
(he pauses for a second and puts a meaning in this that Mary does not know.)
The past is dead. I hope I can make your future all you desire.

MARY
We will say no more about it, Mr. Lincoln. I really think, after all, you need me.

(Continued)

Lincoln puts his arms gently around her. Her head goes down upon his breast.

LINCOLN
You'll need a lot of patience to put up with me, Mary, but, if anybody could do it, I'm sure you're the one.

FADE OUT.

END OF SEQUENCE 8

SEQUENCE 9

" LINCOLN IN SOUTH "

FADE IN

EXT. CRITTENDON HOME (1856) DAY.

On a greensward -- beautiful Kentucky landscape; in the background the Colonial house of the Crittendon family. We see a beautiful little girl of nine or ten; dainty, and very exquisitely dressed. A boy, some four or five years older, is also well dressed. They have the attitude of childish lovers. This scene is played on, or near, a stile box.

THE BOY
Well, you kissed him. I saw it.

THE GIRL
John Clark, you're the biggest fibber in the world; I certainly did not.

The last is in very indignant tones.

JOHN
Well, what were you doing?

GIRL
I just couldn't help it. He's twice as big as I am, and he kissed me.

JOHN
(very seriously)
Did you like it?

GIRL
I certainly did NOT.

The boy absent-mindedly takes out a book he has in his pocket. The girl looks at it.

GIRL
Why, John Clark, are you reading that terrible"Uncle Tom's Cabin"?

JOHN
Who told you it was terrible?

GIRL
Everybody says so. My daddy says so, too, and he knows more than anybody.

JOHN
Well, Miss Crittendon, my daddy knows just as much as Mr. Crittendon does, and he says there's a lot to it.

The girl stamps her foot in great indignation.

GIRL
That book certainly fills me with indignation.

She says this as though she is proud of the word.

At this point Mr. Lincoln and Mr. Crittendon and Mr. Speed approach the stile box and the two children. They overhear the last remark.

CRITTENDON
Why, Lucy Lee, what's the matter with you all?

LUCY LEE
(paying no attention to the visitors in her indignation)
Daddy, John Clark's turning into a regular low-down Yankee. He even says that "Uncle Tom's Cabin" is a good book.

CRITTENDON
Well, baby, lots of people seem to think so.

LUCY LEE
You don't Daddy.

Lincoln, as tho to break up the embarrassing situation, opens his arms to Lucy Lee.

LINCOLN
Now, Lucy, don't get your dander up. Come and tell Uncle Abe what it's all about.

Lucy Lee responds to Lincoln's overture, goes into his arms, and sits upon his knee as she talks.

LUCY LEE

I like you, Mr. Lincoln. You may live in Illinois, but you came from our Kentucky. Thank Goodness Gracious, you're no Yankee.

The boy, John, comes and stands sheepishly by the side of Lincoln. As Lincoln gives Lucy Lee a paternal little hug, he speaks.

LINCOLN
Now, Lucy Lee, don't you children start fighting. We grown-ups are going to settle all this business peaceably. Aren't we, Mr. Crittendon?

The two men smile in friendly manner toward each other.

An old slave and a young one are on one side, serving mint juleps and cakes to the little group. They are well dressed as house servants and seem contented and well taken care of.

Lucy Lee calls out to the older slave.

LUCY LEE
Uncle Easter -- Uncle Easter.

The old slave comes with an expression of great affection to his little mistress. She puts her arms impulsively around his neck. The young negro grins, showing his white teeth, in happy appreciation of the scene.

LUCY LEE
Now tell me Uncle Easter -- aren't you happy here?

EASTER
I wouldn't want to be no whar else in the world.

At this Lucy Lee turns with a triumphant look upon John. She turns to the young slave.

LUCY LEE
And you, Mose?

YOUNG SLAVE
Lands sake, baby, I certainly has no cause to complain. We'se got our holidays. Don' have to work in no rain.
(he glances to Mr. Crittendon)
Yes, I declares, myself, things is mighty easy around dis place. I'se not moving no whar.

He emits an unrestrained laugh, infectious and happy. Uncle Easter looks at him in stern disapproval and Mose checks himself into over-done dignity.

LUCY LEE
(turning triumphantly to John)
Now, you see.

As John puts the trouble-making book back into his pocket, Lincoln takes Lucy Lee's hand.

LINCOLN
Why not make up and be friends

LUCY LEE
(impulsively)
All right, I wont fight him anymore.

At this, Lincoln puts his arms around the boy and draws him affectionately to him. He puts Lucy Lee's hand in that of the boy's, gives them a great smile, as he hugs them both. Here, Bob, Lucy's older brother, who has been sitting at foot of stile, looks up to John.

BOB
I've been waiting for you,John.

JOHN
Have you, Bob?

Bob takes John by the hand and they start off. Lucy Lee follows, but Bob turns and speaks to her.

BOB
Come on, let's go -- you run along and play,Sis. John and I got business -- big business -- we're going drilling.

Lucy Lee looks poutingly after them and then starts off toward veranda. All the children turn to say their goodbye to Mr. Lincoln -- which are all spoken simultaneously.

BOB
(turning quickly)
Goodbye, Mr. Lincoln.

LUCY LEE AND JOHN
(Together)
Goodbye.

LINCOLN
(with friendly gesture)
Goodbye, children.

The boys leave, followed by Lucy Lee.
Lincoln and Speed turn to Crittendon.

LINCOLN
(extending his hand)
Well, Mr. Crittendon, till we meet again.

CRITTENDON
(shaking hands with Lincoln and Speed)
Goodbye, Sirs. We wish you good luck.

LINCOLN
Present my compliments to your other guests.

(All thru this has been the scene in the background of the pleasant, delightful athmoshere of the old Sputh - - The delightful days that shall be no more.)

EXT. ROAD IN KENTUCKY. (1856) -- DAY

Scene on the road, the same whitewash fences carrying on as tho part of this same estate fronts the highway.

At the cross-roads is a trough for watering horses.

There is a group of twelve to fifteen negroes -- slaves. Six of them are in manacles, chained together. One is a beautiful young mulatto girl, scantily clad, showing her slim, sensuous figure. She is about sixteen or seventeen. By her side is a little girl of thirteen or fourteen.

Againt the fence are an old negro man and woman. They are tired and worn as tho from a long journey. Two white slavers, one carrying a whit and the other a rather heavy switch are seen. One of the slaves speaks to the other.

FIRST SLAVER
Come on, Vermont, stir your bones.
Get those niggers started.

VERMONT
Do something yourself, Cracker; you Southerners are so darned lazy you can't eat without help.

The two men call to the slaves.

SLAVERS
Come on, you. Get up there.
Get a move on.

There is a movement among the slaves, picking up their bundles and starting down the road.
We go to the old negro slave, mentioned above, who, tho worn out from the journey, has fallen by the fence in his exhaustion.

FIRST SLAVER
Get up, there. Quit your shamming. Move on.

As he speaks, he cracks his whip over him.

OLD NEGRO
Please massa, don't beat me. Jest lemme die. I cain't -- I cain't go no furder.

At this Lincoln and Speed enter the scene.

SLAVER
Get up, I told you.

As he raises the whip, Lincoln and Speed start forward. Speed goes angrily before the slaver.

SPEED
Don't you do it.

SLAVER
What business is it of yours?

SPEED
Drop that whip or you'll find out.

The slaver, seeing the attitude of both Lincoln and Speed, drops the whip.

SLAVER
Oh, he's just soldiering -- but all right, I'll give him some rest and come back and get him.

The other slaves are seen, bundles on backs, going down the road, chanting in strange, fascinating jungle tones.

OLD NEGRO
Thank you, massa, thank you. If I rest I'll be alright.

Lincoln makes a gesture of pity and despair.

SPEED
(quickly)
Too bad, but ...

LINCOLN
(gravely)
It's worse than that, Speed. It's the rock that's splitting the North and South apart. Bitterness everywhere. Riots and lawlessness. I tell you if something isn't done to settle this slavery question soon -- there's going to be a revolution in this country.

(he puts his hand on Speed's shoulder; they walk along -- half to himself; pathetically)

And I tell you -- if I -- if I were only the man to hit this thing -- I'd hit it hard ...

FADE OUT.

END OF SEQUENCE 9.

SEQUENCE 10

DISSOLVE TO

INT. PARLOR OF LINCOLN HOME, SPRINGFIELD (1858)

Mary todd Lincoln has done her best to copy the parlor of the Edwards' house, but she has not succeeded. She is talking in a very irate manner to Mrs. Edwards.

MRS. LINCOLN
Why, she had the impudence to back talk me, and I fired her right out of the house.

MRS. EDWARDS
That's nothing new. But I think you made a mistake this time. When you keep a maid two months, its a miracle.

MRS. LINCOLN
(in most emphatic tone)
Do you know why? You'd never imagine in the wide world WHY she stayed so long...

MRS. EDWARDS
I haven't the slightest idea.

MRS. LINCOLN
Well, I've found you can't trust any man. Abraham Lincoln had been giving that girl a whole extra dollar a week if she'd stay with me.

A middle-aged gentleman who, it seems, is also in a very indignant mood, enters the room from the hall. Beside him is the maid, who remains at a safe distance in the rear. Mrs. Lincoln turns.

MRS. MRS. LINCOLN
Well, Mr. Simpkins, do you usually come in houses like this? Don't you know enough to knock at the door?

MR. SIMPKINS
I've been knocking for about ten minutes, Mrs. Lincoln, but you were making so much noise you couldn't hear me. I just want a good and suffi.ent reason why you discharged my neice.

MRS. LINCOLN
(in same tone)
I don't know that a Todd has to give reasons to a Simpkins why they discharge anybody.

SIMPKINS
Well, Todd or no Todd
(Shaking his fist at her threateningly)
I want a reason. The whole town's talking about her.

MRS. LINCOLN
Leave this house.

SIMPKINS
I'll do nothing of the kind till I have an explanation.

MRS. LINCOLN
(rising to a higher climax of wrath)
I told you to get out of this house.

SIMPKINS
And I'm tellin' you, I wont.

MRS. LINCOLN
Why, you impudent skunk!
(She fires one invective upon another, blazing in wrath.)
You drunken, worthless, scum of the earth.

SIMPKINS
Don't you talk that way to me.

MRS. LINCOLN
I'll say that and much more. You red-headed old fool, you brainless idiot, you worm, you swivel-eyed Jackrabbit!

At this, she fires a book from the table in his direction; then takes up a broom from the side of the wall and starts for Simpkins, who retreats with great rapidity, throwing back a barrage of threats.

SIMPKINS
You'll be sorry for this till the day you die. No woman can talk to me like that. I'll have the law on you.

Mrs. Lincoln returns into the room.

MRS. LINCOLN
I've never been in such a place in my life. It's absolutely impossible for a peaceful woman to have any quiet.

DISSOLVE TO

INT. LAW OFFICES, LINCOLN AND HERNDON - DAY

Same kind of shabby, untidy bachelor office as the one formerly occupied by Lincoln and Stuart. Lincoln is sitting with his feet on his desk. Herndon is reading a book. From without, rather low, comes the first words of a song --"Go Down, Moses" -- sung by a negro voice.

SONG
(off screen)
When Israel was in Egypt's land,
Let my people go!
Oppressed so hard they could not stand,
Let my people go!

LINCOLN
(meditatively; to Herndon)
Stephen A. Douglas -- Stephen A. Douglas --

HERNDON
You're going to battle with the greatest brains in America, Mr. Lincoln. Has he got you frightened?

LINCOLN
No -- but -- it'll mean a lot to me, Billy -- to beat Douglas for the Senate.

SONG
(dimly; off)
Go down, Moses,'way into Egypt's land,
Go down, Moses --

HERNDON
But what are you going to say to him?

SONG
(dimly; off screen)
-- and set my people free ...

Lincoln has been listening to the song. He starts to reply when the door of the room flies open and Simpkins rushes in.

SIMPKINS
Abraham Lincoln -- somethin's
got to be done!
(he splutters)
Your wife just fired my niece --
I demand an explanation --

LINCOLN
(sighing)
Well -- you got it, didn't you?

SIMPKINS
I never heard a lady use such
language in my life! Now, I want
justice, or I'll have the law on you.

LINCOLN
What did she say?

SIMPKINS
It aint only what she said; she
grabbed up a broom and if I hadn't
kept my dignity, the Lord knows
what would have happened!

LINCOLN
(rises; very soberly)
Now, Jim --
(in soothing tone)
Now,Jim -- if I've stood that off
and on for sixteen years, don't you
think you could stand it for a few minutes?

Simpkins looks at Lincoln, starts to say something -- stops.

SIMPKINS
Well, I never thought about it
that way. I reckon there is
something to that.

He starts to go, turns, and looks at Lincoln. His anger is now changed to sympathy.

LINCOLN
She sticks up for me,too, Jim.
(he sighs)
You can't divide the house.

SIMPKINS
Well --

Simpkins reaches out his hand, which Lincoln takes, leaving the two seemingly bound together with a kindred bond of sympathy.

LINCOLN- DOUGLAS DEBATES

Late summer of 1858. The outter edge of a crowd attending the famous political debate between Stephen A. Douglas, the Democrat, and Abraham Lincoln, the Republican party's choice of Illinois, for United States Senatorship. A little group arguing.

ONE OF GROUP: Oh, Douglas is a prize speaker, but wait till ole Abe gets a hold of him".

SECOND SPEAKER: Abe Lincoln stands no more chance beating Douglas for the Senate than I do.

ANOTHER OF GROUP: No body ever heard of Lincoln outside of Illinois, and Douglas is the greatest man in America.

FIRST SPEAKER: They'll know about Abe when these debates get finished.

We go to the great crowd. Douglas is finishing his speach.

DOUGLAS: Let each state mind it's own business and let it's neighbor state alone. Mr. Lincoln will find this great Republic can exist forever, divided into free and slave states".

There is tremendous applause as he sits down. The tall figure of Lincoln arises. After his applause, Lincoln, with his western drawl, begins.

LINCOLN: "Everybody knows the Democrats got Mr. Douglas who is as smart as any man can be - that is, considering he IS a Democrat - and set him as a bate for me in this race for the Senatorship. That reminds me of the fisherman's wife whose drowned husband was brought home with his body full of eels. When they asked the wife what was to be done with the body - of course, everybody was making a big fuss - she calmly said: "Take the eels out and set him again". I would suggest the Democrats take the bad logic out of Mr. Douglas' claims and set him again.

We go to the crowd, and our little group in particular. They laugh heartily. Lincoln continues.

LINCOLN: The matter of slavery in the states where it already exists whall have to be worked out in some just manner. But, into these new states that are coming into the Union, slavery shall not be extended, nor will we allow the secession of any state from the Union. Above all and before all, we must preserve the Union. A house divided against itself must fall. I, as well as Judge Douglas, am in favor of the race to which I belong having the superior position. But, nevertheless, there is no reason in the world why the negro is not entitled to all the natural rights enumerated in the Declaration of Independence; the right of life, liberty, and the pursuit of happiness. (Lincoln speaks in natural, down to earth manner, but brings out with thrilling emphasis important parts. Much applaus

SEQUENCE 11

" LINCOLN -- DOUGLAS DEBATES"

FADE IN

EXT. DEBATING GROUND -- NIGHT -- Late summer, 1858

Fade in on long shot

Get an interesting Menzies composition shot to indicate a huge crowd of people standing in front of and around a debating platform, on which can be seen the group of participants. In the immediate foreground near camera we hear the following dialouge from three listeners.

FIRST LISTENER
Douglas is a prize speaker, but wait until ole Abe gets ahold of him about slavery.

SECOND LISTENER
(belligerently)
You're crazy!

THIRD LISTENER
(closing in menacingly)
Abe Lincoln stands no more chance beating Douglas for the Senate than I do.

As the three men start to brawl, we dissolve to, Closeup of Douglas.

DISSOLVE TO:

CLOSE UP OF DOUGLAS

Strikingly lighted by torch; an impassioned, violent face, laboring greatly.

DOUGLAS
There must be no issue of slavery.

CLOSE UP -- LINCOLN'S FACE.

Whimsical, dignified, tolerant.

LINCOLN
We must face the facts.

DISSOLVE TO:

CLOSE UP OF DOUGLAS

DOUGLAS
I'll run Mr. Lincoln out of --

DISSOLVE TO:

CLOSE UP OF LINCOLN

LINCOLN
I will not throw mud.

DISSOLVE TO:

CLOSE UP OF DOUGLAS

DOUGLAS
Let each state mind its own business, and this Republic can exist forever, divided into free and slave states.

DISSOLVE TO:

CLOSE UP OF LINCOLN

LINCOLN

Above all and beyond all, we must preserve the Union. A house divided against itself must fall.

Thru these scenes are heard cheerings of a great multitude of listeners to the famous Lincoln-Douglas debates.

FADE OUT

FADE IN

INT. LINCOLN HOME, SPRINGFIELD, ILLINOIS -- Night, (Fall -- 1858)

Mary Lincoln is at window of room, watching the victorious parade for Douglas go past. She sees a transparency go by -- "DOUGLAS ELECTED" and hears the cheering:-

"DOUGLAS! DOUGLAS! HOORAY FOR DOUGLAS!"

She turns away from the window. Her face shows disappointment and doubt. She stares into a corner of the room. We feel she is wondering what would have happened if she had married Douglas. The cheering dies out.

Mrs. Lincoln broods, then she throws her head back, suddenly, as if listening to a child's cry from upstairs. She goes to foot of stairs.

MRS. LINCOLN
(in soft voice, questioningly)
Tad?

She listens again. No sound. She turns back. Her eye falls upon an old coat of Lincoln's hung carelessly over the back of a chair. She crosses to it and looks at it. Fitst she makes a little mouth at it. Then she sees the sleeve is muddy, picks up a clothes-brush and starts brushing it, fiercely. She is so occupied that when the door opens softly and Lincoln comes in, she does not see him. Lincoln looks dejected, beaten.

LINCOLN
(questioningly)
MARY?

She does not hear him. He clears his throat. She turns and sees him. Goes to him.

LINCOLN
I'm -- home -- Mary.

She puts her hands in his and looks in his face, smiling now.

MARY
(gently)
You must be tired, Mr. Lincoln.
Sit down -- I'll get your supper
in a minute.

FADE OUT

END OF SEQUENCE 11

SEQUENCE 12

LINCOLN OFFERED NOMINATION

DISSOLVE IN

INT. LAW OFFICES OF HERNDON & LINCOLN, SPRINGFIELD - DAY

LINCOLN

Douglas has tried to straddle between the South and the Abolitionists, and he's say down hard.

HERNDON

Yes, he beat you for the Senate, but after that he'll be out in the cold - looking for a new pair of pants.

Herndon speaks rapidly and with great force. Everyone around Mr. Lincoln must keep the action going quickly and dramatically. From now on, he is the great, strong pine tree about which goes the hurricane. Lincoln's attitude changes as it was want to do. His sense of humor saves him. As he - Lincoln - bends over and takes his hat off and takes out a paper from this strange office, he speaks.

LINCOLN (speaking with humorous wistfulness)

Well, Billy, I feel like the boy who stubbed his toe. It hurt too bad to laugh, and he was too big to cry. I am forty-nine years old, Billy, and a failure in everything. If I died today, nobody'd ever know I'd ever lived.

At this, there enters a representative of the Chicago Tribune, followed by John Fell, the famous politician from the East. After greeting Lincoln, the Tribune representative begins to speak in a forceful manner, as tho full of great tidings.

TRIBUNE MAN

Mr. Lincoln, I want you to meet Mr. John Fell.

FELL

I am glad, indeed, to meet you, Mr. Lincoln.

LINCOLN

Glad to meet you, Mr. Fell. Mr. Herndon -

LINCOLN (continued)

my partner - Mr. Fell.

FELL

Glad to know you, Mr. Herndon.

HERNDON

Happy to meet you, sir.

TRIBUNE MAN

~~STRIKING~~ OF course, you know, Mr. Lincoln, that Mr. Fell is one of the most important men in eastern politics.

LINCOLN

Oh, I know Mr. Fell. Won't you sit down, gentlemen?

FELL

Mr. Lincoln, your campaign against Douglas has made you a national figure. I am here to ask you if you will consider being the Republican' party's candidate for the Presidency?

As this, we begin to DISSOLVE. The talk goes on ...

DISSOLVE TO

EXT. CABIN IN MISSOURI - DAY

A group of eighteen or twenty men, armed with pikes and guns, come on with a group of run-away slaves. They come rushing on to the edge of the cabin - the negroes talking in great fear and excitement.

AN OLD NEGRO

Massa, massa Brown, they'll kill us all sure.

John Brown, a fiery, fanatical figure, turns to him.

JOHN BROWN

Nobody's going to kill you.
(He turns to several of his men)
Take these people - arm them; you know our plan - let them stir up the other slaves. Wait for us at Green's corner. When laws are wrong, then comes Revolution.

The group of white Abolitionists are now arming the slaves. While several of the old people are too frightened to take the guns, the younger and bolder ones reach for them eagerly.

JOHN BROWN

Then send them north, across the line. I'll stay here and hold off the posse.

The white men appointed guides call to the negroes and they rush off into the woods. As they go, a posse of pro-slavery men, about equal in number to Brown's force, comes on. They see Brown's determined band, and stop. The ring leader shouts in rage toward Brown.

RINGLEADER OF POSSE

There he is - that's the nigger loving son of --

His voice is drowned in the raging voices of his companions.

VOICES

There he is. You'll hang and shoot, will you?

Brown screams back at them:

BROWN

Stay where you are, or you'll go with the rest.

He points to a distant tree, where is seen hanging the body of a white man.

CUT TO

FLASH - from a distance - of a dangling body.

CUT TO

FLASH - from distance - of two bodies on ground at edge of thicket.

CUT BACK TO

EXT. CABIN - DAY

The pro-slavery forces look off in the direction Brown has indicated; then start forward in rage, firing as they come.

Brown's forces return the fire. Brown's position being more covered by the wood pile and the edge of the house, his force inflicts the greater damage. Several fall on either side, as tho dead, but the posse's losses are the greater. As best they can, taking their wounded with them, they retreat back into the woods.

As they go, Brown, raging in the fury of battle, seizes a freshly loaded gun from one of his men. As he does so, a boy of ten and one of twelve run from the edge of the house, trying to get inside. Brown fires upon them. His actions are those of a madman. One falls. He seizes another gun. The other one falls. The men around him exclaim:

MEN

John, John -- don't! Why did you do that?

Brown turns on them blazingly.

BROWN

NITS GROW TO LICE. We'll wipe out the whole breed.

BACK TO

INT. LAW OFFICES - HERNDON & LINCOLN - DAY

FELL

Our country is on the brink of anarchy. The southern states are threatening secession. Even New York talks of getting out of the Union.

LINCOLN

She musn't do it. We've got to keep the front door on the hinge. There can be no secession. The Union must be preserved.

FELL

Mr. Lincoln, in this crisis, we believe you are our man.

LINCOLN (as he takes up his khin shawl)

Gentlemen, I think you're in the wrong back yard --
(He puts his shawl around his shoulders, and continues)
When you have such men as Chase and Seward in the party.

THE GROUP (in protesting voices)

But, Mr. Lincoln --

LINCOLN

Have you considered the many things against me? I've scarcely had the advantages in life possessed by former holders of this great trust. Look at me. Has it occurred to you that I would make a rather curious figurehead for your party?

FELL

These things have been discussed in detail, Mr. Lincoln.

LINCOLN

Gentlemen, I feel deeply grateful, indeed for this honor. But, I think it needs further serious thought on both sides.

Two of Lincoln's children come in breathlessly. The elder one Willie, speaks.

WILLIE

* Paw, maw says if you don't come on home, you ain't goin to get no supper.

The other boy sees a pen, bends the stub, aims playfully at a spittoon, throws the pen and hits it, at which he is much pleased. Herndon starts to protest as the younger boy follows up this action by rumpling up some legal papers on the desk. Herndon had seen this and other things much worse perpetrated by Lincoln's children. Lincoln never seemed to notice it.

LINCOLN

You see, gentlemen, I have another crisis; the soup and the country are boiling over together!

WILLIE

Maw's boiling, too - I told you to come on, paw.

Lincoln smiles indulgently, puts his arm over the boy's shoulder.

LINCOLN

Come on, Tad.

TAD (who stutters)

Yeth - yeth - alrighty.

Lincoln puts on his hat; turns to the gr up.

LINCOLN

Good night, gentlemen.

GROUP

Goodnight, Mr. Lincoln.

FELL

Goodnight, Mr. Lincoln. We will see you again.

With his children on either side of him, his arms around their shoulders, he goes down the steps.

SEQUENCE 13.

EXT. FRONT VERANDA CRITTENDEN HOME - NIGHT

Bob Crittenden is standing, alone, on the lighted veranda. Lights are streaming also from all the windows and doors of the house. Dance music and the sound of happy voices is heard from inside. John Holly joins Bob, having come from inside the house. They are boys of about eighteen.

JOHN HOLLY
Gimme a cigar.

BOB
Oh, you're too young. Grow your own tobacco.

John makes a pass at Bob, which Bob blocks good naturedly. There is heard a bugle call in the distance.

JOHN
There's that fool bugle again. The Home Guards would have to drill on dance night.

BOB
Oh, they'll be drilling around our punch bowl, soon.

Mr. Crittenden and Lucy Lee enter the scene from inside the house.

CRITTENDEN
Well, here's your beau, Lucy.

LUCY LEE
Mr. Holly.
(turns to Bob)
Now, run along, Bob. John and I got business.

Bob and Mr. Crittenden exit. CAMERA PANS ---

FROM VERANDA TO --

EXT. SIDE OF HOUSE - NIGHT.

On a gravel path, Mr. Crittenden and Bob stop walking. Mr. Crittenden's arm is around his son's shoulder; his attitude is one of gravity, contrasting to the merry group preparing to dance, which is seen through the window. A bugle call is heard.

BOB
I wish he'd quit squawking around.

(Continued)

CRITTENDEN
You can't wish it any more than I do; it's play now, but if Mr. Lincoln is elected, it will be in earnest soon.

BOB
(humming a tune -- 'Old Kentucky, never tire')
If it is - we'll show them, won't we, dad? You and I and John -- the old black Republican... Wait till we get him out with the Home Guards.

CRITTENDEN
(shaking his head)
You'll never get him out, son. John's whole family are bitter Unionists; if war comes, he'll go North.

BOB
But, father -- father --

CRITTENDEN
He'll think it is his duty, Bob -- and, if you meet in battle, you'll do your level best to shoot each other dead; that's war.

BOB
(crushed)
Dad -- Oh, I'm a fool, but I didn't think -- I never reckoned...

CRITTENDEN
Never mind, son, it may not come to that. But there's lightning in the sky. If it breaks ----

EXT. CRITTENDEN VERANDA - NIGHT

John Holly and Lucy Lee. Lucy Lee is dressed in white, with jasmine in her hair. Behind them is seen, through the window that is open, the crowd preparing to dance. There is the flutter of romance and youth and laughter. They are standing near to each other, listening now to the bugle. Lucy Lee shivers.

JOHN
(solicitously)
Cold, honey?

(Continued)

LUCY LEE
No, but everywhere you go, it's the same thing - bugles. Everybody talking war.

JOHN
Forget it. There isn't going to be a war.

LUCY LEE
That's what you always say.
(kiddingly)
What kind of a Southerner are you, anyway, John Holly?

John Holly looks embarrassed and nervous; he is obviously fighting an internal conflict of emotions.

JOHN
You ought to know. I'm sort of - a border state.
(he throws off his nervousness and changes to a light tone)
Come on, sweetness - sit down by the honey-bee.

LUCY LEE
Oh, you and your honeyin'. Around with that blonde all evenin'.

JOHN
(with grandiose gesture)
Oh, blondes! There never was a blonde. They don't even exist.

LUCY LEE
(drawling)
I sort of li-ke blonde men.

JOHN
Just nip that likin' in the bud, honey. It isn't goin' to grow up.

From inside is heard a glee-song, sung by impromptu singers. One voice takes a verse, and a group of make voices take the chorus, to the accompaniment of guitars, banjos and drum.

SINGERS (off)
"Take her little hand-
Lead her as far as you can-
Put your arms around her --

(Continued)

LUCY LEE
I like that music, too.

JOHN
Oh, the music's fair. But you're takin' the SENTIMENTS right out of my mouth.

SINGERS (off)
"If she fights like that -
the little wildcat -
Put your arms around her -
Put your arms around her.

JOHN
Honey, I never li-ked your beaux before, but they certainly have been a powerful aid this evenin'.

He puts his arms around her.

LUCY LEE
It just beats everything why I stand for this.

SINGERS (off)
"Try a long spring kiss
If she runs at this,
Put your arms around her -
Put your arms around her...

JOHN
(passionately)
Lucy Lee - Lucy Lee -

LUCY LEE
John - John --

JOHN
For keeps, Lucy Lee?

LUCY LEE
For keeps.

JOHN
Ah, I wouldn't change this for a barrel of stars. Honest - some people do stick together always - and we're going to - aren't we?

LUCY LEE
C'ose we are.

(Continued)

JOHN
(more serious, thinking of the impending conflict)
Nobody can break us apart.

LUCY LEE
But who-all's aimin' to?

JOHN
(seriously)
You can't tell. You don't know. Things are happening. They hate people being happy. They ---

LUCY LEE
Don't you listen to 'em. They can't hurt us. Why, I just don't nachully know any more if I'm you- or me.

JOHN
Lucy Lee - Lucy Lee.

LUCY LEE.
I li-ke how you say that name.

JOHN
Lucy Lee - Lucy Lee -- I could sing it for you, darling ---

Cry of bugle breaks in, making John revert to his troubled mood. It plays taps at first distinctly and repeated with plaintive softness to end of love scene.

JOHN
They hate us being happy, I tell you ---
(bugle cry)
Listen!

LUCY LEE
Don't listen. Say my name. You said there couldn't be a war.

JOHN
I said - but they can't change us, can they? They can't stop us loving each other.

LUCY LEE
(defiantly)
I'd like to see them try.

SEQUENCE 13

"BOOTH IN RICHMOND"

FADE IN

EXT. FRONT OF BUILDING AT RICHMOND, VA. (1860) - DAY.

A Sign reads: RICHMOND TOBACCO CO. Several groups are talking in great excitement. Two men bring on a negro, middle-aged. One of the men calls to the others: (This scene is played rapidly and with great excitement)

FIRST MAN
They've started it. This is going to mean war.

SECOND MAN
This darkie saw it himself. John Brown and a gang of abolitionists have captured the armory at Harper's Ferry. They're arming the slaves to rise up and murder us all.

OLD BILL
Was suh - dey gived us all rifles.

ONE FROM THE GROUP
What did you do with yours?

OLD BILL
What'd I do? I throwed it down and I says - 'feet, you travel!'

RINGLEADER OF GROUP
They can't invade Virginia. Boys, go home and get your guns.

This is answered by various members of the group simultaneously.

VOICES
Yes, it's gone far enough. We'll be murdered in our beds by our own slaves.

ANOTHER
How many did they kill?

OLD BILL
Man, I didn't stop to know.

(Continued)

At the edge of the crowd enters a dashing, handsome, manly figure with two beautiful girls, daintily dressed. The handsome young man is very attentive, particularly to one of the young ladies. Both girls are gushing over him.

YOUNG MAN (John Wilkes Booth)
Pardon me, just a moment; we'll hear more about the desecration.

With an affected, show-off bearing, he theatrically strides to the group in time to hear the last part concerning the raid at Harper's Ferry.

VOICES OF THE GROUP
(John Brown...
(...Abolitionist...
(.....outrage.....)

The young man takes the center of the stage.

YOUNG MAN
Outrage is not the word. I'll shoot on sight every Abolitionist who dares defile the sacred soil of Old Virginia.

The crowd applauds this slightly exaggerated speech vehemently.

RINGLEADER
We'll show 'em they can't fool with us.

The Young Man strides quickly and dashingly back to the young ladies.

ONE YOUNG LADY
Oh, Mr. Booth, whatever will we do?

BOOTH
(in flamboyant manner)
Do? I told you what I'd do. Let loose the dogs of war!

Two cynical young men in the crowd are looking toward Booth.

FIRST YOUNG MAN
Who is he?

SECOND YOUNG MAN
That's the actor, John Wilkes Booth. He can't act, but the women are crazy about him.

Continued.

(Continued)

Booth excuses himself from the young ladies.

BOOTH
When we are thru with John Brown, ladies, we will return to your favors.

Booth joins the crowd as they begin dispersing.

VOICES FROM MOB
Get your guns! Come on! We'll show them. Guns! Guns! Guns!

There is a general confusion and hubbub as they are moving off - in vengeance bound. The two girls who were with Booth stand watching.

FIRST GIRL
(looking after Booth)
Oh, isn't he grand?

SECOND GIRL
I'm going down to Norfolk with him as soon as he comes back.

FIRST GIRL
I declare to goodness, some girls have all the luck.

FADE OUT.

END OF SEQUENCE 13

SEQUENCE 14.

DISSOLVE TO

INT. ROOM IN HOTEL IN SPRINGFIELD - DAY

CLOSE UP - of a hand, writing on a white card. It writes: LINCOLN - WHITE HOUSE. It finishes, writing only WASHINGTON, D. C., and begins to fasten the card to a trunk. IRIS OUT OR OPEN to show the owner of the hand, LINCOLN; then to show room itself. Herndon is standing on one side of Lincoln, and Lincoln's oldest boy on the other side. Lincoln puts his hand affectionately on Herndon's shoulder.

LINCOLN
Well, Billy, we've been together for sixteen years - and never had a quarrel once. Can't I do something for you at Washington?

HERNDON
I don't want any office, Mr. Lincoln; I'm going to stay here where I can get drunk whenever I want to.

Mrs. Lincoln enters, very elaborately dressed, with very proud and satisfied manner. The men folk in the room look at her in silence. She turns and calls off into the other room in quite a grandiloquent manner - speaking through open door to someone outside of room. (Noise of people off stage is heard through this scene).

MRS. LINCOLN
Oh, thank you, thank you very much. Tell Mrs. Simpkins that Mrs. - PRESIDENT - Lincoln
(she draws each word of this out with triumphant joy)
will be ready for her carriage in a few moments.

VOICES FROM OUTSIDE
Oh, Mrs. Lincoln, your dress is perfectly gorgeous.

ANOTHER VOICE
Marvelous!

ANOTHER VOICE
Oh, Mrs. Lincoln, we are all so proud of you.

(Continued)

MRS. LINCOLN
(in haughty, patronizing manner)
Thank you - thank you. It's just a little thing for the White House.

She closes the door and turns to Lincoln, and, with a change of manner and in the voice of a worried housekeeper, speaks:

MRS. LINCOLN
Abraham Lincoln -- will you ever get through with those trunks?
(Her attitude is not cross, but like a mother keeping a child in the straight and narrow way)

LINCOLN
It's all done, now, Mary.
(He turns to his boy, who is about sixteen)
Now you watch that bag. It's got my inaugural speech in it. It is a testimony of my moral character, written by myself.

MRS. LINCOLN
Hurry up, or we'll miss the train.

LINCOLN
(to the boy)
That reminds me of a story...
(At this MRS. LINCOLN gives him a disapproving look. He turns away from her but can't resist the temptation to go on with the story)
A man who was going to be hung was being jostled and pushed by the crowd. The convicted man said: 'Don't hurry, boys, there won't be any fun till I get there'.

MRS. LINCOLN
Will you ever stop joking?

Continued

(CONTINUED)

MRS. LINCOLN (Continued)
(At the same time, with a maternal air, she fixes his tie, which is very crooked)
Now, I hope you are glad you took my advice and didn't go to Oregon.

LINCOLN
(with his hand on her arm)
That's right, Mary. If you hadn't kept me from Oregon, that band out there wouldn't be playing for me now.

There are heard cries of the mob outside on the street, and band playing in the distance.

VOICES SHOUTING
(Off screen)
HOORAY FOR LINCOLN!
HOORAY FOR LINCOLN! HOORAY FOR OLD ABE! LINCOLN!
LINCOLN! LINCOLN!

At the end of the scene the repeated cries of Lincoln, LINCOLN, LINCOLN, are distinctly heard.

DISSOLVE TO

INT. CORRIDOR OF WHITE HOUSE - NIGHT (March 4, 1861)

CAMERA MOVES along the corridor with several soldier-orderlies who are carrying in the Lincoln baggage, labelled as in previous scene.

FIRST ORDERLY
(as he carries the baggage along)
Whew, I can't say so much for her disposition!

SECOND ORDERLY
(in terrified whisper)
Ssh, keep quiet!

MRS. LINCOLN'S VOICE (off screen)
Soldiers indeed! They can't even carry trunks! Here, you - no, the stupid-looking one - move that piano - and put that over there and - you idiot - Good Heavens, don't look at me like a duck in a thunderstorm - DO WHAT I SAY - hurry - are you paralyzed?

The soldiers look at each other thru this and fairly run into ...

INT. FAMILY DINING ROOM OF WHITE HOUSE - NIGHT

Mrs. Lincoln, in a tantrum, is giving orders as to where the baggage is to be put. A housekeeper is bustling about, unable to put in a word. Lincoln, too tired to offer any objections, is standing behind Mrs. Lincoln.

MRS. LINCOLN (continueing)

Hurry! I never saw such a set of incompetents - over THERE, I said - over THERE! And, as for you with the whiskers --

(Soldiers are running about, placing baggage, during this)

There - that's the last!

(She advances upon soldiers and housekeeper threateningly. She gives them a superb gesture of dismissal and, because they don't jump immediately, advances on them menacingly; then, half to herself)

Imbeciles!

She trots around among the baggage, fussing and shifting objects. Lincoln calmly goes to a nearby couch .

LINCOLN

(with a sigh of relief)
Well, Mary, we're here.

MRS. LINCOLN
(turning on him tartly)
Thanks to me! If it wasn't for my advice, you'd be out in Oregon, chopping trees!

LINCOLN
(rather sardonically)
Always right, Mary.

He sinks down on the couch which is too short for him. Mrs. Lincoln gives him a quick look to see if he is being sarcastic, but there is a smile on his face, so she turns her back and busies herself with the room. Meanwhile, Lincoln pulls over a chair, turns the back up, and lies on the floor, his back against the over-turned chairback, in an attitude of great relief.

(CONTINUED)

MRS. LINCOLN
(running her finger along the edge of a table and looking at it, without turning back to Lincoln)

I've found out one thing, Abraham Lincoln. Servants are no better here, than in Springfield. This place hasn't been cleaned in a year.

Lincoln laughs. Mrs. Lincoln hears the laugh. She turns and discovers him - the President of the United States - lying on the floor; aghast, she makes a gesture of despair.

DISSOLVE OUT.

END OF SEQUENCE 14

"Fort Sumter fired Upon"

Lincoln, with his Cabinet around him; Messrs. Seward, Cameron, Chase, Blair, Smith, and Wells.

LINCOLN: "Well, Seward, as I said, I have written to Stevens: "We do not intend to interfere with the slaves you already hold. You think slavery is right, and ought to be extended; we think it is wrong, and ought to be restricted. This is the only difference between us".

SEWARD: "The South asks that we withdraw our garrison at Fort Sumter, then a conference could be arranged, and the whole matter straightened out".

LINCOLN: "Fort Sumter is a Union fort; we can not withdraw the garrison. It would be surrender to the Secessionists".

SEWARD: "If they attack Sumter - and take it?

LINCOLN: "Then we must re-take it - for the Union".

SEWARD: "As the leader of the great Republican party, I wish to go on record as opposing this rash measure".

SMITH: "I agree with Mr. Seward, Mr. President.

BLAIR: "I, too, am unwilling to share in the responsibility of such a policy".

LINCOLN (with great firmness) "I thank you gentlemen for your opinions. I will shoulder all the responsibilities. The supplies shall be sent to Fort Sumter".

SEWARD: " If they are, it means war".

LINCOLN: "I have told them: "At your hands, my dissatsified fellow countrymen, is the issue of Civil War. You can have no conflict without your being the aggressors".

SEQUENCE 15

"FT. SUMTER FIRED ON"

DISSOLVE TO

INT. CABINET ROOM AT WHITE HOUSE - DAY (1861)

Long table with ink-wells, paper, etc., chairs arranged on each side of table, vacant chair at head. This is meeting of Lincoln's first cabinet.

Seward, Blair, Chase, Cameron and the rest are present. Seward on right of table; others on left; a few standing. They are waiting for Lincoln. Air of excitement and tension. Seward is obviously the strong man of the group.

SEWARD
Gentlemen. Then we agree that the situation of our country is most ominous - most alarming.

ALL
(nod heads)
Yes, yes.

SEWARD
We agree that we must yield to the South's demands and withdraw from Fort Sumpter.

ALL
(nod heads)
Yes, yes.

SEWARD
We agree that our President must be firmly guided by us; that we must make every effort to control his inexperienced judgment!

As this sentence ends, there appears thru the open door, deep rear of scene, the slowly moving shadow of Lincoln - the familiar silhouette, stove-pipe hat, beard, rugged profile. (Lights make this shadow super-human in size)

All voices stop - all eyes go to the shadow as it moves forward into the room.

SAME SCENE - HOUR LATER

Lincoln is sitting at head of table, patient, dominant, a leader. The Cabinet look like little boys who have rebelled and have been spanked.

LINCOLN
Thank you, Gentlemen, I shall shoulder all responsibilities. The relief shall go to Fort Sumter.

SEWARD
(Last flicker of rebellion)
The South will attack and take Sumter.

LINCOLN
I am a man of Peace - but the Union shall be preserved.

DISSOLVE TO

INT. ROOM IN CHARLESTON SO. CAROLINA - DAY

Southern atmosphere. A small group of men by a window. Two of the men are looking out upon the wall where a banner is distinctly seen - "SOUTH CAROLINA, FOREVER". This scene is played rapidly and with vivid intensity.

ONE OF GROUP
I tell you, unless we spill blood in the face of the people of Carolina, they will be back in the old Union in ten days.

ANOTHER
Lincoln claims he is only sending food to Fort Sumter.

ANOTHER
How does anybody in Charleston know what's in those ships?

All this in tense mood. Two breathless figures enter.

FIRST NEWCOMER
Have you heard the news? We have told Major Anderson that, unless he surrenders the fort immediately, we will open fire upon it within the hour.

SECOND NEWCOMER
The time is nearly up. The whole city is watching and waiting.

CONTINUED

An old gentleman speaks thoughtfully and impressively.

OLD GENTLEMAN
This is a momentoud hour. If they fire on the Fort - it - it means - - war.

There is a time of tense silence, and then the sound of a distant gun is heard. Then other guns take up the martial chorus. One of the men leaning out of the window, turns and speaks in an impressive voice:

MAN
She struck.

DISSOLVE TO:

EXT. SKY BACKGROUND - DAY

The screen fills with the belch of cannon smoke, the roar of great guns, and voices cry.

VOICES
Fort. Sumter has fallen! The South has started war!

DISSOLVE TO

INT. LINCOLN'S OFFICE WHATE HOUSE - DAY

Lincoln is at his desk, his cabinet around him. With the exception of Lincoln's secretary, none are very close to the desk.

SEWARD
Seventy-five thousand - it may be difficult to get that many volunteers.

Lincoln, who has been reading the document - the call for 75,000 volunteer soldiers, now signs it gravely. A tremendous moment. Deliberately, he sprinkles sand over his signature. With the same impressive deliberation, he gives the paper to his secretary, who turns to go. Lincoln takes off his glasses and wipes his eyes without ostentation. An onlooker might think his eyes were merely tired. He puts his glasses back on again, clasps his hands together, in an attitude of silent prayer.

FADE OUT

END OF SEQUENCE 15

SEQUENCE 16

"PREPARATIONS FOR WAR"

FADE IN

EXT. BALCONY OVER STREET IN NORTHERN CITY - DAY (1861)

A group of people on the balcony are looking up and down the street, intently. In the little crowd are two boys about fifteen or sixteen years old.

FIRST BOY
(excitedly)
Look - coming down the street - that's New York! And that's Massachusetts - Seventh Regiment!

SECOND BOY
(emphatically)
No - no. Massachusetts has gone by. Look - look! That's Pennsylvania.

Great cheering is heard from the street.

CUT TO:

EXT. SHOT DOWN STREET - DAY

Talking in crowd and the marching of soldiers. The armed legions of the North. About them, around them, are the waving banners and decorations of the mad tumult of the crowd. Over and thru this is heard a military band playing spiritedly - "John Brown's body lies amoulding in the Tomb".

BACK TO

EXT. BALCONY - DAY

The group there are singing in unison with the band. "John Brown's body lies a-moulding in the tomb, but his soul goes marching on".

CUT TO

EXT. STREET - DAY

The marching legions, singing: "John Brown's body".

CUT TO

EXT. STREET - DAY

The crowds on the street, also singing until it swells into a mighty chorus of "John Brown's body".

DISSOLVE TO:

EXT. STREET IN RICHMOND - DAY (1861)

The army of grey; the Confederates. They are marching down the street in the opposite direction from that in which the northern army was marching - to give the effect that the two armies are marching toward each other. They have the same quick, determined stride as their brothers of the North; joyous, hopeful. A band is playing "Dixie" and the troops are singing it. A tumult of voices from the crowd that lines the roadway is heard; handkerchiefs are waved, hands in air. Individual cries from members of the crowd come out and over the general commotion.

CRIES
(Write me from Washington -
(Run them into the ocean!
(Virginia forever!
(Etc.)

FADE OUT

FADE IN

EXT. SIDE OF CRITTENDEN HOUSE (DAY)
ON THE EDGE OF A SIDE VERANDA OF THE HOME (1861)

In a secluded place, Lucy Lee, her father and her brother, Bob, are discovered. Lucy Lee is in the act of saying good-bye to her father and brother. They are in the Confederate uniform, going to their units. The father is a Lieutenant-Colonel of the Volunteers; the son, a second lieutenant. Lucy Lee is just bidding farewell to her father...

(All thru the following scene is heard the insistent ominous beating from the distant drums by which the soldiers march)

LUCY LEE
Oh, daddy, daddy.

CRITTENDEN
Don't cry, honey. We'll be back soon.

LUCY LEE
(passionately embracing him and smiling thru her tears)
I know it isn't going to last, one Southerner could whip five Yankees.

Just then two old slaves, carrying baggage, come out of the house and pass by quickly. Crittenden disengages himself from Lucy Lee's arms; gives an order to the slave...

CRITTENDEN
Easter - did you put in that whiskey?

EASTER
Yas, massa, four barrels.

Crittenden goes out of the scene, calling back as he goes.

One of the slaves had been smoothing out and helping arrange young Crittenden's uniform. Thru the scene between Bob, John and Lucy Lee, we feel that our three young characters have grown up overnight under the stress of war. We left them boys and girls. They are men and women now.

BOB
(calling off scene)
All right, Dusty.

He goes to Lucy Lee and embraces her.

LUCY LEE
Oh Bob - dear.

Continued.

BOB
Good bye, Sis.

LUCY LEE
I put the good shirts in the bedding roll.

They finish their farewell scene. John Holly comes on, in civiliam clothes. He and Bab face each other squarely.

BOB
Nothing to say, is there?

JOHN
Nothing.

BOB
Pretty bad, isn't it?

JOHN
Fierce.

BOB
Good bye, Sis.

LUCY LEE
Good bye, Bobby.

Bob exits giving John a slap on the back, which John returns affectionately.

JOHN
I just had to see you, Lucy Lee.

LUCY LEE
I had to see you. So, it's settled.

JOHN
I'm going North to enlist, tonight.

LUCY LEE
And you said nothing could change us.

JOHN
Oh, honey, don't youxunderstand?

LUCY LEE
Oh, why did it have to happen?
(She bursts into tears. John comforts her)

JOHN
Dear - dear - don't you see, dear -

(Continued)

BOB (continues)
your father and Bob are doing their duty, the way they see it. I've got to do mine.

LUCY LEE
(tearing her hankerchief into shreds as 'f it were her flesh, she cries)
Take care of yourself - take care of yourself - even if I have to hate you.

JOHN
Don't. We can't hate each other. There's nothing else left in the world.

LUCY LEE
I didn't cry for Bob or Father. I ought to be ashamed.

JOHN
Just remember - it's for keeps, Lucy Lee. Whatever happens, when it's over, if I live, I'll come back to you.

Band strikes up as it approaches, playing "Dixie". John looks around - wants to be off unobserved.

JOHN
Good bye, Lucy Lee, good bye. You're not going to get away from me. I'll find you, wherever you are.

He goes. Lucy Lee looks after him. The band swells - it is very loud now. Lucy Lee falls on bench and puts her hands over her ears to shut out the noise of the band.

LUCY LEE
Stop it - stop it - stop it!

FADE OUT

FADE IN

INT. LINCOLN'S OFFICE IN WHITE HOUSE - DAY (1861)

Lincoln is seated at his desk, apparently very calm. Blair and Chase are on opposite side of desk, both in very excited frames of mind.

Through an open windown, at one side of Blair and Chase, is heard the slow galloping of cavalry. From the distance, a bugle call and then another, and then a military band playing.

Blair, trying to drown out the sounds from the window, speaks:

BLAIR
Mr. President, the people demand a victory. We've got to take Richmond.

Blair can hardly be heard about the din of sounds coming from the street, and, just as he finishes, Lincoln looks up and makes a gesture toward the window. Mr. Chase quickly lowers the window, shuts out the sounds from the street and is obviously annoyed with the President's seeming lack of interest.

CHASE
(with spirit)
The country is discouraged. We must do something, Mr. President.

LINCOLN
(still apparently unconcerned)
It reminds me of a man building a boat to cross the river.

Mr. Chase and one of the Ministers seem very annoyed.

LINCOLN
(continuing)
He got impatient and started swimming.

There is a pause and one of the Ministers, says:

MINISTER
Well, sir, what happened?

LINCOLN
(dryly)
He drowned. And we musn't drown this country.

He looks around thoughtfully.

FADE OUT

END OF SEQUENCE 16.

SEQUENCE 17

"FIRST BATTLE OF BULL RUN"

FADE IN

INT. TELEGRAPH ROOM IN WAR DEPARTMENT - DAY (1861)

There are half a dozen desks at which sit the operators - all are dressed in Union uniforms. Messengers and orderlies are passing in and out. Telegraph instruments chatter and click. One messenger and orderlies are by the window, rear, waiting to receive and deliver messages. Atmosphere is that of a smooth, well-organized military machine, working at high tension. Orderlies, messengers, operators are alert, alive, joyous. They are like men at a football game, watching their team win. The line of messengers waiting to take messages are straining like runners at a mark, before the starting gun.

Messenger dashes into room and joins end of line of messengers snapping into military posture as he does.

Messenger, second in line, speaks:

MESSENGER
(eagerly)
How did you come out?

NEWLY ARRIVED MESSENGER
Come out? He darned near kissed me.

MESSENGER
(first in line - eagerly)
Who?

NEWLY ARRIVED MESSENGER
The Secretary of War. Gee, boys, we're just licking the tar out of 'em, all along the line. Who's next?

MESSENGER
(First in line. Nervously, shuffling his feet)
Me. Gosh, I hope it's for the President! I want to see his face when he gets the good news.

A message is coming in over the First Operator's instrument. All messengers lean forward eagerly.

First Operator has started taking message down in swift, snappy, military fashion, but as message goes on, his excitement mounts, overcoming discipline. He throws his arm up like a man who has just seen his team make a touchdown.

(Continued)

FIRST OPERATOR
Yeow!

He snaps back into discipline at once, and calls ....

FIRST OPERATOR
Ready here!

Messenger first in line jumps forward to take message from him.

FIRST OPERATOR
For General Scott! Marked 'Private'. Rush it! It's victory!

Messenger grabs message and starts to fairly run out of door, grinning all over.

INT. GENERAL SCOTT'S OFFICE - WAR DEPARTMENT - DAY (1861)

General Scott, a man of 75, and Lincoln, are anxiously waiting for news from the battle. Lincoln is pacing up and down.

LINCOLN
(nervously)
Well, General Scott?

SCOTT
We're winning, sir. I'm sure of it.

LINCOLN
I wish I -----

He breaks off as we hear the sound of running footsteps. Lincoln and Scott both stare eagerly at the door. A knock is heard.

SCOTT
(impatiently)
Come in!

Messenger dashes in, salutes, gives telegram to Scott, who tears it open breathlessly.

SCOTT
(reading telegram)
Rebel resistance broken at Bull Run - our Army sweeping ahead.

Messenger has stayed long enough to see Lincoln smile at this good news; now, he salutes again and exits.

(Continued)

SCOTT
(turning to Lincoln)
Mr. President - if they rout the rebels now, and capture Richmond - it means the end of the war!

LINCOLN
(deeply moved)
Thank God!

SCOTT
(with mounting enthusiasm)
And you, sir - this victory will silence your enemies forever. You will be the greatest President in our history!

LINCOLN
(Smiling)
It doesn't matter what they think of me, General, but we'll have saved the Union.

He takes Scott's hand and shakes it firmly, in gratitude and relief.

LINCOLN
Will you give me the telegram, General? I want to take it to Mrs. Lincoln, myself.

FADE OUT.

FADE IN

INT. TELEGRAM ROOM AT WAR OFFICE - DAY

Later in the day of Scene #81. The smooth-running military machine of the telegraph office is now disorganized and in confusion. Some of the operators have their coats off - the instruments chatter wildly - messengers and operators look tired, dejected, dazed. Messengers entering bump messengers going out and swear nervously. General Scott, his attitude that of a broken man, is standing behind the line of operators.

SCOTT
I will receive all messages here.

Nobody answers.
A messenger with a telegram in his hand goes up to Scott. Messenger forgets to salute. Scott does not even notice the omission.

(Continued)

MESSENGER
(in a shaky voice)
For the President, Sir. Where is he?

SCOTT
Bad news? Give it to me.

He takes telegram and stuffs it in his pocket without looking at it. Messenger returns to line of messengers.

SECOND MESSENGER
(to First)
Say, don't he know, yet?

FIRST MESSENGER
The President? Nope!

SECOND MESSENGER
I hope I don't take him the telegram.

Lincoln enters happily, and goes at once to General Scott.

LINCOLN
Well, General, what news, now?

Scott shakes his head. Lincoln looks around and takes the situation in. His face stiffens, the muscles of his jaw tighten.

LINCOLN
And the first reports?

SCOTT
(shaking his head)
Over-confidence.

LINCOLN
I should have known.

Down the line, operator 5 receives a message which begins to tick off. Scott goes toward the instrument hastily. Lincoln follows him.

SCOTT
(starting to read telegram over operator's shoulder)
"Please give exact number of crocks of plum jam issued to 4th brigade"

Scott swears under his breath, and walks away impatiently. As he does so, Operator 5 calls out.

(Continued)

OPERATOR 5
Ready here - for the Commisary General.

The attitude of all is now of the deepest suspense. Lincoln seats himself to watch the line of telegraph instruments. There is a long pause. Then the instrument nearest to Lincoln begins to click. All eyes instantly go to this instrument, Lincoln moves as if to rise, then controls himself. Scott attempts to maintain his stoic dignity and wait till the message is written out. He does so for a time but, unable to control himself longer, reads as the operator writes.

SCOTT
(reading)
The day is lost. The army is full retreat.

LINCOLN
Who is it from?

SCOTT
(still reading)
Our officers are making desperate efforts to re-form the lines.
(to Lincoln)
It's official, Mr. President.

Lincoln looks with an expression of terrible disappointment, and utters the one word.

LINCOLN
L O S T.

SCOTT
Not yet, Sir. If they can re-form their lines ---

we DISSOLVE to the instrument, then BACK

SCOTT
(reading)
Impossible to re-form lines. The men are a confused mob, entirely demoralized. You must make every effort to SAVE WASHINGTON.

Lincoln rises and stands in deep thought.

DISSOLVE TO:

INT. LINCOLN'S OFFICE IN WHITE HOUSE - NIGHT (1861)

Lincoln is standing at window, back to CAMERA, his attitude one of thought and depression. We hear the peal of a distant alarm-bell.

LINCOLN
(to himself, in tones of terrible anguish)
Beaten! Defeated! Lost!

CAMERA RETREATS from Lincoln to show Hay, Lincoln's secretary, in middle of room, talking in low, tense tones to a military aide.

AIDE
The home reserves are gatherin', Sir.

HAY
How many regulars can we muster?

AIDE
About eight thousand.

At this, there is a crashing peal of a nearby alarm bell. The air seems to be filled with the ringing. Then there is heard a bugle call, the galloping of horses, cavalry, this goes on thru this scene and into the next.

HAY
How many guns?

AIDE
Four batteries.

HAY
Can we hold Washington?

AIDE
We'll do our damnedest, Sir.

(The bugle call, galloping of horses, thunder of artillery - all is very rapidly done, expressing the desperation of an insufficient army gathering to the defense of the Capitol).

Mrs. Lincoln enters in her usual state of nervousness, excitement and flurry. She speaks to Hay:

MRS. LINCOLN
Mr. Hay, is it true that we'll have to get out of Washington?

(Continued)

HAY
It is very serious, Mrs. Lincoln.

MRS. LINCOLN
For heaven's sake, what sort of an army have we, anyhow?

HAY
They did the best they could, Madam.

MRS. LINCOLN
Well, they might have considered US. It'll take forever to get those trunks packed - and that maid can't find my best purple dress.

HAY
I'm sorry, madam, for all of us.

At this, she bustles up to Mr. Lincoln.

MRS. LINCOLN
Well, Mr. Lincoln, they tell me we're leaving.

LINCOLN
(not wanting to be disturbed from his thoughts)
Just a moment, Mary, please.

MRS. LINCOLN
I must say, we've had a very short stay - and after such a long, hard trip.

At this, Lincoln turns to Mrs. Lincoln.

LINCOLN
Mary, I've hung up my hat right here, and here it stays until they knock it off with a bayonet. From now on, Mary, I'm going to run this war.

On these words ----

FADE OUT

END OF SEQUENCE 14

SEQUENCE 18

"COURT MARTIAL AND EMANCIPATION"

FADE IN

INTERIOR - MILITARY TENT - NIGHT (1862)

A court-martial is in progress. In the foreground is the emaciated, sorrowful figure of a Union soldier, standing before a desk. Behind the desk is seated the officer in charge of the court-martial. Two other officers, seated in camp chairs at his right and left.

COURT MARTIAL OFFICER

John Clark, you are accused of cowardice and desertion before the enemy. Do you plead guilty or not guilty?

CUT TO

CLOSE UP of the despairing face of John Clark. He starts to reply as we

CUT TO

EXTERIOR TENT - NIGHT

On one side of the tent is seen a line of tents stretching off into the distance. In front of the tent, the guard is being changed.

CALL
Corporal of the Guard, Post Three, fall in.

This call is repeated in the distance.

CALL
Corporal of the Guard, Post Three, fall in.

And again repeated, very far off, almost inaudibly.

CALL
Corporal of the Guard, Post Three, fall in.

The guard has now been changed. The old guards march off. As soon as they are out of sight, the two new guards on duty before the tent, relax. They look tired, muddy and weary.

(Continued)

First soldier gives second soldier a plug of tobacco, surreptitiously.

FIRST SOLDIER
Well, we didn't get Richmond, did we?

As he takes a chew off the plug and hands it back, second soldier speaks.

SECOND SOLDIER
No, and the Rebs didn't get Washington.

FIRST SOLDIER
By jimminy, I thought they was goin' to get me.

The figure of Lincoln approaches, in the background, accompanied by two officers wrapped in cloaks. First soldier sees it, straightens up and nudges second.

FIRST SOLDIER
Look - there's the Old Man.

SECOND SOLDIER
Goin' the rounds himself. Say, he certainly works hard, don't he?

FIRST SOLDIER
If everybody worked like him, we'd be in Richmond by Christmas.

SECOND SOLDIER
Fat chance.

Lincoln has approached during these speeches, and is about to pass in front of the soldiers. Soldiers stiffen up and present arms. Lincoln acknowledges the salute absently by raising his hat.

VOICE FROM INTERIOR
COURT MARTIAL TENT
The Court finds you guilty -

Lincoln halts, and turns his head toward tent.)

VOICE
And orders that you be condemned to death.

LINCOLN
(to his aides)
Just a moment ----

(Continued)

He starts to go toward tent. Two soldiers on guard stiffen and start to present arms again. He makes a motion for them not to and, as he comes toward the door of tent, he looks down at their boots which are very muddy. Then he looks back at his own, which are equally muddy, and smiles. Looks back at soldiers. They smile, too.

LINCOLN
Bad weather, boys.

He starts to go into door of tent. As he does so, flaps of tent are opened and two other guards start to march John Clark out between them. Lincoln steps aside, looks at John Clark. John sees Lincoln, recognizes him, and drops his head.

LINCOLN
(to guards)
Just a minute, please.

INTERIOR TENT

Lincoln goes inside tent. The court martial officers spring up.

OFFICERS
(astounded)
The President!

LINCOLN
(politely)
You must pardon me, gentlemen, for this intrusion, but I heard - one of our soldiers -
(indicating John Clark)
sentenced to death --

COURT MARTIAL OFFICER
(quickly)
Yes, Mr. President. A bad example of cowardice, and desertion.

LINCOLN
(sitting down)
And the young man's name?

COURT MARTIAL OFFICER
(consulting record)
John Clark, sir.

LINCOLN
John - Clark -
(he remembers the name and the boy, and turns to John)
Do you remember me, John? It's a long time since I saw you three children; you, and Bob, and Lucy Lee.

(Continued)

JOHN
Yes, sir. I remember.

LINCOLN
Tell me about it, John.

JOHN
(in a weak, dead voice)
I think the findings of the Court were just, Sir.

LINCOLN
IS THAT ALL YOU HAVE TO SAY?

JOHN
Well, Sir -- it was our first big battle. We were trying to take a stone wall. We'd been trying for years ----

LINCOLN
Go on.

JOHN
Finally - tho - we got there.. I was fighting - bayonet - we were all crazy - on top of the wall.

LINCOLN
Yes.

JOHN
And there was - Bob - looking up at me from the ground -- Oh, no, Sir, not alive -- we'd killed him a long time ago; but, I knew him.

LINCOLN
And then?

JOHN
I guess I went really crazy, sir. That's all.

OFFICER
Your captain reports that you threw your rifle away.

JOHN
Yes, Sir. That must be right, Sir.

OFFICER
Making excuses, Clark?

(Continued)

JOHN
(to officer)
No sir -- only --
(with a burst)
Oh, get it over with, quick.

LINCOLN
(abstractedly, to himself)
Hanging - killing - blood. I'm tired. But my generals are right - we must maintain discipline --

OFFICER
(to guards)
That's all.

The guards start to take Clark away. Lincoln is looking sorrowfully at a paper before him. He calls to them.

LINCOLN
Wait a minute. Bring that young man back.
(He speaks to the officer with a sorrowful, yet whimsical, smile)
I've got it! This is a leg case.

OFFICER
I beg your pardon, sir?

LINCOLN
I've got shelves full of them - leg cases - but, not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened, he can't help his legs running away with him, can he?

The officer illy conceals his expression of diggust and disappointment.

LINCOLN
Young man, I'm going to pardon you.
(Clark can scarcely conceal his subdued joy)
Go back and do your duty, John.

JOHN
(desperately in earnest - speaking in a determined, low voice)
I will, sir. I will.

LINCOLN
I am trusting you.

CUT TO.

(Continued)

EXTERIOR OF TENT - NIGHT

The two guards have been peeking in and listening while Lincoln has been pardoning Clark.

FIRST GUARD
(speaking to second with great enthusiasm, as he looks thru tent flap at Lincoln)
Say, wouldn't you fight all creation for a fellow like that?

FADE OUT

DISSOLVE IN

EXT. SOUTHERN ROAD - DAWN

A road in the South, in the grey light of dawn. A gang of negroes are hauling on a rope - we do not see what they are hauling, but the effort is great, for they strain. Only this one gang, in the foreground, is sharply outlined at the opening of the scene, but we get the impression of a multitude of shadowy, stooped, toiling figures in the background.

As the negroes work, they sing. A chantyman starts the song; all join in the chorus.

CHANTYMAN — Working'
GANG — Workin'
ALL — Workin' all de livelong day.
CHANTYMAN — Freedom
GANG — Freedom
ALL — Freedom mighty far away.
CHANTYMAN — Chains is fast and dey won't come loose,
Keep on tryin', but it ain't no use -
ALL — And we'se a pinin'
Pinin'
Pinin' for dat freedom day.

VOICE OF OVERSEERS
(off screen)
Get to work. Get up, damn you.
Don't soldier.
(crack of whips; groans)

(Continued)

CHANTYMAN
(continuing)
Haulin'

GANG
Haulin'

ALL
Haulin' on de heavy load.

CHANTYMAN
Fallin'

GANG
Fallin'

ALL
Fallin' underneath de goad.

CHANTYMAN
Good Lawd, send us de morning star
To light us up where de free folks are,

ALL
Because we're dyin'
Dyin'
Dyin' on de lonesome road.

Dawn has broken. Now some of the shadowy figures lift their hands in supplication to the risen sun; others remain crouched over their burdens.

ALL
(in a chord of music)
LORD HELP US!

LONG DISSOLVE OUT

DISSOLVE TO

INT. CABINET ROOM IN WHITE HOUSE - DAY (Sept. 22, 1862)

Mr. Lincoln, with his cabinet around him.

(Continued)

LINCOLN
(reading)
---and by virtue of the power, and for the purpose said, I do order and declare that all persons held as slaves within said designated states and parts of states, are henceforward, and forever shall be, free, and the Executive Government of the United States ----

The voice dies down as we DISSOLVE OUT on Lincoln, looking dreamily off into the dark corner of the room ----

DISSOLVE IN

EXT. VISION OF SLAVE - EXT. DAY

Manacled and upon an auction block. Hands take off the manacles and he arises and looks off into a light. We hear a choir of negro voices singing, "Go Down Moses".

DISSOLVE OUT.

BACK TO

INT. CABINET ROOM - DAY

Lincoln takes a pen and signs this document, then turns to the cabinet.

LINCOLN
Well, gentlemen, it is done.

FADE OUT.

FADE IN

EXT. WINDOW OF CRITTENDEN HOME - NIGHT

Before the window of the Crittenden Home, (before shown) the old negro, Uncle Easter, is strumming softly on a banjo and singing in a plaintive voice:

SONG: Weep no more, my lady --
Weep no more today--

INT. CRITTENDEN HOME - NIGHT

(Continued)

Lucy Lee is standing by a window alone. She is weeping. She is just finishing the reading of John Clark's letter -- an INSERT of letter is shown: It is written on cheap paper, worn from much handling.

"I can't talk about the way. I can't think about anything but you. Take care of yourself - take care of yourself - we're going in tomorrow and I keep worrying about you --
(Go to bottom of letter)

John"

(Underneath this, written hurriedly)
"For keeps, for keeps".

She drops down brokenly in a heap upon the floor. Thru her weeping there is heard the words, in a low pathetic voice, of Uncle Easter's singing --

SONG: BYE AND BYE hard times come a knocking at the door -
Then my old Kentucky home,
good night.

FADE OUT

END OF SEQUENCE 18.

SEQUENCE 19

"LINCOLN DECIDES ON GRANT"

FADE IN

INT. EAST ROOM OF WHITE HOUSE - NIGHT -(FALL - 1863)

A grave group of Senators, Congressmen and officials, is talking to Lincoln. A window in the office is open; through it, we hear the distant, sorrowful tolling of the church bells, muffled drums, and a military band playing a dirge. Lincoln is seated. Stanton and Halleck near him.

A CONGRESSMAN
(dignified)
Mr. President, my district of New York State is crying out against this endless slaughter.

Dirge louder - band swells.

A SENATOR
Yes, as they are holding services here today for those who were sacrificed, so they are everywhere.

ANOTHER CONGRESSMAN
From the east to the west.

SENATOR
The Wilderness Campaign is the last straw, Mr. President. New England - the West - the nation - are in mourning for this useless waste of lives.

ANOTHER SENATOR
Let the Southern States go their way - and we will go ours.

Lincoln is still seated in brooding thought. Little Tad Lincoln comes running in, singing a popular song of the day: "Old Abe Lincoln came out of the Wilderness - Old Abe Lincoln came out of the Wilderness - "

TAD
Daddy, mother won't let me stay up. She wants me to go to bed, and I don't want to.

LINCOLN
(with a tender smile)
Well, Tad, don't you think it's time for little boys to be in bed?

(Continued)

TAD
I want to stay with you.

LINCOLN
But your mother --?

TAD
If you say so, she can't make me - you're the President.

LINCOLN
(whimsically)
Tad, I suppose you're the one person in the country that thinks I should have any authority. Now, run along.

TAD
(climbing into Lincoln's lap; rebelliously)
No, I want to stay with you. Please, can't I, daddy?

LINCOLN
(very gently)
I'm sorry, Tad, we're very busy here. You must get down.now.

TAD
All right, daddy.

Lincoln helps him down and kisses him. Tad starts to run off.

TAD
Good night, daddy - sleep tight.

LINCOLN
Good night, Tad.

As Lincoln turns back to the Congressmen, he takes off his glasses and wipes them. Tad makes a pretense of going out but, instead, gets so that he is partly hidden behind a sofa and drops down.

LINCOLN
(to Senators and Congressmen; with great feeling)
Gentlemen, don't you suppose that my heart bleeds for all the sorrows this war has brought upon us? Do you suppose there is a human being who wants peace more than I do? But, we want lasting pease, and we can have that only by preserving the Union - and - gentlemen - (firmly)

THE UNION IS GOING TO BE PRESERVED.

(Continued)

Halleck and Stanton stand close to Lincoln as he says this - rebellious Senators and Congressmen opposite. TABLEAU.

FADE IN

CLEARING IN WOODS - NIGHT

We come to the scene of the Conspirators against Lincoln, the Copperhead organization, now known as the Knights of the Golden Circle. It is night, in the woods. In the back in a clear place which is lit by torches, is a group of the Knights, drilling.

(not over five feet is given to drilling, which is only background for our main action)

We hear the call ofthe officers, as in this organization were many soldiers, deserters, and the dissatisfied from the army. They drill with precision and the officers give their commands in snappy, military fashion. We hear the call:

CALL

SHoulder - Arms! Forward, March! etc.

The call of the officers at drill is heard intermittently all thru the following scene. In the foreground is a military tent that has been draped in the form of an awning. Underneath this there is a rough table. At the sides and the back, sentries ane patrolling. The soldiers and sentries are armed.

Around the table in the foreground are seated the leaders of the Grand Council of Knight of the Golden Circle. In the center of the table is the emblem, a rough yellow parchment upon which is a golden altar surrounded with a yellow circle. There are torches on the side and a lantern overhead. Judge Collins, a distinguished looking gentleman, is head of the Order.

COLLINS

Knights of the Golden Circle, we have met today to save our nation from ruin. We will hear first from the Hon. John Wilson.

WILSON.

Sir, while that incompetent baboon in the White House is telling smutty stories, the best blood of our nation is being spilled in vain. We will hear now from our daring and distinguished friend, John Wilkes Booth.

BOOTH

Gentlemen, you know by what mistake our plan to abduct this monster failed. We found him surrounded by the sabers of a full company of cavalry. When you rise, Kentucky and Missouri will rise with you. We have friends everywhere - listen -
(reading form Michigan Herald, which we show)
"We shall have no peace until Lincoln, the Monster, is taken out and hanged to the nearest lamp post. " What do you say, Colonel Fisher?

Fisher rises with impressive dignity. There is heard the orders being given as the troops dirll in the back.

COLONEL FISHER

We must act. In our order of Ohio, the Knights of the Golden Circle offer a hundred thousand armed men.

FIRST CONSPIRATOR

Illinois, a hundred and thrity five thousand.

CONGRESSMAN WILSON

Splendid - splendid. We have in our hands already the power to depose Lincoln
(he adds with great emphasis)
AND WE ARE GOING TO USE IT!

BOOTH

If all else fails we still have the daggers of Brutus and Cassius.

JUDGE COLLINS (rising)

The oath, Knights.

They all stnad at this. The oath is repeated. At the conclusion, they clasp hands, making a circle over the symbol on the parchment. WE FADE.

DISSOLVE TO

INT. FULL VIEW OF EAST ROOM WHITHOUSE - NIGHT

Lincoln's tall figure seems now pathetically small in this great room; a lonely, human figure, battling, standing against the world. Back and forth the goes, battling with his depression and fighting for strength within himself to go thru to his destined fate.

Finally, he goes to the back of the room where Tad has dropped down by the sofa. He looks down and sees his beloved son asleep on the floor. A tender smile goes over the pathos in his face. After looking at him for a time, he stoops down, gently and cautiously so as not to awaken the sleeping boy, takes him up in his long arms, and goes out very quietly.

INT. EAST ROOM WHITE HOUSE - NIGHT

Lincoln re-enters, alone. He goes again to pacing the floor, back and forth.

CLOSE UP - THE HANDS OF A CLOCK

It is morning - two o'clock.

INT. SECRETARIES ROOM WHITE HOUSE - NIGHT

Hay, alone at a desk, working late on important papers. He listens and hears, across the hall, Lincoln's footsteps, walking as he has been doing for several hours.

BACK TO

CLOSE UP HANDS OF CLOCK

Denoting the passing of an hour. (Thru these scenes, we hear the footsteps, with rhythnic tread)

BACK TO

INT. SECRETARIES ROOM WHITE HOUSE - NIGHT

Hay, leaving. He stands at the door and listens; then goes quietly out.

INT. EAST ROOM OF WHITE HOUSE - NIGHT

Lincoln. He comes to the edge of his desk and pauses for a second. We feel, going thru his mind with the struggles of today, the visions and memories of his life. Looking before him in his mind, we show him visioning the face of Ann Rutledge.

LINCOLN

How did YOU know, Ann, when you said "Be brave"?

BACK TO

Lincoln, himself, still staring ahead in his soul's deep struggle. He turns and looks out the window.

EXT. BATTLEFIELD - NIGHT

We picture quickly a night scene; The rushing together of a line of human beings; now soldiers in blue and gray; smoke; turmoil; the two lines strike each other; broken; all thru the lines men reeling and falling into death. This DISSOLVES into the battlefield where lie stretched the figures of the slain.

INT. EAST ROOM WHITE HOUSE - NIGHT

BACK TO Lincoln, moved and torn, here in this fateful hour; he breaks down awkardly and drops his head on the desk where he stays for a time. Then he conquers himself. He rises and begins again the troubled walk. We still hear the ceaseless tread; the sorrowful vigil over disaster.

DISSOLVE TO

CLOSE UP - HANDS OF CLOCK - NIGHT

It is morning - four o'clock.

INT. EAST ROOM WHITE HOUSE - NIGHT

Lincoln is still pacing the floor. Mrs. Lincoln, in night clothes, enters.

MRS. LINCOLN

Mr. Lincoln, come on to bed.

LINCOLN

I'm worried, Mary.

MRS. LINCOLN

You can't win this war worrying and walking around in your bare feet.

(Continued)

MRS. LINCOLN
You can't win this war worrying and walking around in your bare feet.

LINCOLN
I can't sleep.

MRS. LINCOLN
I can't either. At least, we could sleep in Springfield, couldn't we?

LINCOLN
(sadly; wistfully)
Did we ever sleep?

As he says this, he comes over and pats her shoulder affectionately and leads her out. As he turns back to resume his pacing, she enters again with a pair of slippers. Through this, Lincoln has been obviously in deep thought.

MRS. LINCOLN
(stooping down to put one of his slippers on)
Now, stand still.

LINCOLN
I can't stand still.

As she finishes putting on a slipper, an inspiration seems to come to him and he says, with great enthusiasm

LINCOLN
I've got it, Mary. I've found the man to win this war.

Mrs. Lincoln merely looks at him and shakes her head, worried about his condition -

LINCOLN
(continuing)
And his name is Grant!

Mrs. Lincoln draws the other slipper on, then goes out. Lincoln resumes his pacing and we FADE OUT on him, inspired and thrilled with the revelation that has come to him.

END OF SEQUENCE 19.

SEQUENCE 20

" CEDAR CREEK AND SHERIDAN'S RIDE "

FADE IN:

INT. STANTON'S OFFICE IN WAR DEPARTMENT -- (DAY) -- (OCT. 19, 1864)

Stanton, excited and exclamatory. Lincoln firm, patient, alert.

STANTON
We're in a tight place, now.

LINCOLN
We generally are.

STANTON
Everything depends upon Sheridan.

LINCOLN
He's a fighting Irishman.

STANTON
But why doesn't he fight?

Orderly enters with telegram.

STANTON
(reading)
One division of Sheridan's army routed -- now trying to hold left flank.

LINCOLN
Bad -- bad -- the blood it takes to hold this Union together.

STANTON
It will undo all Grant has done. It's hopeless!

LINCOLN
(serenly)
I don't think so. Before each victory I've had a vision of a ship with white sails -- and that vision has just come to me.

Lincoln is here the mystic, the man of intuitions, confident of destiny.

STANTON
With all respect, sir, I'd rather trade your ship for good news from Sheridan.

CUT TO:

EST. OF INN AT WINCHESTER? VA. DOORWAY OF SMALL DINING ROOM (DAY)

An orderly is standing by the doorway. Several farmers are looking curiously in the interior of the room.

First FARMER
(Speaking to orderly)
Be that General Sheridan?

ORDERLY
That's the General, himself.

CAMERA MOVES INSIDE TO:

INT. OF DINING ROOM OF INN AT WINCHESTER (DAY)

Sheridan and an Aide, just seated at a table. There is a waiter by Sheridan's side, Sheridan has just begun eating his breakfast. As he takes up his cup of coffee and starts to drink, he pauses and listens; then turns to his aide.

SHERIDAN
Doesn't that sound like cannon fire?

AIDE
I don't hear anything, sir.

Sheridan again starts to eat his breakfast. Again he pauses and listens, and is troubled. He rises quickly and goes out of the room.

CAMERA PANS -

EXT. YARD OF INN (as Sheridan comes into yard)

Horses - stables in background. Aides and Orderlies passing back and forth. Sheridan listens. An old farmer is leading a horse through the yard. Sheridan stops him. Sheridan puts his ear to the ground and listens, then looks up at farmer.

SHERIDAN
Have you good ears?

FARMER
Pretty good, when they're washed.

SHERIDAN
Well, try them! Hear anything that sounds like a cannon?

The farmer acts on Sheridan's request. After he listens for a short time, he speaks

FARMER.
Cannon, all right. Toward the swamps!

Sheridan turns and, with machine gun sharpness and rapidity gives his commands to his aides and orderlies, who have been waiting in the yard.

SHERIDAN
Saddle those horses! They must have caught us!

WE COME TO:

INT. STANTON'S OFFICE AT WAR DEPARTMENT (DAY)

Stanton is reading a wire that has just come in.

STANTON
(reading)
Sheridan's entire army has met an orerwhelming defeat.

LINCOLN
Incredible. Is there no word from Sheridan?

STANTON
I am afraid he was away.

Again Lincoln begins to pace the floor, bowed with grief of the long sacrifice and struggles which seem never to end.

FROM THIS FADE TO:

EXT. ROAD BEFORE INN AT WINCHESTER (DAY)

Sheridan and his staff, composed of twenty men, begin on his famous gallop.

EXT. CEDAR CREEK BATTLEFIELD (DAY)

The fugitive Union army - streaming from the battlefield.

EXT. ROAD (DAY)

Then again to Sheridan on his black stallion, madly galloping.

EXT. CEDAR CREEK BATTLEFIELD (DAY)

What was a colum of Union troops, now in desperate flight on the road - straggling through the fields - on every side.

EXT. BATTLEFIELD (DAY)

A groups of three or four Union officers. There is heard the roar of Early's guns, firing on the disorganized army. The right wing, though retreating rapidly, is putting up an effort to hold off the pursuers. The group of officers are in bedraggled condition, exhausted from their efforts to stem the unstemable tide.

CUT TO:

EXT. BATTLEFIELD (DAY)

A small group of soldiers that are heroically attempting to cover the retreat of their comrades, who are filing back in the field. Among them we come to John Holly. He is near the color bearer. He is in the same bedraggled condition as the others, but he is fighting determinedly as they are slowly retreating. In their attempt to keep off the enemy the color bearer is killed.
Over Holly comes the exaltation of heroism. Here is a chance to justify Lincoln's trust, and redeem himself. He becomes abattery of power. He starts forward; as he does so his gun is knocked from his hand by a bullet; he stops to pick it up - picks up the colors instead of the gun. He waves them in the air in front of the men, shouting madly -

HOLLY
Come on -- come on!

He waves the colors in the air. A few of the retreating soldiers turn as though to go with him.

HOLLY
Come on -- Come on!

As Holly starts forward against the units before him his enthusiasm for the moment checks some of the retreating soldiers around him. The officers, seeing this, make another desperate effort to stop the retreating among the men. Holly has gone forward only a few yards before he himself is shot, and he falls with the fluttering colors held tight in his hand. He lies unconscious, his face upon the battlefield.

CUT TO:

EXT. ROAD NEAR CEDAR CREEK

To the first stricken, scattered units, streaming toward Winchester. Occassionally, one looks back as though he fears they are still upon them. Here and there, small groups of exhausted soldiers. There is now still plainly heard the distant booming of the guns. A wounded man staggers and falls, as though dead. Another falls and picks himself up and staggers on. The usual terrors and horrors of a defeated, panic-stricken army.

EXT. ROAD WITH HOUSE

The curve in the road and Sheridan thundering down the highway. He passes by a house. There is a lawn enclosed by a fence. At the gate stands a Southern woman. She is watching him; she screams mockingly at him as he passes -

WOMAN
Yankee, you're too late!

She spits after him.

EXT. ROAD

A close view of the horse and rider and a following shot of same; the music of galloping hoofs.

EXT. ROAD NEAR CEDAR CREEK

Sheridan meeting the first stragglers. Sheridan pulls up his horse, wheels him around, shouts to the retreating men -

SHERIDAN
Stop - stop! You're going the wrong way!

A group on one side of the road turns, pauses in their flight, then another group on the other side pauses. Then the first group shouts -

GROUP
Sheridan -- Sheridan!

SHERIDAN
Come on boys. Come on. We are going back!

The group on both sides of the road turn, shouting

GROUP
Sheridan, we are with you.

Orders from a number of commanding officers. The soldiers wave their hands; those who have not lost their hats throw them in the air. They turn, caught by Sheridan's electric enthusiasm. The cry: "Back to the battlefield," is heard everywhere.

A group of wounded, among them are several dead soldiers. Even those who are not too seriously wounded turn back to the battlefield; some limping, some halting, but going on. Those too seriously wounded to go back wave and shout from the ground -

SHOUTS
Sheridan - Sheridan!

EXT. CROSSROADS AND FIELDS

Sheridan - still galloping. He comes to a crossroad and one wide field where he meets a mass of retreating, panic-stricken army.

CAMERA PANS

We show Sheridan galloping, galloping, and again turning from left to right; again the same business of men stopping; again the mad enthusiasm; again the black stallion carrying the heroic figure back to the field.

We see the officers on each side of the road taking possession of their units - the shouting of commands - the exhausted soldiers finding a resrve of new strength. They begin sweeping back. They are being formed into correct units, and they go now on the double quick. Louder, more significant, in the air is heard the growing, full volune, till it seems to shake the earth: "SHERIDAN -- SHERIDAN!"

A FULL VIEW

We show them sweeping back.

Again where Gneral Wright, retreating, is attempting to form a line of resistance, when suddenly Sheridan appears like an unexpected bolt out of the sky. He gallops down the line, raising himself in his saddle, shouting

SHERIDAN
We are going back, boys.

Again the cheers; again he awakens enthusiasm in the ranks; again the shouts going up of "SHERIDAN - SHERIDAN."

A CLOSE VIEW

of Sheridan and follows him as he gallops. He now has his hat in his hand.

SHERIDAN
Come on, boys, we're going to get those guns back.

While the officers take up the enthusiasm, give orders of re-formation to the scattered units, and as the men are obeying orders, they still continue shouting

MEN
The guns! the guns!

The lines are fommed.

Sheridan's guns; retreating gun carriers, reeling back into line. Battery after battery, with foam-flecked horses, turn from retreat into position; horses taken back desperately; madly the gunners work their guns into position and begin firing. Then the reformed lines surge forward up the hill.

The crackle of rifles firing. Sheridan's forces strike with wuch fire and ferver that they are irresistible and regain their positions. The enemy fall back in as much confusion as had Sheridan's men a few hours earlier. Sheridan follows his men with his staff around him. Courriers and aides galloping to and fro.

COURIER
(To Sheridan)
Compliments of General Wright. The enemy's right wing is broken and they are flying in great disorder.

ANOTHER COURIER
Compliments of General Crook. The enemy's left wing and center are routed &-

SHERIDAN
Follow them! Run them into the ground!

CUT TO

EXT. FIELD DRESSING STATION -- DAY

Wounded, doctors, ordelies, stretcher-bearers, etc. John Holly is in foreground, wounded. A captain is bending over him .

CAPTAIN
(young, unseasoned,over-enthusiastic)
Splendid work, my boy. You saved the flag.

HOLLY
Flag? What flag?

STRETCHER BEARER
He dont know where he is yet, Captain.

CAPTAIN
(loudly, as if talking to a deaf man)
You'll be mentioned in Army Orders!

HOLLY
Army -- Orders -- Mr. Lincoln'll -- see-- Army Orders -- that's -- alright ...

CAPTAIN
(impatiently, to stretcher-bearer)
What's the matter with him? I can't make him understand!

STRETCHER BEARER
Ah, he's too full of chloroform to know he's a hero. Aint that like a private?

He snickers, sardonically, as --

CUT TO

End of Reg 2.0

FADE IN:

INT. STANTON'S OFFICE (DAY)

LINcoln and Stanton are still there. Orderly enters with telegram.

STANTON
(reading; wild with excited relief)
We have struck the enemy and have won an overwhelming victory. Sheridan.

LINCOLN
(smiling serenely)
I knew it.

Another orderly enters with message.

STANTON
Better and better! Here - (reading)
"Tremendous number of prisoners.

LINCOLN
I hope there's nothing but prisoners from now on. THE SHIP -- Stanton!

STANTON
Yes, sir, Mr. President - AND SHERIDAN

SEQUENCE 21

"CLOSE OF WAR"

INT. BAR ROOM - DAY (1865) BALTIMORE

At the end of bar, somewhat in seclusion. Three or four men are talking earnestly together, all more or less under the influence of liquor. They are the only group at the bar; the bartender being at the other end washing glasses.

BOOTH
(finishing article in newspaper)
--'forever shall be free'
(he puts the paper down)
He freed the negroes; he suppressed the right of trial by jury -- Lincoln! He muzzled the Press. Now, with the bayonets of his army and his negroes, he will make himself King of America - Lincoln!
(He takes his glass of wine off the table.)
Lincoln! I drink to him - to him and his damnation!

He throws the glass to the floor.

2 FIRST SPEAKER
Right - right! Down with him!

Booth leans a little closer and looks around cautiously.

BOOTH
For my part - I -

FIRST SPEAKER
(Nervously, in hushed voice)
Go on; you are among friends.

The camera moves from MEDIUM LONG SHOT set up slowly toward Booth and finally stops in an almost grotesque head CLOSE UP which gets over that Booth is going out of his mind with his diabolical scheme.

BOOTH
(Speaking in a hushed, intensely dramatic voice)
The man who kills Abraham Lincoln will be an immortal.

The camer by this time has stopped on him and the scene is fading as Booth leans forward and continues -

CONTINUED

BOOTH
Now, listen
(his voice trails off with the fade out)
I plan on ---

FADE OUT

INT. FAMILY DINING ROOM AT WHITE HOUSE * DAY (March 1865)

Table set. Mrs. Lincoln at coffee urn. Lincoln has finished breakfast. Tad is just finishing. Lamon, Lincoln's friend and boydguard, is there; also Governor Oglesby of Illinois. Friendly, family atmosphere. Lincoln is in carpet slippers. He is just greeting Governor Oglesby.

LAMON
(drawing out a cigar; to Mrs. Lincoln)
You don't mind my smoking, do you, Mrs. Lincon?

Mrs. LINCOLN
(hesitantly)
No - not much.

Lamon puts the cigar away.

OGLESBY
(to Lincoln)
You don't know how glad we all are that you are re-elected, Mr. President.
(finishing his greeting to Mrs. Lincoln)
I know this lady is glad to have four more years in the White House.

MRS LINCOLN
(naively)
Glad? I've just hired two new maids.

Mrs. Lincoln looks down and sees that Lincoln is taking one stockinged foot out of his carpet slipper. She speaks to him in a slightly scolding tone of a mother.

MRS. LINCOLN
ABRAHAM LINCOLN will you ever learn to keep your feet in shoes?

(continued)

OGLESBY
(as tho to change the subject)
Have you met General Grant, Mrs. Lincoln?

MRS. LINCOLN
(with a glance at Lamon)
I met him - it took us a week to get the smoke out of the curtains.

LINCOLN
Yes, he's one human being who has faults -- a party of Prohibitionists complained about him drinking too much whiskey. I told 'em that if I knew what brand Grant drinks I'd send barrels of it to my other generals.

MRS. LINCOLN
(pursuing her domestic thought)
Two new maids -- hmm -- but if we're here four years more...

LINCOLN
Four years .....

There comes over him a sort of spell of mysticism. Mrs. Lincoln perceives this.

MRS. LINCOLN
Now, Mr. Lincoln, don't you go thinking about any of those dreams again. You'll live to be a hundred; and after we set everything right over here, we'll travel around the world and have a nice, long rest.

Tad, who has been finishing breakfast, pricks up his ears and goes quickly to Lincoln.

TAD
Oh, Daddy - won't that be fun? You're not going without me?

LINCOLN
(to Tad, as he climbs upon the arm of the chair)
Of course not, Tad.

OGLESBY
But I'm interested in your dream, Mr. Lincoln - what was it?

LINCOLN
Well last Sunday night,
(in impressive tones: meditatively)
It was strange -- I dreamt --

DISSOLVE TO:

INT. LINCOLN'S BEDROOM * NIGHT (DREAM)

Lincoln is walking away from the bed in his room. He pauses near the door. A dim, mystic atmosphere is around him. There is heard the weeping as of a multitude of people. It is dim, but clearly heard. After listening for a moment Lincoln goes out of the room .....

DISSOLVE TO:

INT. EAST ROOM - WHITE HOUSE - NIGHT (CONTINUATION OF DREAM)

Same dim, mystic atmosphere. On one side of the room is a crowd of people, weeping; in shadows and dim outlines. In the center of the room there is a magnificent casket; next to Lincoln, a soldier on guard. Lincoln comes to one of them and speaks in a subdued tone:

LINCOLN
Tell me, what has happened? Who are they mourning for?

SOLDIER
Hush - quiet, please.
(then in subdued tones)
The President is dead. He was shot by an assassin.

DISSOLVE BACK TO:

INT. FAMILY DINING ROOM, WHITE HOUSE - DAY

Lincoln and the group.

LINCOLN
It seemed so clear and convincing ---

LAMON
Well, Mr. President, I wish you'd listen to me -- I find, while I was away, you went to the theatre without a guard.

LINCOLN
(throws off the spell which has been around him, and laughts)
There you go, Lamon -
(turning to Oglesby)
Lamon will have me living in a safe. The Southerners are too smart to kill me and put in Johnson.

FADE OUT.

FADE IN

INT. GRANT'S HEADQUARTERS ** NIGHT (March 1865)

A room in Grant's headquarters. The door is open at the back and through it can be seen tents. In the distance the smoke and flame of battle. Here and there are campfires. Lincoln, Grant and Sherman are discovered seated. Through the whole scene is the full roar of the distant battle. Lincoln is reading ostensibly from some plans of his general. Grant is leaning his head upon his hand, as tho tired. Lincoln looks up, sees this, and speaks:

LINCOLN
Tired?

GRANT
Not much.

Lincoln looks to the right, where there is a bottle, a glass by its side. Grant looks in the same direction. Lincoln nods indulgently his head slightly. Grant takes a drink. As he does this, Lincoln is still looking with a tense expression straight before him/ Grant clears his throat and speaks:

GRANT
Mr. President, we <u>have</u> them. It can only last a few days more.
(indicates Sherman)
General Sherman and I are very glad of his chance to talk with you.

LINCOLN
(in deep, heart-felt tones)
The Union! We've saved it at last.

GRANT
They must surrender soon.

LINCOLN
The union -- I'll have 'em all back in the Union! One country -- united -- free --

SHERMAN
(feeling Lincoln out)
And meanwhile, Mr. President?

Lincoln does not reply.

SHERMAN
I have heard that the country wishes all rebel property confiscated and the rebel generals -- such as Lee -- hanged for treason --

(continued)

(continued)

LINCOLN
He's put up a grand battle.

GRANT
They've robbed the cradle and the grave, sir,
and Lee is fighting with his last breath.

CUT TO:

EXT. BATTLEFIELD, DAY, SECTION OF CONFEDERATES

On one side holding an improvished trench; on the other side a unit is preparing to charge, when thru them rides the terrible figure of Lee -- as though by the very force of his own high courage to beat back the overwhelming avalanche; his sword is in the air as he screams out:

LEE

Charge! Charge! Once more, boys,
Once more! We'll break them yet!

The unit, inspired by this, starts forward, crying:

LEE! LEE!

Others rush madly to his horse and seize the bridle. The air is filled with passionate voices heard over the roar of the battle.

VOICES
Lee -- General Lee -- to the rear!
General Lee -- to the rear!

The soldiers seize the bridle. They shout their adoration of him. Some even try to touch his legs, his coat, or the horse as they, desperate, despite his protests, turn them from the field.

CRIES
To the rear! We'll do this job!

OTHER VOICES
Yes, leave it to us -- Lee --
To the rear! To the rear!

CUT TO

INT. GRANT'S HEADQUARTERS -- NIGHT

The attitude of both Grant and Sherman through these scenes is that they will obey orders if they must but are all for leniency to the beaten foe.

(continued)

(continued)

LINCOLN

Shoot Robert E. Lee? Somebody will have to shoot Abraham Lincoln first. They're rebels, not traitors.

GRANT
(sighs with relief)
And -- their horses and baggage?

LINCOLN
They're going to need their horses for the spring plowing. Let them keep them and get to work.

GRANT
(laughs)
Very well, sir. Now, just one more thing, Mr. President -- the head of the rebel government -- Jefferson Davis.

LINCOLN
(musingly)
Jefferson -- Davis --

GRANT
Do you wish his capture, sir?

LINCOLN
That reminds me of a story. We had a terrible drunkard once, in Springfield. (Lincoln pauses,takes off his glasses. Grant, slightly puzzled, moves the bottle away from him. Lincoln continues with story) But finally he signed the pledge. Next day he got thristy, went to a bar and ordered a lemonade. While the bartender was fixing it, the old drunk got sadder and sadder. Finally he leaned over and said to the bartender: "Mike, while you're fixing that, couldn't you put a nice shot of whiskey in -- unbeknownst to myself?

GRANT
(slightly puzzled)
Well, sir?

LINCOLN
Couldn't you sort of let Jeff Davis escape-- I mean, unbeknownst to yourselves?

GRANT
We'll do our best, sir.

LINCOLN
We're going to take them back as tho they'd never been away.

END OF SEQUENCE 21

SEQUENCE 22.

LUCY LEE AND JOHN HOLLY
AFTER THE WAR.

EXT. CRITTENDEN GARDEN - day.

An unkept garden -- in the back of the ruins of the Crittenden house. Lucy Lee is discovered in a homemade linsey dress. Birds are singing; trees are green and fresh. John Holly enters, in civilian clothes, limping. He walks to Lucy Lee.

LUCY LEE
So you came back?

JOHN
I told you I would.

LUCY LEE
You've changed, John.

JOHN
You haven't changed.

LUCY
Oh, yes. Four years.
They change you.
(idly)
I never saw you in your uniform, John. You must have looked well in your uniform.

JOHN
(burst)
For God's sake, Lucy Lee.

LUCY LEE
(coming and putting her hand on his arm)
I'm sorry. I didn't mean it like that.

JOHN
(bitterly)
I went crazy once - they wanted to shoot me for cowardice. And I went crazy again - and they called me a hero. For God's sakex, isn't that enough?

LUCY LEE

John - John -

(Continued)

JOHN
Lucy Lee -
(They are together for a moment, holding each other awkwardly, but not embracing)
Can't we go back?

LUCY LEE
Not yet.

JOHN
But what are you going to do?

LUCY LEE
Live here.

JOHN
Alone?

LUCY LEE
Somebody has to. It all needs fixing. They haven't cut the grass for so long....

JOHN
But ---

LUCY LEE
(giving him her hand)
Goodbye, John. Good luck.

JOHN
(refusing hand)
I'm damned if I will. I want you. I've got to have you.

LUCY
Goodbye.

JOHN
Lucy Lee.
(He takes her in his arms)

LUCY LEE
(with an expression of forgiveness, tenderness, her face alight with love. She says)
JOHN. JOHN.

FADE OUT.

SEQUENCE 23

ASSASSINATION

FADE IN:

INT. ROOM IN SURRATT BOARDING HOUSE -- (NIGHT) -- APRIL, 1865.

The group of conspirators -- Payne, Atzerodt, Harold, Booth. In the dim light we see the face of John Wilkes Booth -- a face of fanatical beauty, but now dark with its grim intensity. Atzerodt speaks in a dead voice:

ATZERODT
Everything is straight with me.
I said I would go through with it,
and I will.

BOOTH
Tomorrow night will be remembered
throughout the ages. I play my best part.
(He touches the pistol he has in
his hand, resting on the table)
How much better a dagger would look --
Cassius used a dagger --
(looking at pistol)
But this is safer --

FADE OUT.

FADE IN:

INT. FORD'S THEATRE. (NIGHT) -- (APRIL 14, 1865)

A section of Ford's Theatre in Washington. As we open up, we hear the tremendous applause -- the adulation of the crowd for the great leader. Lincoln is standing in an upper box, as he addresses the audience:

LINCOLN
--- with malice toward none; with charity for all; with firmness in the right as God gives it to us to see the right -- to bind up the nation's wounds -- and cherish peace. Thank you -- God bless you all.

There is great applause as Lincoln closes his speech, to which Lincoln responds, bowing with unaffected pleasure. He is very happy at this day of peace that has been so long in coming.

CUT TO:

EXT. ALLEYWAY BACK OF THEATRE. (NIGHT)

John Wilkes Booth is just dismounting from his horse. He turns to a half-grown boy who is waiting for him.

BOOTH
Here, Peanuts, hold him for me,will you?

He pulls the boy's cap down over his face, as though in a half-joking way, and gives him a piece of money.

PEANUTS
Will you be long, sir?

BOOTH
No.

At this, he goes out of scene. CUT TO:

INT. STAGE (NIGHT)

LAURA KEENE
Would you mind bringing me a wrap, Lord Dundreary? I feel a draught.

DUNDREARY
(with mincing step and dandified air,advances to her)
Surely you must be mistaken --
(with a look toward Lincoln)
Mr. Lincoln has just stopped the draft.

SECTION OF THEATRE -- (NIGHT)

Showing Lincoln in his box, and part of audience. Lincoln is laughing as only he can laugh. The whole audience, in unison, follows his example. We see Hazelton, the program boy, at the side of the box. Having seen the show often, he is intently watching Mr. Lincoln. He turns his head a little and we see, along the wall on the other side of the theatre, John Wilkes Booth, casually making his way against the wall. An attendant stops him. Booth gives him a card and the attendant permits him to pass.

We dimly hear the voices of the actors as they play their parts. We see Mr. Lincoln shiver a little and then pull his shawl around his shoulders.

To the right of the box there are a few steps leading to the narrow passageway beside the box. We see Booth go slowly up the steps. Though casual and easy, there is a deathly determination suggested. He goes through the door and it closes behind him.

The stillness is broken and the tense air shattered by the shot of a pistol. Then Lincoln's head drops on his shoulder. He makes no sound. He slumps a little in his chair and, for a second time, there is silence; then, behind the prostrate figure, the figure of Booth rushes by, leaps over the rail, and onto the stage. As he sprints over the railing, his spur is caught by the American flag that drapes the railing. This causes him to make a twisted drop to the stage, breaking a bone in his leg, so that he sinks down on one side. He recovers himself quickly. As he goes quickly off, he screams out madly:

BOOTH

Sic semper tyrannis!

The walls of the side of the theatre dim down almost to blackness There is a rush of footsteps. Then a woman screams in terrified tones.

LAURA KEENE
Mr. Lincoln -- Mr. Lincoln has been shot!

There is a second's pause and then we hear the terrific uproar of the theatre -- then the sound of military voices:

VOICES
Clear the aisles! Clear the aisles!
A doctor -- quick! Clear the aisles!

Then this dims down to the sound of the tremendous sobbing of an unseen multitude. The sobbing dims down -- down. As it dims we hear, in impressive tones:

A VOICE
Now he belongs to the ages.

DISSOLVE TO:

VISION

A dark gauze screen/ Upon it streams of light, like the halo from a rising sun. There is a gentle ascent and a long hill. A multitude of negroes are approaching, looking up the hill, out of the darkness, into light. As they come, they sing:

NEGROES
(singing)
Mistah Lincoln struck off de chains --

During the following scene, some sing in regular time, others chant the words. The chant has a barbaric madness in it, but it also has a spiritual ecstasy -- a great chord of liberation, as if earth itself were singing a song of freedom:

NEGROES
Mistah Lincoln struck of de chains,
Struck off de chains and set us free!
He leaned right down from de glory cloud:
"Little black sheep, you come to me!"

Praise him, brother!
He made de light!
Praise him, sister!
And de jubilee!
March out, march out from de wilderness!
March into de land of Liberty!

We see the negroes as they pass. The first are leaders -- intelligent, cultured,etc., but they sing with great enthusiasm. Then comes the commoner negroes -- field hands, workmen, etc.

The negro singing dims a little. The hill in the background slowly DISSOLVES INTO:

A huge and majestic seated statue of Lincoln (looking straight at the camera ϕ. For a moment, the marching negroes seem to weave around this statue; then as the band music swells still louder, they DISSOLVE INTO FLAGS --

The flags that once represented different, divided sections of our country: State flags, revolutionary flags, Pine Tree and Rattlesnake, South Carolina, the Lone Star of Texas, the flags of the Confederacy (prominent). These flags weave about the statue as if they were being carried by marching soilders, but we do not see their bearers. As the band swells into a climax, the State and Confederate flags --

DISSOLVE INTO

The flag of the United States, as it is today. And through the band music, now dimming a little, we hear the voices of a massed choir (off-screen) singing:

The wind from the prairie
Blows over the stone.
When it touches the small man
The small man **áveggnne**.
But he is not gone.
He made us, he made us; he is not gone!

The nation lay bleeding,
Dissevered, apart;
He bound it together
With the strings of his heart.
North, South, East and West,
He saved us, he saved us, with fire from his heart.

Our peace and our plenty,
Our freedom, our land,
Are sprung from his travail,
The work of his hand.
Now praise him, now praise him,
Now praise him who rescued his land!

There is great cheering from an unseen multitude and voices that cry through the cheering :

VOICES
Lincoln ... Lincoln ... Abraham Lincoln!

Voices and music rise in a crescendo of triumph.

FINIS.

Saturday - February 15, 1930
3546 Temple St.
Los Angeles Calif.

Dear Sir:

I recieved my first acting opportunity, under your direction — many years ago at the old Fine Arts Studio; In numerous pictures in which — Lillian Gish, Dorthy Gish, and Bobby Harron, were leading.

I am now in my twenties, - though I am often taken to be around eighteen years old. I hear that you are about to make a picture about my favorite president — Mr Abraham Lincoln; And therefore hope -- that in case there will be — in the story, a part, or small bit of acting for some Ethiopian boy, or boys to portray; — — you will please allow me to be that boy, — or one of them.

I am a son of Madam Sultewan. Mother has told me, that you once said that I would begin where she leaves off. I hope so.

Yours Sincerely;

Orest Conly.

PHONE - DREXEL 3524

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OF

ORIGINAL CODE

FEBRUARY 17, 1930.

Monday February 17, 1930

The undersigned members of the Association of Motion Picture Producers, Inc. hereby subscribe to and agree faithfully to conform to the provisions of the following

Code

TO GOVERN THE MAKING OF
TALKING, SYNCHRONIZED AND SILENT MOTION PICTURES

Formulated by

Association of Motion Picture Producers, Inc. and
The Motion Picture Producers and Distributors of America, Inc.

Motion picture producers recognize the high trust and confidence which have been placed in them by the people of the world and which have made motion pictures a universal form of entertainment.

They recognize their responsibility to the public because of this trust and because entertainment and art are important influences in the life of a nation.

Hence, though regarding motion pictures primarily as entertainment without any explicit purpose of teaching or propaganda, they know that the motion picture within its own field of entertainment may be directly responsible for spiritual or moral progress, for higher types of social life, and for much correct thinking.

During the rapid transition from silent to talking pictures they have realized the necessity and the opportunity of subscribing to a Code to govern the production of talking pictures and of reacknowledging this responsibility.

On their part, they ask from the public and from public leaders a sympathetic understanding of their purposes and problems and a spirit of cooperation that will allow them the freedom and opportunity necessary to bring the motion picture to a still higher level of wholesome entertainment for all the people.

GENERAL PRINCIPLES

1. No picture shall be produced which will lower the moral standards of those who see it. Hence the sympathy of the audience should never be thrown to the side of crime, wrong-doing, evil or sin.

2. Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented.

3. Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

PARTICULAR APPLICATIONS.

I - CRIMES AGAINST THE LAW

These shall never be presented in such a way as to throw sympathy with the crime as against law and justice or to inspire others with a desire for imitation.

1. Murder
   a. The technique of murder must be presented in a way that will not inspire imitation.
   b. Brutal killings are not to be presented in detail.
   c. Revenge in modern times shall not be justified.

2. Methods of Crime should not be explicitly presented.
   a. Theft, robbery, safe-cracking, and dynamiting of trains, mines, buildings, etc., should not be detailed in method.
   b. Arson must be subject to the same safeguards.
   c. The use of firearms should be restricted to essentials.
   d. Methods of smuggling should not be presented.

3. Illegal drug traffic must never be presented.

4. The use of liquor in American life, when not required by the plot or for proper characterization, will not be shown.

II - SEX

The sanctity of the institution of marriage and the home shall be upheld. Pictures shall not infer that low forms of sex relationship are the accepted or common thing.

1. Adultery, sometimes necessary plot material, must not be explicitly treated, or justified, or presented attractively.

2. Scenes of Passion.
   a. They should not be introduced when not essential to the plot.
   b. Excessive and lustful kissing, lustful embraces, suggestive postures and gestures, are not to be shown.
   c. In general passion should so be treated that these scenes do not stimulate the lower and baser element.

3. Seduction or Rape
   a. They should never be more than suggested, and only when essential for the plot, and even then never shown by explicit method.
   b. They are never the proper subject for comedy.

4. Sex perversion or any inference to it is forbidden.

5. White slavery shall not be treated.

6. Miscegenation (sex relationships between the white and black races) is forbidden.

7. Sex hygiene and venereal diseases are not subjects for motion pictures.

8. Scenes of actual child birth, in fact or in silhouette, are never to be presented.

9. Children's sex organs are never to be exposed.

III - VULGARITY. The treatment of low, disgusting, unpleasant, though not necessarily evil, subjects should be subject always to the dictate of good taste and a regard for the sensibilities of the audience.

IV - OBSCENITY. Obscenity in word, gesture, reference, song, joke, or by suggestion (even when likely to be understood only by part of the audience) is forbidden.

V - PROFANITY. Pointed profanity (this includes the words, God, Lord, Jesus, Christ - unless used reverently - Hell, S.O.B., damn, Gawd), or every other profane or vulgar expression however used, is forbidden.

VI - COSTUME
   1. Complete nudity is never permitted. This includes nudity in fact or in silhouette, or any lecherous or licentious notice thereof by other characters in the picture.

   2. Undressing scenes should be avoided, and never used save where essential to the plot.

3. Indecent or undue exposure is forbidden.

4. Dancing costumes intended to permit undue exposure or indecent movements in the dance are forbidden.

VII - DANCES

1. Dances suggesting or representing sexual actions or indecent passion are forbidden.

2. Dances which emphasize indecent movements are to be regarded as obscene.

VIII - RELIGION

1. No film or episode may throw ridicule on any religious faith.
2. Ministers of religion in their character as ministers of religion should not be used as comic characters or as villains.
3. Ceremonies of any definite religion should be carefully and respectfully handled.

IX - LOCATIONS

The treatment of bedrooms must be governed by good taste and delicacy.

X - NATIONAL FEELINGS

1. The use of the Flag shall be consistently respectful.
2. The history, institutions, prominent people and citizenry of other nations shall be represented fairly.

XI - TITLES. Salacious, indecent, or obscene titles shall not be used.

XII - REPELLENT SUBJECTS

The following subjects must be treated within the careful limits of good taste:

1. Actual hangings or electrocutions as legal punishments for crime.
2. Third Degree methods.
3. Brutality and possible gruesomeness.
4. Branding of people or animals.
5. Apparent cruelty to children or animals.
6. The sale of women, or a woman selling her virtue.
7. Surgical operations.

Art Cinema Corp
by Joyce M. Schenck Pres.

Samuel Goldwyn Inc.
Samuel Goldwyn Pres.

Paramount Famous Lasky Corp
by Jesse L. Lasky
1st Vice Pres.

R.K.O Productions Inc
By H. E. Brown Chairman

Inspiration Pictures Corp
by Sol Lesser Gen Mgr.

Pathe Studios Inc.
by C. E. Sullivan Vice Pres and J. Chandler Asst Secy

Educational Studio Inc
By Ex. allen Vice Pres.

~~Fox Film corporation~~
~~for M. H. Hoffstetter Asst Sec'y~~

Hal Roach Studios Inc
by W. Sherman

Metro Goldwyn Mayer Studio Inc.
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Warner Bros Pictu, Inc.
J. L. Warner

Universal Pictures Corporation
by Carl Laemmle
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Universal Pictures

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CECIL B. de MILLE PRODUCTIONS, INC.

Mack Sennett Prod. Studio

Gloria Productions Inc.

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OF

"AGREEMENT FOR UNIFORM INTERPRETATION"

OF CODE

FEBRUARY 17, 1930

The undersigned members of the Association of Motion Picture Producers, Inc. hereby subscribe to and agree faithfully to conform to the provisions of the following resolution:

WHEREAS, we, the undersigned have this day subscribed and agreed faithfully to conform to a

Code

TO GOVERN THE MAKING OF
TALKING, SYNCHRONIZED AND SILENT MOTION PICTURES

Formulated by

Association of Motion Picture Producers, Inc., and
The Motion Picture Producers and Distributors of America, Inc.

AND WHEREAS, a uniform interpretation of such Code is essential, and for the promotion of such uniform interpretation and consequent universal conformance by ourselves and the personnel of our respective studios it is believed necessary that additional facilities and procedure be established and maintained;

THEREFORE BE IT RESOLVED that we hereby agree to the following method of operation:

1. When requested by production managers the Association of Motion Picture Producers, Inc. shall secure any facts, information or suggestions concerning the probable reception of stories or the manner in which in its opinion they may best be treated.

2. That each production manager may submit in confidence a copy of each or any script to the Association of Motion Picture Producers, Inc. The Association of Motion Picture Producers, Inc. will give the production manager for his guidance such confidential advice and suggestions as experience, research and information indicate, designating wherein in its judgment the script departs from the provisions of the Code, or wherein from experience or knowledge it is believed that exception will be taken to the story or treatment.

3. Each production manager shall submit to the Association of Motion Picture Producers, Inc. every picture he produces before the negative goes to the laboratory for printing. The Association of Motion Picture Producers, Inc. having seen the picture shall inform the production manager in writing whether in its opinion the picture conforms or does not conform to the Code, stating specifically

wherein either by theme, treatment or incident the picture violates the provisions of the Code. In such latter event the picture shall not be released until the changes indicated by the Association of Motion Picture Producers, Inc. have been made; provided, however, that the production manager may appeal from such opinion of the Association to the Production Committee of the Association of Motion Picture Producers, Inc.

In the event the Production Committee concurs in the judgment of the Association and the production manager still believes that such picture conforms to the spirit and the letter of the Code, he may appeal to the Board of Directors of the Motion Picture Producers and Distributors of America, Inc. whose findings shall be final and such production manager and company shall be governed accordingly.

The Production Committee shall be constituted as follows:

Charles H. Christie
Cecil B. deMille
E. H. Allen
Hall B. Wallis
Sol Wurtzel
~~Samuel Goldwyn~~ Arthur Lyon
William R. Fraser
Sol Lesser
Irving Thalberg
Ben Schulberg
Charles Sullivan
William LeBaron
Warren Doane
John A. Waldron
Joseph M. Schenck
Carl Laemmle, Jr.
J. L. Warner

The Board of Directors of the Association of Motion Picture Producers, Inc. may from time to time by unanimous vote make changes in the personnel of this Committee.

When a production manager appeals from a decision of the Association of Motion Picture Producers, Inc. he will so inform its Secretary, who will in rotation designate from the above named Production Committee three members who will immediately examine the picture in question and render its opinion, as provided for above. The Secretary of the Association of Motion Picture Producers, Inc., in designating the members of any such committee will not include members from studios with business alliances with each other or with the studio whose picture is being examined. In the event any of the three so designated are unavoidably absent from the city, the member or members next in order will be selected, under the same provisions. Any such member so unavoidably out of the city when so designated shall be considered at the head of the list subject to the next call for service.

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MUSEUM OF MODE

THE MUSEUM OF MODERN ART

Date

Re:

To:

From:

Abraham Lincoln

Page 8 - Continue Paragraph 3 ending with "building their own house,shuddering by the night at the wolf house, hunting by day." Here on a certain night Ruth and the baby girl are seen illumined by the fitful light that comes from the crude fireplace which Ruth has made with her own hands. Ruth has carved with her clasp-knife a crude looking doll out of a small tree branch. She is now in the act of showing to the baby girl the doll, which she does with marked ceremony. The little girl shows her delight at this plaything. Words from her to the effect that he, meaning the doll, is a very good boy. Ruth replies "Oh, yes, how do you know its a boy?" The little girl continues "but he is, isn't he?" Ruth humors her by replying "of course he is, a very fine, strong boy, too. See his muscles are all made out of hickory." The little girl inquires " what's his name?" Ruth answers "That's right, we haven't named him yet" Ruth pauses as though thinking for a moment, then says "We'll have to find a name." At this she takes up the worn Bible, the only book that they have managed to carry with them. Placing it on her lap "Now wherever we open the page, the first name we see will be the right one." As the little girl looks up at her, Ruth with closed eyes slowly opens the Bible. When it is opened on her lap she opens her eyes and looks down at the opened page and reads "and so that day He said unto Abraham, you shall go far into the land." She stops at this. "We've found it and isn't that a good name, Abraham?" Little girl, "Abraham - Abraham," looking at the doll. "That's a big name for a little doll." Ruth, "Well, that's what it's going to be, all for you Nancy Hanks."

We dissolve from this to Joseph Brandt who is starting alone on a hunting trip. We dissolve back to Ruth and Nancy Hanks. Their food has failed. They are in a desperate position. Ruth takes the wheat from the old mattress for the few grains of wheat it contains. We see that she is so weak she can hardly walk. She takes up the gun preparing to go out to hunt for food, when through the crude doorway she sees a wild turkey come into the clearing before their lean-to.

She has only ammunition for one shot. She is so weak she can barely hold the gun. A prayer, she leans the gun on a stump, pulls the trigger, the turkey falls.

At the end of the play after the rescue at the fort, we show a long line of wagons going into the West; near at hand are two lovers, Brandt and Ruth who are close to each other. They are looking towards the rear of the wagons that are ready to move off. This is before the dawn. As the lights gradually fade up we see the light in the Western Sky marking the approaching day. The figures of the pioneers going West pass by Ruth and Joseph Brandt. Passing with the family group, is the child that Ruth had saved. The child has a small bundle wrapped up in a faded worn shawl which is slung over her back. The child turns as Brandt calls softly out to her. "Goodbye - goodbye." The child "Goodbye - I've got Abraham, see he's all wrapped up - goodbye" Joseph replies in same tone "Goodbye." Ruth also calls out to her in the same quiet voice but we feel in it an emotional undertone. Ruth as she speaks. "Goodbye - goodbye Nancy Hanks - goodbye." Then we see the child turn following close to the family that she is with, following the long procession that is moving on to it's destiny as we fade out.

" ABRAHAM LINCOLN "

111

7

ABRAHAM LINCOLN

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

"ABRAHAM LINCOLN"

SOUND VERSION

7

PLEASE RETURN THIS SCRIPT TO PRODUCTION MANAGER
WHEN PICTURE IS COMPLETED

WRIGHT-O

SEQUENCE 1

"BIRTH OF LINCOLN"

FADE IN On a very simple title:

"A TAVERN IN NEW ENGLAND
FEBRUARY 12th, 1809".

1. INT. NORTHERN TAVERN * NIGHT

We see about half the room. There is a door, back, and a fireplace, right. Fire in fireplace. Noise of storm outside. A winter night. Crude portrait of Washington, draped in mourning, hangs over fireplace, in full view.

Four men are angrily discussing politics around a corner of the table. Three of them are roughly dressed - small shopkeepers or workmen, in clothes of period. They are men of around 35. The fourth is better, though plainly, dressed; looks more intelligent, speaks with a better voice. He listens to the discussion at first, disapproving without taking part in it. He is seated in center of picture, with his back to the door.

(These scenes previous to Lincoln's birth are all played with a spirit of feverish excitement and with driving force -- the storm outside symbolizing the storm going on within them.) They (in their excitement) break in on each other occasionally; both parties have been drinking.

FIRST SPEAKER
(Sneeringly, leaning across table)
The United States! What's that? I'll fight for Massachusetts! I'll fight for New England! But as for the South --
(He sweeps a tankard to the floor)

SECOND SPEAKER
Right! The South is trampling upon us at every turn.

THIRD SPEAKER
We're tied to a crew of slavers -- damned aristocrats --

FIRST SPEAKER
We'll get out! We'll break up the Union.

SECOND SPEAKER
(Gesturing at portrait of Washington)
There was the one man who kept us together -

1. (Cont'd)

FIRST SPEAKER
But even he couldn't do it now! It'll take a bigger man than George Washington to keep those stars in that flag.

FOURTH SPEAKER
(Breaking in)
And how we need such a man!

(He picks up a tied bundle of brushwood from the side of the fireplace and flings it on the table)
There's your Union! Break it!

FIRST SPEAKER
(Trying to break whole bunch)
I can't!

FOURTH SPEAKER
Neither could England! Nor any power on earth -- while we stick together! But - cut the string --
(he does so)
-- and -- broken -- like that --
(He breaks individual sticks)

DISSOLVE OUT

DISSOLVE IN on title "A TAVERN IN THE SOUTH FEBRUARY 12th,1809"

2. INT. VIRGINIA TAVERN * NIGHT

Same arrangement - table center, door back, fireplace right; draped portrait of Washington over fireplace. Noise of storm, same. Touches, such as difference in dress, southern voices, etc. show we are now in South.

Four Southerners are seated in similar positions to the four northerners in Scene 1. Their faces bear a vague likeness to the faces in the other group and they a re discussing politics as fiercely. Three of the men are roughly dressed -- the fourth, a cut above the others. His back is to the door.

FIRST SPEAKER
The North is trying to strangle us -- ruin us --

SECOND SPEAKER
They say they'll stop the slave trade. It's made them rich! We'll show them! Secede! Secede!

2. (Cont'd)

THIRD SPEAKER
(Looking at portrait of Washington)
It was one man that made the Union.
But now he's gone --

FIRST SPEAKER
We'll run up the rattlesnake flag again
instead of those damn stars!

SECOND SPEAKER
Virginia forever -- and a good long
rope for New England!

FOURTH SPEAKER
(Protesting)
Gentlemen -- gentlemen --

THIRD SPEAKER
(Fiercely)
What's the matter? Don't you like what
we're saying. Because if you don't --
(He fumbles for a pistol)

FOURTH SPEAKER
(Rising, hand also on pistol;
in voice of steel)
Put that down! You know my principles.
I hold slaves. I believe in slavery.
But it's splitting the Union apart --

The other speakers are taken aback for an instant; when they recover themselves and rear back at him --

(Let her split! Secede! Break it up!
(You talk like a traitor, Crittenden!
(Break up the Union...
(Sink the North in the sea...

They start forward as if to attack him and he backs out of the door, covering them with his pistol, as we

DISSOLVE TO

3. EXTERIOR OCEAN * NIGHT (1809)

Shot of a slave-ship in mid-ocean. Wind and storm.

CAMERA PANS

4. EXT. SIDE OF SHIP * NIGHT

rapidly along side of ship. We catch a glimpse of ship's name -.SALEM LASS ** SALEM, MASSACHUSETTS.

4. (Cont'd)

(Through these scenes of slave ship, through the noises of wind and storm, we hear, faintly and indistinctly, the musical theme of the negro spiritual "Go Down Moses -- set my people free."

CAMERA STOPS PANNING

5. EXT. SHIP'S HATCHWAY - NIGHT

at open hatchway. Indistinct figures of sailors are lifting up bodies of dead negroes and passing them along, like a bucket brigade, to throw them overboard. Scene dim.

SOUND NO DIALOGUE

6. INT. SHIP'S HATCHWAY - NIGHT

Show down through hatchway at negroes, crowded in hold. Confusion of limbs and bodies. Guttural cries but no articulate speech. Scene dim - lit by one oil lamp.

7. EXT. SHIP - NIGHT

CAMERA PANS rapidly along deck, past bucket-brigade of s ailors to side of ship....

8. EXT. SHIP - NIGHT

and stops, at side of ship, where bodies are being thrown into water. Dim bodies fall past camera into water. We hear them splash in the sea.

A VOICE
(Off screen)
How many dead?

SECOND VOICE
(Off screen)
Twenty-five

FIRST VOICE
(Off screen)
How many sick?

(Continued)

8. (Cont'd)

SECOND VOICE
(Off screen)
Forty-two

FIRST VOICE
(Off screen)
We won't make much money this trip.

SECOND VOICE
(Off screen)
Don't fool yourself. We've still got three hundred under hatches. Batten them down!

Musical theme of "Go down Moses" swells a little through storm noises, as we --

DISSOLVE THROUGH noises of storm increasing, into

9. LONG MOVING PAN SHOT - EXT. DAY

CAMERA PANS FROM ELEVATION sweeping over a scene of rolling prairie and low hills covered with thick underbrush and woods. Storm; howl of wind; creaking of branches....

10. CAMERA CONTINUES TO PAN - EXT - DAY

over woods, and picks up shot of wolf, which throws his head back and howls....

11. CAMERA CONTINUES TO PAN - EXT - DAY

Now a stony, desolate clearing comes into view. In its center is a bleak, one-room, log cabin, with one window and one door. No glass in window -- closed by plank-shutter.

12. CAMERA CONTINUES TO PAN - EXT - DAY

to side of cabin. There, somewhat protected from storm, a broad-backed woodsman is chopping on a log. We hear the slug of his axe.

13. EXT. CABIN - DAY

CAMERA STOPS - at woodsman, chopping. A woman -- the midwife -- middle-aged ...roughly dressed...hurried, scolding voice, hurries into view of CAMERA from direction of cabin.

MIDWIFE
Tom Lincoln -- it's comin'

TOM LINCOLN
(Turning - stupid..calm)
Boy or gal?

MIDWIFE
Ain't fur enough along fer a tag - yit.

She turns toward cabin again, listening. Crash of tree blowm down, off screen.

TOM LINCOLN
(Putting down axe and turning to midwife)
How's Nancy standin' it?

MIDWIFE
She's prayin!

They both start for cabin.

CAMERA FOLLOWS THEM to door of cabin.

DISSOLVE IN

14. INT. CABIN - DAY

A corner in the cabin. Nancy Hanks Lincoln, a worn girl, fairly young, but, with no great baauty, though a certain amount of sweetness in her face, is lying on a bed of corn husks on the dirt floor. The bed is covered by a worn bear skin -- it is her only covering. The midwife bends over her.

DISSOLVE TO

15. EXT. DAY

The storm - increasing in violence. Crashes of other trees blown down. Thunder.

DISSOLVE TO

16. INT. CABIN - DAY

The midwife is holding up the newly born baby by its feet and spanking its bottom.

TOM LINCOLN
Don't beat it like that!

The baby cries.

MIDWIFE
Needed some wind in its lungs. A pig's no good if it cain't squeal.

DISSOLVE TO

17 INT. OF CABIN - DAY

The midwife is holding baby, wrapped in blanket. Betsy Sparrow and Dennis enter and approach to look at baby.

BETSY SPARROW
(As midwife uncovers baby)
It's a boy -- long as an eel.

MIDWIFE
Well, he'll know who his paw is, anyhow, and that's more'n his maw knows about her paw.

Betsy Sparrow hushes the midwife with a gesture.

NANCY HANKS
(From bed, weakly)
Is it purty?

MIDWIFE
Homelier than a mud fence.

Baby cries loudly.

BETSY SPARROW
Brightest little rascal I ever heard. Lungs sound like a lawyer or a shoutin' preacher.

MIDWIFE
(Shaking her head)
Him and his maw had to fight thru blood to get him into the world.

17. (Cont'd)

DENNIS HANKS
(Moving forward, to Nancy)
What do you low to call him, Aunty?

NANCY
(weakly)
Abraham -- after his grandpaw.

DENNIS
Kin I hold him?

The midwife hands baby to Dennis. Baby immediately begins to cry. Dennis hands baby back.

DENNIS
Shucks, he's afraid. He'll never amount to nothin'.

CAMERA TRAVELS --

18. INT. CABIN - DAY

Shot of Tom Lincoln and Nancy.

NANCY
(Smiling weakly; in a weak voice)
Tom -- I give ya a boy.

TOM
Yes -- ya surely did, Nancy.

(He is embarrassed. Pause.
Noise of storm swells.
At last -)

He'll be a help -- when he kin handle an axe.

FADE OUT

END OF SEQUENCE 1.

SEQUENCE 2.

"LINCOLN AS STOREKEEPER"

19 DAY - 1831 -INT.OFFUT-LINCOLN STORE,NEW SALEM,ILL.

FADE IN on a closeup of a peper handbill which announces in bold type the opening of Lincoln and Offut's store in New Salem, Illinois, with the date line:

"New Salem, Illinois. September 1, 1831.

G R A N D O P E N I N G!!!

The Finest Retail Store in Sangamon County!!

D. Offut, Prop. A. Lincoln, Clerk.

Calicoes, Linseys, Muskrat Traps, Fine Groceries, Powder and Ball, Buggy-whips, Calomel, Warming Pans and Bibles!

If you don't see what you want, we'll get it within three weeks!

Wagon-trains fitted out at short notice!

Feed for Man and Beast Teeth Drawn At Special Request

"Coonskins and Beaver-pelts taken in trade. But no plugged dollars!"

WATCH US GROW

The camera pulls back from this closeup over the shoulder of the person holding the handbill to almost a full shot which reveals the Lincoln-Offut store - a one room, country store, with bolts of calico on the shelves and a heterogeneous collection of boxes, bales, whiskey barrels,etc. - with Lincoln sitting at one end of the counter with his back to the audience. Before the camera stops, Offut and a bystander enter and stop. Offut indicates the man on the counter.

OFFUT
There he is. Ugliest - laziest - smartest man in New Salem. Ain't yuh, Abe?

(Contd.)

19 (Contd.)

Then the man holding the handbill turns around smilingly and we see for the first time that it is Abraham Lincoln.

LINCOLN
(Good-naturedly)
I don't mind my face--I'm behind it. It's the people in front that get jarred.

OFFUT
Whip any man in shoe leather! At least, I hope he can.

LINCOLN
Offut does the braggin' and I do the runnin'.

BYSTANDER
Better dust off them shoes then, stranger--you ain't here for long.

LINCOLN
(dryly)
That's so? I was aimin' to settle here.

BYSTANDER
This ain't no peaceable town.

LINCOLN
I'm a peaceable man.

BYSTANDER
Wait till Jack Armstrong gets hold of you. He'll throw you outa that door like a sack of meal.

LINCOLN
(Pantomiming with his hands)
Big fellow?

BYSTANDER
(Disgustedly)
No bigger'n you, but he's the champion of the country - never been licked; and when he sees you--
(The bystander rubs his hands together in pleased anticipation)

OFFUT
Folks can't spit in this town without his say-so.

(Contd.)

LINCOLN
(to Bystander)
He'll chuck me out of that door?

BYSTANDER
(Rubbing his hands,gloatingly)
Like a sack of meal!

LINCOLN
Pretty long chuck - for a peaceful man --

At this moment there is a gallop of horses outside, and, suddenly the body of a man jumps thru the doorway, planting his feet with a terrific slap on the floot. It is Jack Armstrong, the champion wrestler and the leader of the roughnecks known as the "Clary Grove Gang."

ARMSTRONG
Whar be he?

OFFUT
(Protestingly)
Now, Armstrong, can't you leave us be? You jus' broke up old man Simpson's store an' scattered his new clerk all over the country. Don't you ever rest?

ARMSTRONG
(roaring)
Whar be he? That yaller-livered baboon from Indianny!

LINCOLN
(quietly)
I come from Indianny - but not that part.

ARMSTRONG
Get down! Let's see what bones I wants to crack first!

Lincoln begins to uncoil, and slides down from the counter. As he turns to put his book on the counter, Armstrong catches him off his guard, seizes Lincoln's arms with both hands, and swings him out the door, following him as the crowd runs after them.

ARMSTRONG
Come on, and git yer neck broke!

20 EXT. STORE - DAY

Outside the store, Lincoln comes spinning out, but catches himself quickly and turns to face Armstrong. Armstrong throws his coat off, leaps up in the air, cracks his heels together. There are a few of the usual characters of the day lounging in front of the store. From out of the saloon next door runs Clary, the saloon-keeper.

Armstrong, who is short, powerful - with muscles and haunches of a wild steer - is aiming to get close to his man where he can have the advantage of his thick, muscular strength, but Lincoln seizes him with his long arms, holds him away, as they wheel and whirl desperately, Armstrong playing for a close hold.

(The following dialogue between Offut and Clary is said rapidly and simultaneously)

CLARY
(Shouting)
Betcha ten dollars, Offut, on the champion.

OFFUT
(greatly excited)
I'll take it. Ten dollars on Abe.

The crowd is bidding everything from knives to plugs of tobacco. There is great excitement among the group around. It increases as they see that Lincoln seems to be holding his own pretty well with the champion.

CROWD
Go at him, Shorty!
Watch out, Abe - don't let him get too close!

At this, Armstrong, butts his way in and gets one arm on a close hold, but Lincoln spins away from his hold. As he does, one long arm goes around Armstrong's neck, spinning him away from him. Armstrong turns, his temper up, and charges him like a bull--but as he comes in, Lincoln again wrestles him from a too close hold.

Armstrong, getting out of breath and temper, fouls Lincoln by heeling him viciously on the right foot and instep. This arouses Lincoln's temper. He seizes Armstrong by the throat, lifts him clear off the ground, and shakes him like a rag; then slams him to a hard fall, flat on his back. As the champion lays on the ground in the dust of defeat, his gang starts to swarm toward Lincoln. Lincoln gets his back against the wall, braces himself.

(Contd.)

20 (Contd.)

BYSTANDER
Holy Smoke! And he said he was a peaceable man.

LINCOLN
Now, come on--all of ye. I'm the big buck of this lick.

The roughnecks make another start for him. One long arm goes around the neck of one and tosses him aside. The others are closing in on him. Armstrong gets up off the ground.

ARMSTRONG
Hold on boys. He threwed me fair.

Armstrong reaches out his hand to Lincoln.

ARMSTRONG
What's yer name?

LINCOLN
Lincoln -- Abraham Lincoln.

ARMSTRONG
Well, Abe --we're goin' to make ye one of us.

Abe takes his hand - smiles good-humoredly.

21 INT.STORE - DAY

They go inside the store. Armstrong speaks as Lincoln goes behind the counter.

ARMSTRONG
Let's have some of that Rattle Snake Poison.

We come to Lincoln putting tin cups and a keg on the counter Armstrong notices that he hasn't a cup for himself.

ARMSTRONG
Come on, Abe - where's yours?

ABE
I don't care much for it.

ARMSTRONG
Aw, come on, Abe.

Lincoln comes from behind the counter.

(Contd.)

21 (Contd.)

LINCOLN
Well, I'll drink with you, if you take it like I do.

ARMSTRONG
How's that?

LINCOLN
Lift up the barrel and drink it out of the bung.

ONE OF THE GANG

Ain't no man livin' can do that.

Lincoln picks up the barrel of whiskey, sits on the ground, rolls the barrel up his long knees, takes a drink out of the bung hole. The crowd looks on in astonishment. In these rough, pioneer days, physical strength and skill were necessary if one expected to win the respect of his fellow men.

Now Lincoln rises, sets the barrel down, spits out the mouthful of liquor he had taken into a spittoon.

ARMSTRONG
(to Abe)
Ain't ye drinkin?

ABE
No.

ARMSTRONG
Reformer?

LINCOLN
No, I don't regulate nobody's drinkin' -- jus' my own.

The whole group laughs.

FADE OUT.

END OF SEQUENCE 2.

SEQUENCE 3

"COURTSHIP OF ANN"

FADE IN

22. EXT. BANK OF STREEM - DAY (1834)

The bank of the stream. There is a valley beyond it. A little barefoot country girl is driving three cows home. They have bells around their necks and their chiming can be heard as they move lazily homeward. The little girl is singing as she goes, "Twenty Years Ago."

SONG: My lids have long been dry, Tom, but tears
come to my eyes;
I thought of her I love so well, those
early broken ties;
I visited the old churchyard, and took
some flowers to strew
Upon the graves of those we loved, some
twenty years ago.

23. EXT. BANK OF STREAM - DAY

CAMERA PANS down the stream and, added to the girl's distant voice, we hear the murmur of the stream.

24. EXT. BANK OF STREAM - DAY

CAMERA STOPS at a green bank by a spring; the valley is the background where the little girl is driving the cows home. To the left, at a distance, an ox cart with white oxen; a farmer is loading cut wood into the cart.

By the spring in the foreground, is seated Ann Rutledge, her hands around her knees. Lincoln comes on and sits quietly beside her. For a time nothing is said. The girl's clear, sweet voice, the music of the fields, and the tinkling of the bells, go on.

Lincoln, in a subdued and tremulous voice, speaks to Ann as though he had not been able to think of anything to say.

LINCOLN
It's awful nice about this time of day.

ANN
Yes, Abe.

Continued

LINCOLN
(losing courage)
Kin I tell you -- a -- sort of a story,Ann?

ANN
Of course, Abe.

With a gesture, she makes him sit down beside her. He does not speak.

ANN
(encouragingly)
Well?

LINCOLN
Well -- there was a town in Illinois -- called -- called --

ANN
(smiling)
New Salem?

LINCOLN
That's it. And in that town there was -- the prettiest girl in the world.

ANN
What was her name?

LINCOLN
Let me see....
(he smiles)
Ann Rutledge!

ANN
Abe!

LINCOLN
Yes. But what I'd like to know about that girl is -- did she ever take a little time off to think about gettin' married?

ANN
Well, maybe.

LINCOLN
Because there's an Abe Lincoln hangin' around that's a pretty good catch.

ANN
What's he like?

Continued

LINCOLN
Oh, he's a big merchant -- owner of three stores -- all bankrupt.

ANN
Is he handsome?

LINCOLN
His paw said Abe had been cut out -- with an axe.

ANN
(with the same tender, whimsical spirit that is Lincoln's)
Politician too, I hear.

LINCOLN
Got less property and more debts than anybody that's ever run for Legislature.

ANN
Now, Abe -- you'll do all right when you get started.

LINCOLN
There's something I'd like to start, if I knew I could finish it -- you know, Ann, I've always done a lot of dreaming, but -- lately -- when I dream,it seems your face always gets mixed up in it.....

ANN
Does it really, Abe? Tell me about the missing?

LINCOLN
You know, I feel I'm goin' to be seein' that face till the day I die. But it'd certainly be hard for you -- to look at my face that long.

ANN
Everybody to his own opinion.

LINCOLN
Meaning?

ANN
I think it's the dearest, kindest, most beautiful face in the whole world.

CONTINUED

LINCOLN
Ann, oh Ann -- that's just flattery -- but I love it.
(then, very happily, but with a whimsical smile)
I'm like little Jimmie Watkins, he got a hunk of gingerbread the other day and said "I guess there's nobody loves gingerbread like I does - and gets so little of it."

ANN
Oh, Abe.

ABE
(seriously again)
Will you marry me, Ann -- I mean when I get out of debt and can support you?

Ann nods her head slowly and very seriously -- with a touch of the same spirit of tender whimsicallity that is Lincoln's mood.

ANN
You know, I've intended to for a long time Abe. That is, of course, if you asked me.

LINCOLN
You mean --

ANN
Yes, Abe. You've got your gingerbread.

Lincoln looks at her as tho he could hardly believe those welcome words. He draws clorely to her; her heads drops on his shoulder.

FADE OUT

END OF SEQUENCE 3

SEQUENCE 4.

"DEATH OF ANN"

25. INT. LOG HOUSE - DAY (July - 1835)

Ann Rutledge on her bed in a log house. Slants of light are on her face, coming from an open clapboard door. Ann Rutledge, who had the reputation of being the most beautiful girl in the neighborhood, lies fever burned. Aunty Lou a middle-aged, country woman, is trying to give her water from a cup. Two other middle-aged women are talking together in low tones by the door. They are the religious, kindly sort who love death-beds.

DISSOLVE TO:

26. EXT. LOG HOUSE - DAY

Lincoln, arriving outside the house, is met by a middle-aged woman and the country doctor.

DOCTOR
She's been asking for you, Abe.

LINCOLN
I came as soon as I could. I had the fever pretty bad, myself.

The doctor looks at Abe.

DOCTOR
I've got to tell you the truth, Abe.

Lincoln braces himself, fearing the worst.

DOCTOR
It's -- it's hopeless. Perhaps by tomorrow - no longer, Abe.

The towering, tremendous figure that is Lincoln seems to be stricken with grief more terribly than death. Silently he goes thru the doorway. CAMERA FOLLOWS HIM into log house.

27. INT. LOG HOUSE - DAY

CAMERA FOLLOWS Lincoln into room. He passes women at door. He sits by Ann Rutledge's bed, trying to conquer his grief. He takes her hand in his; is close to her side in their last hour together. She moves weakly as if to get close to this great hulk of a man, trying to hide and control the terrible thing inside him.

CONTINUED

ANN
(weakly)
I'm so glad you came. Are you all right now, Abe.

LINCOLN
Yes, don't bother about me, Ann. I'm all right now.

ANN
I know the truth. It's good-bye, dear.

LINCOLN
No, no, Ann dear; you're not going to leave me; I won't let you!

ANN
We've got to be brave, dear.
(with a change of tone - looking upward)
Oh, don't take me away - don't take me away, it's so dark and lonesome - dying ----

LINCOLN
Ann - Ann, you mustn't - let go.
(Lincoln tries terribly to restrain himself)

ANN
I wish they'd sing - I wouldn't be so afraid.

Abe turns distractedly to the open door where the other women are and looks appealing at Mother Lou, who comes to the door-way.

MOTHER LOU
Shall we sing, Sweet Bye and Bye, Ann?

ANN
(weakly)
Yes, Aunty.

The three old women, the farmer, and the doctor are just outside. The three women start singing softly; the men do not join in.

VOICES
In the sweet bye and bye -- we shall meet on that ever green shore....

Lincoln's arms go around Ann as he drops on his knees; their faces come close together.

ANN
We will -- meet there -- dear --

Continued

27. CONTINUED

LINCOLN
(in heart-broken tones)
I love you so.

ANN
I love you so.....

Lincoln's head is down; Ann is looking at him. CAMERA MOVES thru the dim light to the window.....

28. INT. LOG HOUSE - AT WINDOW

As the singing voices softly go on, the light dims out in window.

VOICES
We shall meet bye and bye - where there'll be troubles no more.....

FADE OUT

FADE IN

29. INT. HOUSE OF BOWLING GREEN - NIGHT (1835)

A few weeks later, in a room in a poor farmhouse (the home of Bowling and Nancy Green, who are taking care of the grief palsied Lincoln) we discover Bowling and Nancy Green, Nancy is at work with a spinning wheel near the fireplace. Dr. Allen enters.

DR. ALLEN
Is he any better, Bowling?

BOWLING
Not much. He is like a sick child.

DR. ALLEN
He was lost five days before we found him.

BOWLING
We took his pocket knife away from him -- we was afraid something might happen.

Continued

Lincoln, with an attitude of despair, enters. He carries an armful of wood. There is heard the low hum of the wheel inside the room; the beginning of a driving snow and wind storm outside. The doctor speaks to him, assuming a cheerful air.

DR. ALLEN
Well, Abe, you're looking better.

Lincoln pays no attention to him. He goes aimlessly around the room, then seems to sense where he should put the wood and, with the same air of a man in a dream, puts it down by the fireplace.

GREEN
There's no use trying to talk with him; he just can't answer.

MRS. GREEN
Come now, Abe, you've got to work for your board.

DR. ALLEN
If we could only think of something that would just bring him back -- I guess time's the only thing.

The wind, with a sudden awakening, drives fiercely against the house. The sound of the blowing wind seems at last to bring some sort of life inside Lincoln. He turns suddenly and looks around. He goes to the door, while the others watch. He opens the door and looks out at the night of fiercely tumbling wind and black horizons, and then he speaks in a terrible voice of protest and agony.

LINCOLN
I can't bear to think of her - out there alone -
(His voice seems a part of the rain and storm. He clenches his hands)
The rain and storm shan't beat on her grave.

At this he goes out into the storm; the two men look at each other for a long time and then follow after him.

DISSOLVE TO:

30. EXT. CEMETERY - NIGHT - (1835)

A little country cemetery, over which sobs the driving wind and rain. Lincoln comes wildly on. Beneath a pine tree is the grave of Ann Rutledge. At the head of the grave is a plain wooden slab upon which her name is written. Lincoln throws himself across her grave. He stretches out his great arms around the little mound and calls out to her:

LINCOLN
Oh, Ann - Ann - my Ann - Oh - why
can't I hold on to anything.....?

There is the moan of the wind in the pine boughs, rising and falling like a great organ sobbing.

As the long weeks passed, the old-time order of control came back to him. It was said that the shadow of this, that he had been thru, was fixed in his eyes forever. He was a changed man, keeping to himself the mystery of his change.

END OF SEQUENCE 4

SEQUENCE 5.

"LINCOLN LOSES HORSE"

FADE IN

31. EXT LONELY PRAIRIE ROAD - DAY(1838)

Lincoln, on horseback, is coming slowly along. He is met by a horse and buggy. In the buggy is a sheriff's officer.

OFFICER
Hello, Abe

LINCOLN
How are you?

The officer gets out of the buggy.

OFFICER
Abe, you've been a captain in the Indian War.

LINCOLN
Guilty.

OFFICER
And you've been in the Legislature.

LINCOLN
Guilty

OFFICER
And you've been a stump speaker and a politician and a surveyor.

LINCOLN
Guilty

OFFICER
Have you ever had yo' hoss taken away from you for debt, Abe?

LINCOLN
Not guilty.

OFFICER
Well, that's goin' to happen to you right now.

He serves Lincoln with the papers and Lincoln slowly gets off his mount, turns it over to the officer. Lincoln starts to take the saddle bags behind the saddle, from the horse.

OFFICER
Sorry, Abe, belongs to the horse.

LINCOLN
I got a book in there.

He puts the saddle bags back on the horse, but takes the book.

OFFICER
You can keep that, no good, nohow.

LINCOLN
One thing you've not attached, Sheriff.

OFFICER
What's that?

LINCOLN
(Tapping his forehead to indicate his brains)
In here.

OFFICER
Maybe ain't worth it.

Lincoln bursts out laughing at the joke on himself. The officer hitches the horse to the back of the buggy, gets in and drives off. Lincoln waves a farewell to him, sighs a bit, puts the book under his arm, takes out his mouth harp, begins playing a lively air, braces up and goes with a determined stride up the hill the opposite direction.

FADE OUT

END OF SEQUENCE 5.

SEQUENCE 6.

"LINCOLN MEETS MARY TODD".

FADE IN

32. INT. BOUDOIR NIGHT (1840)

Interior of boudoir or dressing room - dressing table and mirror. Mary Todd, a handsome, vivacious, tempestuous girl, of 22 is seated in front of the dressing table, putting a flower in her hair. Her sister, Mrs. Ninian Edwards is bustling about putting a few last touches on her costume. Both women are dressed in ball-room gowns. Mary's, cut very low for the time. A little negro maid is kneeling at Mary's feet putting on her slippers. Old-fashioned dance music coming through from off scene.

MRS EDWARDS
My goodness, Mary Todd -- just think - he'll be down stairs in a few minutes to take you to the ball! The catch of America! Stephen A. Douglas! Think of being his wife!

MARY TODD
Don't be in such a hurry sister! I'm not even engaged yet -- much less married!

MRS. EDWARDS
But if he proposed....!

MARY TODD
How do I know he's going further than anyone else in Springfield? When I pick a husband, sister, I'll pick a man!

MRS EDWARDS
(irritatedly)
I don't know what you're talking about.

MARY TODD
(Cooly)
A lot of people seem to think that a man named Abraham Lincoln is going even further than Mr. Douglas.

MRS. EDWARDS
Mary Todd, have you gone crazy? You compare an unknown, cornfield lawyer, with a brilliant, cultured gentleman like Stephen A. Douglas! Why, if you ever saw the two together....

(Continued)

32. Cont'd.

Mrs. Jayne, pretty, excited girl bursts in, announcing breathlessly:

MRS. JAYNE
He's here! Mr. Douglas is downstairs asking for Mary!

MRS EDWARDS
(Fussing over Mary)
Now be very careful and remember, he doesn't like to have girls too bold O
-- or --

MARY TOOD
(cooly)
Don't get so excited sister. And don't hurry me. I'll take care of myself.

FADE OUT.

FADE IN

33.

INT BALLROOM - NIGHT 1840.

The dance music continues through the dissolve, swelling as we open out on a ballroom. Ballroom should not be too de luxe. It is a pleasant, well-appointed, but countrified room and there is a good deal of pioneer atmosphere about both the room and the people. Some of the women are very well dressed. Mary Todd conspicuously the best - others wear simpler costumes - the men very vary greatly in their apparel. It is a democratic affair. Three fiddlers supply the music.

Open out on ballroom itself - then go to Douglas and Mary Todd who are dancing. They are the best dressed couple on the floor, and the best dancers. Douglas is an attractive, interesting, if somewhat squat man in his twenties.

DOUGLAS
You glide through the dance like grace, itself, Miss Todd.

MARY TODD
(Tapping him with her fan)
Always the politician, Mr. Douglas?

DOUGLAS
(with a killing glance)
Who would not be a politician, with so fair a constituency to win?

Mary throws him a look, they continue dancing.

34 SIDE OF THE ROOM

Lincoln, cleanly but hardly well dressed is standing watching the dance. He has on a huge pair of white kid gloves and is nervously pulling them. He looks shy and embarrassed.

Mary and Douglas come within his line of vision. Lincoln looks at her and is attracted.

35. CUT TO MARY

She sees Lincoln. Then, as if she couldn't believe that such a queer looking human could exist, she looks at him again.

36. CUT TO LINCOLN

He sees that the attractive Miss Todd is looking at him and looks pleased.

37. GO TO MARY

She realizes that the queer looking person she is staring at is real after all, and promptly bursts out laughing.

38. GO TO LINCOLN

He hears and sees Mary laughing. Wonders what she is laughing at. Finally realizes, with horror, that it must be himself.

39. GO TO MARY

She is pointing out Lincoln to Douglas and continuing to laugh.

40. GO TO LINCOLN

He hurriedly looks himself up and down to see if there is anything wrong with his clothes to cause Mary's laughter. Finds nothing - then disappears in back of some people and goes to a mirror to inspect himself. Still finds nothing wrong. Mary's laughter continues, ringing in his ears.

(Continued)

40. Cont'd.

Lincoln in front of the mirror, grows angry. His face takes on a look of anger and determination. He is going to interview this laughing young lady himself.

41. GO TO MARY

The dance is over. Dance music has stopped. Douglas has escorted her to a chair and is bending over her. She is laughing flushed with triumph. Other men are hurrying up to claim dances. She is the belle of the ball.

DOUGLAS
(playing with her fan)
Exquisite!

MARY
(looking up at him)
The fan, Mr. Douglas?

DOUGLAS
The fair owner, Miss Todd. May I look - a little closer ----
(bends over as if to take fan from her hand)

MARY
(about to give him the fan)
Why....

At this moment, Lincoln forces his way through the press of young men around Mary. The same expression of anger and determination is on his face.

LINCOLN
(Quietly to Mr. Douglas)
Mr. Douglas....

DOUGLAS
(turning from Mary to Lincoln)
suavely)
Yes, sir.

LINCOLN
I wonder if you would do me a great favor?

DOUGLAS
(polite)
Delighted.

LINCOLN
Then will you pray present me to this young lady?
(indicating Mary)

(Continued)

41. (Cont'd)

Douglas looks taken aback at first, then recovers himself showing that he concerns Lincoln's rivalry of no importance.

DOUGLAS
Why, of course -
(to Mary)
Miss Todd - -

MARY
(Turning her head back and rather startled at seeing the man she had laughed at so close to her)

Yes?

DOUGLAS
(a little mischieviously)
May I present one of the leading lawyers of Springfield...
(pause)
Mr. Abraham Lincoln.

MARY
(Starting up and realizing she has laughed at the man that she was so anxious to meet)

Mr. Lincoln!

Dance music strikes up for next dance.

LINCOLN
(Looking square at her, gravely but a little sardonically)
Will you honor me with the next dance, Miss Todd

MARY
(Confused, hardly knowing what she is saying)
Why - I - oh yes - delighted -

42. LINCOLN AND MISS TODD STARTING OUT ON DANCE FLOOR

Lincoln takes her hand and starts to lead her out on the floor. On the way.....

LINCOLN
Now Miss Todd, you thought my face was funny, and the way I dressed funnier... but the joke's on you.

(Continued)

MARY
(very confused)
Why --- I --- don't understand.

LINCOLN
(good naturedly)
Wait until you dance with me - then
you'll know what's <u>really</u> <u>funny</u>.

As they start to dance, Lincoln looks down at her with a smile on his face. Mary meets his gaze a momentary embarrassment and then in appreciation of Abe's grand sense of humor, she bursts out in laughter and as Lincoln joins her in hearty laughter

<u>FADE OUT</u>

END OF SEQUENCE 6.

SEQUENCE No. 7.

"LINCOLN - AFRAID TO MARRY"

FADE IN:

43 EXT.LAW OFFICES OF STUART AND LINCON - DAY (Time 1840)

Shot of door, bearing the inscription:
LINCOLN AND STUART
ATTORNEYS AT LAW
SPRINGFIELD, ILLINOIS

DISSOLVE TO:

44 INT.LAW OFFICES OF STUART AND LINCON - DAY

The law offices of Stuart and Lincoln in Springfield--an untidy room, with shabby, worn futniture, two desks, old chairs, bookcase with lawbooks; lawbooks scattered about on desk, etc. A bachelor's establishment that never gets really dusted. Window back; door into other room right.

Lincoln is tying his wedding tie in front of a cracked glass. His coat, vest are on a chair. These are the best clothes we have ever seen him in. Herndon, Lincoln's friend of the time and later to be his law partner, a young man of about 22 or 23, is watching Lincoln dress and is talking to him. He is respectful, but every time he takes a good look at Lincoln in his wedding finery, mirth overcomes him.

Open scene with

HERNDON
(highly amused,but trying to keep a straight face)
Well, Mr. Lincoln, she got you!
I thought she would when she first started after you."
(He chuckles. Lincoln is fussing about - very perturbed)

LINCOLN
Now Billy--don't worry me. I'm going to be married--and I'm scared to death.

HERNDON
Don't be alarmed--there's many a bite worse than a bride's.

(Contd.)

44 (Contd.)

LINCOLN
I know, Billy, but that woman scares me. She's got the ridiculous idea that I could even get to be President.

HERNDON
Oh, don't take that seriously - Every spunky girl thinks her husband ought to be President.

LINCOLN
(dubiously)
Well, it's a pity to fool her. She's a fine woman, smart as pepper--isn't she, Billy? And pretty--

HERNDON
She'll be a great help to you Mr. Lincoln--but you'll have to keep climbing with her.

45 INT.EDWARDS' PARLOR - DAY

In the parlor of the Edwards' house, a group of guests are awaiting the wedding ceremony, buzzing to each other and casting glances at Mary Todd, who is standing in her wedding dress, with Mrs. Edwards -- Mr. Edwards and the minister in the center of the room. The parlor is cleared for company; chairs pushed back, etc.

MRS. EDWARDS
I've got the best supper you ever tasted -- and the cake! Wait till you see the cake!

MARY
(nervously looking toward the door)
What can have happened to Mr. Lincoln - it's long after--

MRS. EDWARDS
He would be late at his own wedding. Never mind, Mary--if he doesn't come soon, I'll send John over to the office--

46 INT.LAW OFFICES - DAY

Herndon stands, fully dressed - Lincoln is sitting, twaddling with his wedding clothes. Throughout this scene Herndon laughs respectfully and in subdued manner.

(Contd.)

46 (Contd.)

HERNDON
(speaking impatiently)
For Heaven's sake, you've got to hurry! It's almost time.

LINCOLN
You go ahead, Billy. I doubt if there's a word in the dictionary that could tell how I feel.

Billy starts toward the door.

LINCOLN
What does a man do when his head is alright but his legs are cowardly.

HERNDON
My cure is to get drunk.

LINCOLN
My legs are too frightened to pay any attention to liquor.

HERNDON
I'll go ahead and tell them you're coming.

Lincoln is having a terrible struggle to button his collar which persists in snapping open. Finally, with a rough jerk, he breaks the button in two and disgustedly pulls it out of the shirt, looks at it and throws it on the floor. Then he opens the bureau drawer and while looking for another button, stops short as he sees something which affects him very much.

CUT TO:

47 CLOSE UP

Insert of bureau drawer which shows a miniature of Ann Rutledge in the hand of Lincoln. Lincoln is a battery of contending emotions playing upon him until he seems to almost go out of his mind. He holds out his long arms and, in a great voice tremulous with yearning, cries:

LINCOLN
Ann -- Ann, how can I ever forget--

He looks toward the front door of the office, then back at the miniature of Ann Rutledge and reaches a decision, tears off the collar, throws it on the floor, grasps his hat and coat and picks up the miniature and goes out another door.

48 INT.EDWARDS' PARLOR - DAY

The guests, Mary and Mrs. Edwards are still waiting, Mary is pacing up and down the floor in a tantrum. A young man speaks to Mrs. Edwards.

YOUNG MAN
We looked everywhere, but we can't find him.

Herndon enters and goes directly to Mrs. Edwards.

HERNDON
Can't find him --not in the office!

MRS. EDWARDS
What on earth happened to him?

HERNDON
Well, he was in a terrible state when I left him. He was so frightened and upset-- I imagine he--
(his voice trails off)

Mary is still pacing the floor in a terrible temper.

MARY
I could just kill him.
(turning to the astounded guests)
You may as well all go home. This is whataTodd gets for engaging herself to a country baboon.

With this she flounces out of the room.

FADE OUT

END OF SEQUENCE 7.

SEQUENCE 8.

"RECONCILIATION"

FADE IN:

49 INT. FRANCIS HOME - DAY (Time 1842)

A room in the house of Mrs. Francis--a mutual friend of Lincoln and Mary Todd. The room is comfortable but not as luxurious as the Edwards' house.

Mrs. Francis, age thirty, is talking to Miss Jayne, younger.

MRS. FRANCIS
You know, my party was just an excuse to get Mary and Mr. Lincoln together again.

MISS JAYNE
You certainly are a matchmaker--to reconcile those two people after what happened two years ago.

MRS. FRANCIS
Well, we all like Mr. Lincoln - and Mary is just the girl to push him along.
(turning to the open door at the side of the room)
Sssh. There she is.

Enter Mary Todd. This time she is quiet, for her, and seems a little uncertain, a little pathetic, and more than a little nervous. We feel sympathy for her.

MISS JAYNE and
MRS. FRANCIS
(greeting her effusively)
Mary, how sweet you look...
What a lovely dress...
etc.

A knock is heard at outside door. Mary moves nervously and looks around room, as if this time she might be the one to run away.

MRS. FRANCIS
(brightly)
And there's Mr. Lincoln!
(she hurries out to open the door)

(Contd.)

49 (Contd.)

MARY
(in a low voice to Miss Jayne)
It - it seems so strange, Julia--
having things end this way--

MISS JAYNE
(comfortingly)
Now Mary, it's just the way they
should end. You and Mr. Lincoln
will make a great man.

Mary straightens up at this.

Enter Mrs. Francis with Lincoln. Lincoln seems greatly changed...more settled, determined, decided. He is dignified.

LINCOLN
Good morning, Miss Jayne.
Good morning, Mary.

(These three greetings are all spoken simultaneously)

MISS JAYNE
Good morning, Mr. Lincoln.

MARY
Good morning, Mr. Lincoln.

MRS. FRANCIS
It's all settled for tonight.
We're going to have the regular
Episcopal service.

MISS JAYNE
The first time in Springfield--
just imagine!

As Lincoln goes close to Mary, Mrs. Francis and Miss Jayne exit --

MRS.FRANCIS
(at doorway)
Come Julia--we'll leave the happy
pair alone.

They exit, talking in a buzz to each other.

LINCOLN
Mary, you don't have to bother any
more. I think I've settled down at
last.
(he pauses for a second
and puts a meaning in this
that Mary does not know.)
The past is dead. I hope I can make
your future all you desire. (Contd.)

49 (Contd.) a.

MARY
We will say no more about it, Mr. Lincoln. I really think, after all, you need me.

Lincoln puts his arms gently around her. Her head goes upon his breast.

LINCOLN
You'll need a lot of patience to put up with me, Mary, but, if anybody could do it, I'm sure you're the one.

FADE OUT.

END OF SEQUENCE 8.

SEQUENCE 9.

"LINCOLN IN SOUTH"

50 FADE IN

EXT.CRITTENDON HOME (1856) DAY.

On a greensward - beautiful Kentucky landscape; in the background the colonial house of the Crittenden family. We see a beautiful little girl of nine or ten; dainty, and very exquisitely dressed. A boy, some four or five years older, is also well dressed. They have the attitude of childish lovers. This scene is played on, or near, a stile box.

THE BOY
Well, you kissed him. I saw it.

THE GIRL
John Clark, you're the biggest fibber in the world; I certainly did not.

The last is in very indignant tones.

JOHN
Well, what were you doing?

GIRL
I just couldn't help it. He's twice as big as I am, and he kissed me.

JOHN
(very seriously)
Did you like it?

GIRL
I certainly did NOT.

The boy absent-mindedly takes out a book he has in his pocket. The girl looks at it.

GIRL
Why, John Clark, are you reading that terrible 'Uncle Tom's Cabin'?

JOHN
Who told you it was terrible?

GIRL
Everybody says so. My daddy says so, too, and he knows more than anybody.

(Contd.)

50 (Contd.)

JOHN
Well, Miss Crittendon, my daddy knows just as much as Mr. Crittendon does, and he says there's a lot to it.

The girl stamps her foot in great indignation.

GIRL
That book certainly fills me with indignation.

She says this as though she is proud of the word.

At this point Mr. Lincoln and Mr.Crittendon and Mr. Speed approach the stile box and the two children. They overhear the last remark.

CRITTENDON
Why, Lucy Lee, what's the matter with you all?

LUCY LEE
(paying no attention to the visitors, in her indignation)
Daddy, John Clark's turning into a regular low-down Yankee. He even says that 'Uncle Tom's Cabin' is a good book.

CRITTENDON
Well, baby, lots of people seem to think so.

LUCY LEE
You don't Daddy.

Lincoln, as tho to break up the embarrassing situation, opens his arms to Lucy Lee.

LINCOLN
Now, Lucy, don't get your dander up. Come and tell Uncle Abe what it's all about.

Lucy Lee responds to Lincoln's overture, goes into his arms, and sits upon his knee as she talks.

LUCY LEE
I like you, Mr. Lincoln. You may live in Illinois, but you came from our Kentucky. Thank Goodness Gracious, you're no Yankee.

The boy, John, comes and stands sheepishly by the side of Lincoln. As Lincoln gives Lucy Lee a paternal little hug, he speaks.

(Contd.)

LINCOLN
Now, Lucy Lee, don't you children start fighting. We grown-ups are going to settle all this business peaceably. Aren't we, Mr. Crittendon?

The two men smile in friendly manner toward each other.

An old slave and a young one are on one side, serving mint juleps and cake to the little group. They are well dressed as house servants and seem contented and well taken care of.

Lucy Lee calls out to the older slave.

LUCY LEE
Uncle Easter - Uncle Easter.

The old slave comes with an expression of great affection to his little mistress. She puts her arms impulsively around his neck. The young negro grins, showing his white teeth, in happy appreciation of the scene.

LUCY LEE
Now tell me Uncle Easter - aren't you happy here?

EASTER
I wouldn't want to be no whar else in the world.

At this Lucy Lee turns with a triumphant look upon John. She turns to the young slave.

LUCY LEE
And you, Mose?

YOUNG SLAVE
Lands sake, baby, I certainly has no cause to complain. We'se got our holidays. Don' have to work in no rain.
(He glances to Mr.Crittendon)
Yes, I declares, myself, things is mighty easy around dis place. I'se not moving no whar.

He emits an unrestrained laugh, infectious and happy. Uncle Easter looks at him in stern disapproval and Mose checks himself into overdone dignity.

LUCY LEE
(Turning triumphantly to John)
Now, you see.

(Contd.)

As John puts the trouble-making book back into his pocket, Lincoln takes Lucy Lee's hand.

LINCOLN
Why not make up and be friends.

LUCY LEE
(Impulsively)
All right, I won't fight him any more.

At this, Lincoln puts his arms around the boy and draws him affectionately to him. He puts Lucy Lee's hand in that of the boy's, gives them a great smile, as he hugs them both. Here, Bob, Lucy Lee's older brother, who has been sitting at foot of stile, looks up to John.

BOB
I've been waiting for you, John.

JOHN
Have you, Bob?

Bob takes John by the hand and they start off. Lucy Lee follows, but Bob turns and speaks to her.

BOB
Come on, let's go--you run along and play sis. John and I got business - big business - we're going drilling.

Lucy Lee looks poutingly after them and then starts off toward veranda. All the children turn to say their goodbye to Mr. Lincoln - which are all spoken simultaneously.

BOB
(turning quickly)
Goodbye, Mr. Lincoln.

LUCY LEE AND JOHN (together)
Goodbye.

LINCOLN
(with friendly gesture)
Goodbye children.

The boys leave, followed by Lucy Lee. Lincoln and Speed turn to Crittendon.

LINCOLN
(extending his hand)
Well, Mr. Crittenden, til we meet again.

(Contd.)

50 (Contd.) c.

CRITTENDEN
(shaking hands with Lincoln & Speed)
Goodbye, sirs. We wish you good luck.

LINCOLN
Present my compliments to your other guests.

(All thru this has been the scene in the background of the pleasant, delightful atmosphere of the old South...The delightful days that shall be no more.)

51 EXT.ROAD IN KENTUCKY. (1856) - DAY

Scene on the road, the same white wash fences carrying on as tho part of this same estate fronts the highway.

At the cross roads is a trough for watering horses.

There is a group of twelve to fifteen negroes--slaves. Six of them are in manacles, chained together. One is a beautiful young mulatto girl, scantily clad, showing her slim, sensuous figure. She is about sixteen or seventeen. By her side is a little girl of thirteen or fourteen.

Against the fence are an old negro man and woman. They are tied and worn as tho from a long journey. Two white slavers, one carrying a whip and the other one a rather heavy switch are seen. One of the slaves speaks to the other.

FIRST SLAVER
Come on, Vermont, stir your bones. Get those niggers started.

VERMONT
Do something yourself, Cracker; you Southerners are so darned lazy you can't eat without help.

The two men call to the slaves.

SLAVERS
Come on, you. Get up there. Get a move on.

There is a movement among the slaves, picking up their bundles and starting down the road.

We go to the old negro slave, mentioned above, who, worn out from the journey, has fallen by the fence in his exhsuation.

(Contd.)

51 (Contd.)

FIRST SLAVER
Get up, there. Quit your shamming. Move on.

As he speaks, he cracks his whip over him.

OLD NEGRO
Please massa, don't beat me. Jest lemme die. I cain't - I cain't go no furder.

At this Lincoln and Speed enter the scene.

SLAVER
Get up, I told you.

As he raises the whip, Lincoln and Speed start forward. Speed goes angrily before the slaver.

SPEED
Don't you do it.

SLAVER
What business is it of yours?

SPEED
Drop that whip or you'll find out.

The slaver, seeing the attitude of both Lincoln and Speed, drops the whip.

DRIVER
Oh, he's just soldiering--but all right, I'll give him some rest and come back and get him.

The other slaves are seen, bunckles on backs, going down the road, chanting in strange, fascinating jungle tones.

OLD NEGRO
Thank you, massa, thank you. If I rest, I'll be alright.

Lincoln makes a gesture of pity and despair.

SPEED
(quickly)
Too bad, but...

(Contd.)

51 (Contd.) a.

LINCOLN
(Gravely)
It's worse than that, Speed. It's the rock that's splitting the North and South apart. Bitterness everywhere. Riots and lawlessness. I tell you if something isn't done to settle this slavery question soon - there's going to be a revolution in this country.

(He puts his hand on Speed's shoulder; they walk along - half to himself; pathetically)

And I tell you - if I - if I were only the man to hit this thing -- I'd hit it hard.....

FADE OUT.

END OF SEQUENCE 9.

SEQUENCE 10

"LINCOLN-DOUGLAS DEBATES"

FADE IN

52. EXT. DEBATING GROUND - NIGHT - Late summer 1858

Fade in on long shot

Get an interesting Menzies composition shot to indicate a huge crowd of people standing in front and around a debating platform, on which can be seen the group of participants. In the immediate foreground near camera, we hear the following dialogue from three listeners.

FIRST LISTENER
Douglas is a prize speaker, but wait until ole Abe gets ahold of him about slavery.

SECOND LISTENER
(belligerently)
You're crazy!

THIRD LISTENER
(closing in menacingly)
Abe Lincoln stands no more chance beating Douglas for the Senate than I do.

As the three men start to brawl, we dissolve to, Closeup of Douglas.

DISSOLVE TO:

53. CLOSE UP OF DOUGLAS

Strikingly lighted by torch; an impassioned, violent face, laboring greatly.

DOUGLAS
There must be no issue of slavery.

54. CLOSE UP - LINCOKN'S FACE

Whimsical, dignified, tolerant.

LINCOLN
We must face the facts.

DISSOLVE TO:

55. CLOSE UP OF DOUGLAS

DOUGLAS
I'll run Mr. Lincoln out of ---

DISSOLVE TO:

56. CLOSE UP OF LINCOLN

LINCOLN
I will not throw mud.

DISSOLVE TO:

57. CLOSE UP OF DOUGLAS

DOUGLAS
Let each state mind its own business, and this Republic can exist forever, divided into free and slave states.

DISSOLVE TO:

58. CLOSE UP OF LINCOLN

LINCOLN
Above all and beyond all, we must preserve the Union. A house divided itself must fall.

Thru these scenes are heard cheerings of a great multitude of listeners to the famous Lincoln-Douglas debates.

FADE OUT

FADE IN

59. INT. LINCOLN HOME, SPRINGFIELD, ILLINOIS - Night (Fall-1858)

Mary Lincoln is at window of room, watching the victorious parade for Douglas go past. She sees a transparency go by - "DOUGLAS ELECTED" - and hears the cheering:-

"DOUGLAS! DOUGLAS! HOORAY FOR DOUGLAS!"

She turns away from the window. Her face shows disappointment and doubt. She stares off into a corner of the room. We feel she is wondering what would have happened if she had married Douglas. The cheering dies out.

Mrs. Lincoln broods, then she throws her head back, suddenly, as if listening to a child's cry from upstairs. She goes to foot of stairs.

MRS. LINCOLN
(in soft voice, questioningly)
Tad?

She listens again. No sound. She turns back. Her eye falls upon an old coat of Lincoln's hung carelessly over the back of a chair. She crosses to it and looks at it. First she makes a little mouth at it. Then she sees the sleeve is muddy, picks up a clothes-brush and starts brushing it, fiercely. She is so occupied that when the door opens softly and Lincoln comes in, she does not see him. Lincoln looks dejected, beaten.

LINCOLN
(questioningly)
Mary?

She does not hear him. He clears his throat. She turns and sees him. Goes to him.

LINCOLN
I'm - home - Mary.

She puts her hands in his and looks in his face, smiling, now.

MARY
(gently)
You must be tired, Mr. Lincoln.
Sit down - I'll get your supper
in a minute.

FADE OUT

END OF SEQUENCE 10

SEQUENCE 11

"LINCOLN OFFERED NOMINATION"

FADE IN

60. INT. LAW OFFICES OF HERNDON & LINCOLN, SPRINGFIELD - DAY - SPRING 1860

LINCOLN
(speaking with humorous wistfulness)
Well, Billy, I feel like the boy who stubbed his toe. It hurt too bad to laugh, and he was too big to cry. I am forty-nine years old, Billy, and a failure in everything. If I died today, nobody's ever know I'd ever lived.

At this, there enters John Fell, the famous politician from the East, and his secretary. After greeting Lincoln, the secretary begins to speak in a forceful manner, as tho full of great tidings.

SECRETARY
Mr. Lincoln, I want you to meet Mr. John Fell, one of the most important men in Eastern policits.

LINCOLN
Glad to meet you, Mr. Fell.

FELL
I'm honored, indeed, Mr. Lincoln.

LINCOLN
This is my partner, Mr. Herndon.

FELL
Glad to know you, Mr. Herndon.

HERNDON
Happy to meet you, sir.

LINCOLN
Won't you sit down, gentlemen?

FELL
Mr. Lincoln, your campaign against Douglas has made you a national figure. I am here to ask you if you will consider being the Republican party's candidate for the Presidency?

CONTINUED

Lincoln stares at Fell, a little dazed; Herndon, who can hardly contain himself with the thrill and happiness of this news, leans over toward Lincoln and, in a half-whisper, says:

HERNDON
Did you say forty-nine years old and a failure in everything?

Lincoln turns to him with a smile of appreciation.

At this point, there is a knock on the door, followed immediately by the entrance of an excited young man who fairly rushes into the room before anyone can say a word, and hands Mr. Fell a copy of a newspaper extra. Fell grasps the paper quickly and reads aloud snatches of the big headlines.

FELL
(reading)
"COUNTRY ON VERGE OF ANARCHY." "JOHN BROWN RAIDING AND KILLING IN KANSAS." "SOUTH INFURIATED." "NEW YORK THREATENS TO QUIT UNION."

It is a dramatic moment. Fell looks up from the paper to Lincoln.

LINCOLN
New York mustn't do that; we've got to keep the front door on the hinge. There can be no secession; the Union must be preserved.

Fell walks toward Lincoln quickly.

FELL
Mr. Lincoln, the crises is here and we believe you are the man.

Everyone in the room turns to Lincoln, who seems thoroughly conscious of the responsbiility about to be placed on his shoulders. He is thoughtful - moved.

LINCOLN
Gentlemen, I feel - deeply grateful --

Two of Lincoln's children come in breathlessly. The elder one, Willie, speaks:

WILLIE
Paw, maw says if you don't come on hope, you won't get no supper.

The other boy sees a pen, bends the stub, aims playfully at a spittoon, throws the pen and hits it, at which he is much pleased. Herndon starts to protest as the younger boy follows up this action by rumpling up some legal papers on the desk. Herndon has seen this, and other things much worse perpertrated by Lincoln's children. Lincoln never seems to notice it.

LINCOLN
You see, gentlemen, I have another crisis; the soup and the country are boiling over together!

WILLIE
Maw's builing, too.

Lincoln smiles indulgently; puts his arm over the boy's shoulder, and turns to the group.

LINCOLN
Good-night, gentlemen. I will see you soon.

FROM GROUP
Good-night, Mr. Lincoln.

Lincoln picks up the newspaper and, with his children on either side of him, his arms around their shoulders, he goes down the steps.

END OF SEQUENCE 11

SEQUENCE 12

"LUCY LEE AND JOHN"

LAP DISSOLVE TO:

61. EXT. CRITTENDON HOME - 1860 - NIGHT

Full size long shot of the garden and part of the house in the immediate foreground and the dark silhouettes of a negro orchestra which is playing and singing a sentimental Southern melody. This music is heard faintly from the FADE IN and grows a little in volume as the camera comes to the full size shot just described.

The camera passes over the orchestra, across a small garden, and stops in a medium close up of Lucy Lee and John Clark. They are now eighteen and twenty, respectively. If possible, this set is identical with the set in which we first saw them as children.

Lucy Lee has white jasmine in her hair; John Clark is a handsome and well-dressed young man. They are engrossed in a tender, romantic love scene, over which comes the soft strains of the darkie music and crooning. During this scene, we hear once or twice from afar the faint, but ominous sound of a military bugle.

As Lucy Lee melts into John's arms, the curtains part in a window located behind them and the camera moves past the young people toward the window. As the camera approaches the window, we DISSOLVE thru to a front CLOSE SHOT

DISSOLVE

62. CLOSE SHOT - INT. CRITTENDON HOUSE - NIGHT

Young Bob Crittendon, a boy of twenty, and his father, Mr. Crittendon, are seated in front of the window on opposite sides of a small table, smoking and sipping coffee. Bob has opened the curtains of the window to point out John and Lucy Lee to his father.

BOB
Listen, Dad, I want to tell you something pretty serious -

CRITTENDON
(smiling)
Go ahead, Bob.

CONTINUED

BOB
All right. John Clark - is a Yankee -- at heart - -

He stares at Crittendon to see how Crittendon takes this terrible revelation. Crittendon is unimpressed.

CRITTENDON
Yes?

BOB
(eagerly and very seriously)
But, Father - don't you see - my best friend - the man who wants to marry my sister - a Yankee! Why, if Mr. Lincoln's elected, we're going to fight the Yankees and ---

CRITTENDON
Steady, son.

Bugle call in distance; it is now louder.

BOB
But aren't we? Listen to that! The Home Guards - drilling already!
(looking out of the window)
Why, I ought to go out there right now and --

CRITTENDON
(dominantly; restraining him)
Let those two people alone, Bob. They're young and happy. Let them be happy while they can.

BOB
But, dad --

CRITTENDON
John Clark was born a Unionist, just as you were born a Southerner. You can't change that. But, don't try to spoil your friendship. Keep it.

BOB
(Muttering)
I couldn't fight him - I couldn't -

Continued

62. CONTINUED-a

CRITTENDON
(moving closer and hugging him affectionately)
We'll hope it doesn't come to that.
(but he shakes his head)

Thruout this whole scene, we hear the faint strains of the darkie music and at least twice, in growing volume, the menacing sounds of a military bugle.

CUT TO

63. EXT. NIGHT CRITTENDON HOME - MEDIUM CLOSE UP - GARDEN

Lucy Lee and John are still close together. Lucy Lee shivers.

JOHN
(solicitously)
Cold, honey?

LUCY LEE
No. But, everywhere you go - bugles - everybody talking war.

JOHN
Forget it. There isn't going to be any war.

LUCY LEE
That's what you always say. What kind of a Southerner are you, anyway, John Clark?

JOHN
I'm a Lincoln Northerner -
(Lucy Lee draws away)

LUCY LEE
Yes?

JOHN
-- and a Lucy Lee Southerner.
(he takes her in his arms)
Ah, I wouldn't change this for a barrel of stars - for keeps, Lucy Lee?

LUCY LEE
For keeps.

JOHN
No matter what happens?

LUCY LEE
For keeps, John.

The music continues all thru this scene. FADE OUT on a much stronger bugle call.

END OF SEQUENCE 12

SEQUENCE 13

"BOOTH IN RICHMOND"

FADE IN

64. EXT. FRONT OF BUILDING AT RICHMOND,VA. (1860) - DAY

A Sign reads: RICHMOND TOBACCO CO. Several groups are talking in great excitement. Two men bring on a negro, middle-aged. One of the men calls to the others: (This scene is played rapidly and with great excitement)

FIRST MAN
They've started it. This is going to mean war!

SECOND MAN
This darkie saw it himself. John Brown and a gang of abolitionists have captured the armory at Harper's Ferry. They're arming the slaves to rise up and murder us all.

OLD BILL
Yas suh - dey gived us all rifles.

ONE FROM THE GROUP
What did you do with yours?

OLD BILL
What'd I do? I throwed it down and I says - 'feet, you travel!'

RINGLEADER OF GROUP
They can't invade Virginia. Boys, go home and get your guns.

This is answered by various members of the group simultaneously.

VOICES
Yes, it's gone far enough. We'll be murdered in our beds by our own slaves.

ANOTHER
How many did they kill?

OLD BILL
Man, I didn't stop to know.

CONTINUED

64. CONTINUED

At the edge of the crowd enters a dashing, handsome, manly figure with two beautiful girls, daintily dressed. The handsome young man is very attentive, particularly to one of the young ladies. Both girls are gushing over him.

YOUNG MAN (John Wilkes Booth)
Pardon me, just a moment; we'll hear more about the desecration.

With an affected, show-off manner, he theatrically strides to the group in time to hear the last part concerning the raid at Harper's Ferry.

VOICES OF THE GROUP
(John Brown...
(...Abolitionist...
(....outrage....)

The young man takes the center of the stage.

YOUNG MAN
Outrage is not the word. I'll shoot on sight every Abolitionist who dares defile the sacred soil of old Virginia.

The crowds applaud this slightly exaggerated speech vehemently.

RINGLEADER
We'll show 'em they can't fool with us.

The young man strides quickly and dashingly back to the young ladies.

ONE YOUNG LADY
Oh, Mr. Booth, whatever will we do?

BOOTH
(in flamboyant manner)
Do? I told you what I'd do. Let loose the dogs of war!

Two cynical young men in the crowd are looking toward Booth.

FIRST YOUNG MAN
Who is he?

SECOND YOUNG MAN
That's the actor, John Wilkes Booth. He can't act, but the women are crazy about him.

CONTINUED

64. CONTINUED-a

Booth excuses himself from the young ladies.

BOOTH
When we are thru with John Brown, ladies, we will return to your favors.

Booth joins the crowd as they begin dispersing.

VOICE FROM MOB
Get your guns! Come on! We'll show them! Guns! Guns! Guns!

There is a general confusion and hubbub as they are moving off - in vengeance bound. The two girls who were with Booth stand watching.

FIRST GIRL
(looking after Booth)
Oh, isn't he grand?

SECOND GIRL
I'm going down to Norfolk with him as soon as he comes back.

FIRST GIRL
I declare to goodness, some girls have all the luck.

END OF SEQUENCE 13

SEQUENCE 14

"LINCOLN GOES TO WHITE HOUSE"

FADE IN

65. INT. HOTEL ROOM BACKING, SPRINGFIELD - DAY (1861)

INSERT of seven or eight baggage tags. Lincoln's hand is writing "A. Lincoln, White House, Washington, D. C." on one of the tags. As he finishes, the hands of Mary Todd Lincoln come into the insert. With her right hand she abruptly pulls the pen out of Lincoln's right hand, pushes Lincoln's hand out of the way and quickly, in bold letters, writes the word "PRESIDENT" in front of Lincoln's namd and underscores "PRESIDENT."

As Mary Todd Lincoln's hands start to attach this tag to a nearby piece of baggage, Lincoln's good-natured laughter is heard off screen.

DISSOLVE TO

66. INT. CORRIDOR OF WHITE HOUSE - NIGHT (March 4, 1861)

CAMERA MOVES along the corridor with several soldier - orderlies who are carrying in the Lincoln baggage, labelled as in previous scene.

FIRST ORDERLY
(as he carries the baggage along)
Whew, I can't say so much for her disposition!

SECOND ORDERLY
(in terrified whisper)
Ssh, keep quiet!

MRS. LINCOLN'S VOICE (off scene)
Soldiers indeed! They can't even carry trunks! Here, you - no, the stupid-looking one - move that piano - and put that over there and - you idiot - Good heavens, don't look at me like a duck in a thunderstorm - do what I say - hurry - are you paralyzed? --

The soldiers look at each other through this and fairly run into....

67. INT. FAMILY DINING ROOM OF WHITE HOUSE - NIGHT

Mrs. Lincoln, in a tantrum, is giving orders as to where the baggage is to be put. A housekeeper is bustling about, unable to put a word in. Lincoln, too tired to offer any objections, is standing behind Mrs. Lincoln.

MRS. LINCOLN (continuing)
Hurry! I never saw such a set of incompetents -- over THERE, I said -- over THERE! And as for you with the whiskers --

(Soldiers are running about, placing baggage, during this)

There - that's the last!

(She advances upon soldiers and housekeeper threateningly. She gives them a superb gesture of dismissal and, because they don't jump immediately, advances on them menacingly; then, half to herself)

Imbeciles!

She trots around among the baggage, fussing and shifting objects. Lincoln calmly goes to a nearby couch.

LINCOLN
(with a sigh of relief)
Well, Mary, we're here.

MRS. LINCOLN
(turning on him tartly)
Thanks to me! If it wasn't for my advice, you'd be out in Oregon, chopping trees!

LINCOLN
(rather sardonically)
Always right, Mary.

He sinks down on the couch which is too short for him. Mrs. Lincoln gives him a quick look to see if he is being sarcastic, but there is a smile on his face, so she turns her back and busies herself with the room. Meanwhile, Lincoln pulls over a chair, turns the back up and lies on the floor, his back against the overturned chairback, in an attitude of great relief.

MRS. LINCOLN
(running her finger along the edge of a table and looking at it, without turning back to Lincoln)
I've found out one thing, Abraham Lincoln. Servants are no better here, than in Springfield. This place hasn't been cleaned in a year.

Lincoln laughs. Mrs. Lincoln hears the laugh. She turns and discovers him - the President of the United States - lying on the floor; aghast, she makes a gesture of despair.

DISSOLVE OUT

END OF SEQUENCE 14

SEQUENCE 15

"FT. SUMTER FIRED ON"

DISSOLVE TO:

68. INT. CABINET ROOM AT WHITE HOUSE - DAY (1861)

Long table with ink-wells, paper, etc., chairs arranged on each side of table, vacant chair at head. This is meeting of Lincoln's first cabinet.

Deward, Blair, Chase, Cameron and the rest are present. Seward on right of table; others on left; a few standing. They are waiting for Lincoln. Air of excitement and tension. Deward is obviously the strong man of the group.

SEWARD
Gentlemen. Then we agree that the situation of our country is most ominous - most alarming.

ALL
(nod heads)
Yes, yes.

SEWARD
We agree that we must yield to the South's demands and withdraw from Fort Sumpter.

ALL
(nod heads)
Yes, yes.

BEWARD
We agree that our President must be firmly guided by us; that we must make every effort to control his inexperienced judgement!

At this sentence ends, there appears thru the open door, deep rear of scene, the slowly moving shadow of Lincoln - the familiar silhouette, stove-pipe hat, beard, rugged profile. (Lights make this shadow super-human in size)

All voices stop - all eyes go to the shadow as it moves forward into the room.

69. SAME SCENE - HOUR LATER

Lincoln is sitting at head of table, patient, dominant, a leader. The Cabinet look like little boys who have rebelled and have been spanked.

LINCOLN
Thank you, gentlemen. I shall shoulder all responsibilities. The relief shall go to Fort Sumpter.

CONTINUED

69. CONTINUED

SEWARD
(last flicker of rebellion)
The South will attack and take Sumpter.

LINCOLN
I am a man of peace - but the Union shall be preserved.

DISSOLVE TO:

70. EXT. SKY BACKGROUND DAY

The screen fills with the belch of cannon smoke, the roar of great guns, and voices cry.

VOICES
FT. Sumpter has fallen.
The South has started War.

DISSOLVE TO:

71. INT. LINCOLN'S OFFICE WHITE HOUSE - DAY

Lincoln, is at desk, his cabinet around him. With the exception of Lincoln's secretary, none are very close to the desk.

SEWARD
Seventy-five thousand - it may be difficult to get that many volunteers.

Lincoln, who has been reading document, calling for 75,000 volunteer soldiers, now signs it gravely. A tremendous moment. Deliberately he sprinkles sand over his signature. With the same impressive deliberation, he gives paper to secretary who turns to go. Lincoln takes off his glasses and wipes his eyes without ostentation. An on-looker might think his eyes were merely tired. He puts his glasses back on again, clasps his hands together, in an attitude of silent prayer.

END OF SEQUENCE 15

SEQUENCE 16

"PREPARATIONS FOR WAR"

FADE IN

72. EXT. BALCONY OVER STREET IN NORTHERN CITY - DAY (1861)

A group of people on the balcony are looking down and up the street, intently. In the little crowd are two boys about fifteen or sixteen years old.

FIRST BOY
(excitedly)
Look - coming down the street - that's New York! And that's Massachusetts - Seventh Regiment!

SECOND BOY
(emphatically)
No - no. Massachusetts has gone by. Look - look! That's pennsylvania.

Great cheering is heard from the street.

CUT TO:

73. EXT. SHOT DOWN STREET - DAY

Talking in crowd and the marching of soldiers. The armed legions of the North. About them, around them, are the waving banners and decorations of the mad tumult of the crowd. Over and thru this is heard a military band playing spiritedly -"John Brown's body lies amoulding in the Tomb."

BACK TO

74. EXT. BALCONY - DAY

The group there are singing in unison with the band. "John Brown's body lies a-moulding in the tomb, but his soul goes marching on."

CUT TO:

75. EXT. STREET - DAY

The marching legions, singing: "John Brown's body."

CUT TO:

76. EXT. STREET - DAY

The crowds on the street, also singing until it swells into a mighty chorus of "John Brown's Body."

DISSOLVE TO:

77. EXT. STREET IN RICHMOND - DAY (1861)

The army of grey; the Confederates. They are marching down the street in the opposite direction from that in which the northern army was marching - to give the effect that the two armies are marching toward each other. They have the same quick, determined stride as their brothers of the North; joyous, hopeful. A band is playing Dixie, and the troops are singing it. A tumult of voices from the crowd that lines the roadway is heard; handkerchieves are waved, hands in air. Individual cries from members of the crowd come out and over the general commotion.

CRIES
(Write me from Washington -
(Run them into the ocean!
(Virginia forever!
(Etc.)

FADE OUT

78. EXT. SIDE OF CRITTENDEN HOUSE (DAY)
ON THE EDGE OF A SIDE VERANDA OF THE HOME (1861)

In a secluded place, Lucy Lee, her father and her brother, Bob, are discovered. Lucy Lee is in the act of saying good-bye to her father and brother. They are in the Confederate uniform, going to their units. The father is a Lieutenant-Colonel of the Volunteers; the son, a second Lieutenant. Lucy Lee is just bidding farewell to her father - -

(All thru the following scene is heard the insistent, ominous beating from the distant drums by which the soldiers march)

LUCY LEE
Oh, daddy, daddy.

CRITTENDEN
Don't cry, honey. We'll be back soon.

LUCY LEE
(passionately embracing him and smiling thru her tears)
I know it isn't going to last, one Southerner could whip five Yankees.

Just then two old slaves, carrying baggage, come out of the house and pass by quickly. Crittenden disengages himself from Lucy Lee's arms; gives an order to the slave....

CRITTENDEN
Easter - did you put in that whiskey?

EASTER
Yes, massa, four barrels.

Crittenden goes out of the scene, calling back as he goes.

One of the slaves had been smoothing out and helping arrange young Crittenden's uniform. Thru the scene between Bob, John and Lucy Lee, we feel that our three young characters have grown up overnight under the stress of war. We left them girls and boys. They are men and women now.

BOB
(calling off scene)
All right, Dusty.

He goes to Lucy Lee and embraces her.

LUCY LEE
Oh Bob - dear.

CONTINUED

78. CONTINUED

BOB
Good-bye, Sis.

LUCY LEE
I put the good shirts in the bedding roll.

They finish their farewell scene. John Clark comes on, in civilian clothes. He and Bob face each other squarely.

BOB
Nothing to say, is there?

JOHN
Nothing.

BOB
Pretty bad, isn't it?

JOHN
Fierce!

BOB
Good-bye, Sis.

LUCY LEE
Good-bye, Bobby.

Bob exits giving John a slap on the back, which John returns affectionately.

JOHN
I just had to see you, Lucy Lee.

LUCY LEE
I had to see you. So, it's settled?

JOHN
I'm going North to enlist, tonight.

LUCY LEE
And you said nothing could change us.

JOHN
Oh, honey, don't you understand?

LUCY LEE
Oh, why did it have to happen?
(She bursts into tears. John comforts her)

CONTINUED

78. CONTINUED-4

JOHN
Dear - dear - don't you see dear - your father and Bob are doing their duty, the way they see it. I've got to do mine.

LUCY LEE
(tearing her handkerchief into shreds as if it were her flesh, she cries)
Take care of yourself - take care of yourself - even if I have to hate you.

JOHN
Don't. We can't hate each other. There's nothing else left in the world.

LUCY LEE
I didn't cry for Bob or Father. I ought to be ashamed.

JOHN
Just remember - it's for keeps, Lucy Lee. Whatever happens, when it's over, if I live, I'll come back to you.

Band strikes up as it approaches, playing "Dixie." John looks around - wants to be off unobserved.

JOHN
Good-bye, Lucy Lee, good-bye. You're not going to get away from me. I'll find you, wherever you are.

He goes. Lucy Lee looks after him. The band swells - it is very loud now. Lucy Lee falls on bench and puts her hands over her ears to shut out the noise of the band.

LUCY LEE
Stop it - stop it - stop it!

FADE OUT

FADE IN

78. INT. LINCOLN'S OFFICE IN WHITE HOUSE - DAY 1861

Lincoln is seated at his desk, apparently very calm. Blair and Chase are on opposite side of desk, both in very excited frames of mind.

Through an open window, at one side of Blair and Chase, is heard the slow galloping of cavalry. From the distance, a bugle call and then another, and then a military band playing.

Blair, trying to drown out the sounds from the window, speaks:

BLAIR
Mr. President, the people demand a victory. We've got to take Rihmond.

Blair can hardly be heard above the din of sounds coming from the street, and, just as he finishes, Lincoln looks up and makes a gesture toward the window. Mr. Chase quickly lowers the window, shuts out the sounds from the street and is obviously annoyed with the President's seeming lack of interest.

CHASE
(with spirit)
The country is discouraged. We must do something, Mr. President.

LINCOLN
(still apparently unconcerned)
It reminds me of a man building a boat to cross the river.

Mr. Chase and one of the Ministers seem very annoyed.

LINCOLN
(continuing)
He got impatient and started swimming.

There is a pause and one of the Ministers says:

MINISTER
Well, sir, what happened?

LINCOLN
(dryly)
He drowned. And we mustn't drown this country.

He looks around thoughtfully.

END OF SEQUENCE 16

SEQUENCE 17.

"FIRST BATTLE OF BULL RUN"

FADE IN

80. INT. TELEGRAPH ROOM IN WAR DEPARTMENT - DAY (1861)

There are half a dozen desks at which sit the operators - all are dressed in Union uniforms. Messengers and orderlies are passing in and out. Telegraph instruments chatter and click. One messenger and orderlies are by the window, rear, waiting to receive and deliver messages. Atmosphere is that of a smooth, well-organized military machine, working at high tension. Orderlies, messengers, operators are alert, alive, joyous, They are like men at a foot-ball game, watching their team win. The line of messengers waiting to take messages are straining like runners at a mark, before the starting gun.

Messenger dashes into room and joins end of line of messengers snapping into military posture as he does.

Messenger, second in line, speaks:

MESSENGER
(eagerly)
How did you come out

NEWLY ARRIVED MESSENGER
Come out? He darned near kissed me.

MESSENGER
(First in line - eagerly)
Who?

NEWLY ARRIVED MESSENGER
The Secretary of War! Gee, boys, we're just licking the tar out of 'em, all along the line. Who's next?

MESSENGER
(First in line. Nervously, shuffling his feet.)
Me. Gosh, I hope it's for the President! I want to see his face when he gets the good news.

A message is coming in over the First Operator's instrument. All messengers lean forward eagerly.

First Operator has started taking message down in swift, snappy, military fashion, but as message goes on, his excitement mounts, overcoming discipline.

(Continued)

80 (Cont'd.)

He throws his arm up like a man who has just seen his team make a touchdown.

FIRST OPERATOR
Yeow!

He snaps back into discipline at once, and calls....

FIRST OPERATOR
Ready here!

Messenger first in line jumps forward to take message from him.

FIRST OPERATOR
(proudly)
For General Scott! Marked 'Private'
Rush it! It's victory!

Messenger grabs message and starts to fairly run out of door, grinning all over.

81. INT. GENERAL SCOTT'S OFFICE - WAR DEPARTMENT - DAY (1861)

General Scott, a man of 75, and Lincoln, are anxiously waiting for news from the battle. Lincoln is pacing up and down.

LINCOLN
(nervously)
Well, General Scott?

SCOTT
We're winning, Sir. I'm sure of it.

LINCOLN
I wish I .....

He breaks off as we hear the sound of running footsteps. Lincoln and Scott both stare eagerly at the door. A knock is heard.

SCOTT
(impatiently)
Come in!

Messenger dashes in, salutes, gives telegram to Scott, who tears it open breathlessly.

SCOTT
(reading telegram)
Rebel resistance broken at Bull Run -
our Army sweeping ahead -

(Continued)

81. (Cont'd)

Messenger has stayed long enough to see Lincoln smile at this good news; now, he salutes again and exits.

SCOTT
(turning to Lincoln)
Mr. President -if they rout the Rebels now, and capture Richmond - it means the end of the war!

LINCOLN
(deeply moved)
Thank God!

SCOTT
(with mounting enthusiasm)
And you, sir - this victory will silence your enemies forever. You will be the greatest President in our history!

LINCOLN
(Smiling)
It doesn't matter what they think of me, General, but, we'll have saved the Union.

He takes Scott's hand and shakes it firmly, in gratitude and relief.

LINCOLN
Will you give me the telegram, General? I want to take it to Mrs. Lincoln, myself.

FADE OUT

FADE IN

82. INT. TELEGRAM ROOM AT WAR OFFICE - DAY

Later in the day of scene #81. The smooth-running military machine of the telegraph office is now disorganized and in confusion. Some of the operators have their coats off - the instruments chatter wildly - messengers and operators look tired, dejected, dazed. Messengers entering bump into messengers going out and swear nervously. General Scott, his attitute that of a broken man, is standing behind the line of operators.

SCOTT
I will receive all messages here.

Nobody answers.

(Continued)

82. Cont'd.

A messenger with a telegram in his hand goes up to Scott. Messenger forgets to salute. Scott does not even notice the omission.

MESSENGER
(in shaky voice)
For the President, sir. Where is he?

SCOTT
Bad news? Give it to me.

He takes telegram and stuffs it in his pocket without looking at it. Messenger returns to line of messengers.

SECOND MESSENGER
(to first)
Say, don't he know, yet?

FIRST MESSENGER
The President? Nope!

SECOND MESSENGER
I hope I don't take him the telegram.

Lincoln enters happily, and goes at once to General Scott.

LINCOLN
Well, General, what news, now?

Scott shakes his head. Lincoln looks around and takes the situation in. His face stiffens, the muscles of his jaw tighten.

LINCOLN
And the first reports?

SCOTT
(Shaking his head)
Over-confidence.

LINCOLN
I should have known.

Down the line, operator 5 receives a message which begins to tick off. Scott goes toward the instrument hastily. Lincoln follows him.

SCOTT
(starting to read telegram over operator's shoulder)
Please give exact number of crocks of plum jam issued to 4th brigade - -

(Continued)

82 Continued (1)

Scott swears under his breath, and walks away impatiently. As he does so, Operator 5 calls out.

OPERATOR FIVE
Ready here - for the Commisary General.

The attitude of all is now of the deepest suspense. Lincoln seats himself to watch the line of telegraph instruments. There is a long pause. Then the instrument nearest to Lincoln begins to click. All eyes instantly go to this instrument, Lincoln moves as if to rise, then controls himself. Scott attempts to maintain his stoic dignity and wait till the message is written out. He does so for a time, but, unable to control himself longer, reads as the operator writes.

SCOTT
(reading)
The day is lost. The army in full retreat.

LINCOLN
Who is it from?

SCOTT
(still reading)
Our officers are making desperate efforts to reform the lines.
(to Lincoln)
It's official, Mr. President.

Lincoln looks with an expression of terrible disappointment, and utters the one word.

LINCOLN
L O S T.

SCOTT
Not yet, sir. If they can reform their lines ---

we DISSOLVE to the instrument, then BACK

SCOTT
(reading)
Impossible to reform lines. The men are a confused mob, entirely demoralized. You must make every effort to SAVE WASHINGTON.

Lincoln rises, and stands in deep thought.

DISSOLVE TO:

83 INT. LINCOLN'S OFFICE IN WHITE HOUSE - NIGHT (1861)

Lincoln is standing at window, backto CAMERA, his attitude one of thought and depression. We hear the peal of a distant alarm-bell.

LINCOLN
(to himself, in tones of terrible anguish)
Beaten! Defeated! Lost!

CAMERA RETREATS from Lincoln to show Hay, Lincoln's secretary, in middle of room, talking in low, tense tones to a military side.

AIDE
The home reserves are gatherin, sir.

HAY
How many regulars can we muster?

AIDE
About eight thousand.

At this, there is a crashing peal of a nearby alarm bell. The air seems to be filled with the ringing. Then there is heard a bugle call, the galloping of horses, cavalry, this goes on thrugh this scene and into the next.

HAY
How many guns?

AIDE
Four batteries.

HAY
Can we hold Washington?

AIDE
We'll do our damnedest, sir.

(The bugle call, galloping of horses, thunder of artillery - all is very rapidly done, expressing the desperation of an insufficient army gathering to the defense of the Capitol.)

Mrs. Lincoln enters in her usual state of nervousness, excitement and flurry. She speaks to Hay:

MRS. LINCOLN
Mr. Hay, is it true that we'll have to get out of Washington?

Continued

83 CONTINUED

HAY
It is very serious, Mrs. Lincoln.

MRS. LINCOLN
For heaven's sake, what sort of an army have we, anyhow?

HAY
They did the best they could, Madam.

MRS. LINCOLN
Well, they might have considered US. It'll take forever to get those trunks packed - and that maid can't find my best purple dress.

HAY
I'm sorry, madam, for all of us.

At this, she bustles up to Mr. Lincoln.

MRS. LINCOLN
Well, Mr. Lincoln, they tell me we're leaving.

LINCOLN
(not wanting to be disturbed from his thoughts)
Just a moment, Mary, please.

MRS. LINCOLN
I must say, we've had a very short stay - and after such a long, hard trip.

At this, Lincoln turns to Mrs. Lincoln.

LINCOLN
Mary, I've hung up my hat right here, and here it stays until they knock it off with a bayonet. From now on, Mary, I'm going to run this war.

On these words ----

FADE OUT

END OF SEQUENCE 17

SEQUENCE 18

"COURT MARTIAL AND EMANCIPATION"

FADE IN

84 INTERIOR - MILITARY TENT - NIGHT (1862)

A court-martial is in progress. In the foreground is the emaciated, sorrowful figure of a Union soldier, standing before a desk. Behind the desk is seated the officer in charge of the court-martial. Two other officers, seated in camp chairs at his right and left.

COURT MARTIAL OFFICER

John Clark, you are accused of cowardice and desertion before the enemy. Do you plead guilty or not guilty?

CUT TO

85 CLOSEUP of the despairing face of John Clark. He starts to reply as we

CUT TO

86 EXTERIOR TENT - NIGHT

On one side of the tent is seen a line of tents stretching off into the distance. In front of the tent, the guard is being changed.

CALL
Corporal of the Guard, Post Three, fall in.

This call is repeated in the distance.

CALL
Corporal of the Guard, Post Three, fall in.

And again repeated, very far off, almost inaudibly.

CALL
Corporal of the Guard, Post Three, fall in.

The guard has now been changed. The old guards march off. As soon as they are out of sight, the two new guards on duty before the tent, relax. They look tired, muddy, and weary.

(Continued)

First soldier gives second soldier a plug of tobacco, surreptitiously.

FIRST SOLDIER
Well, we didn't get Richmond, did we?

As he takes a chew off the plug and hands it back, second soldier speaks.

SECOND SOLDIER
No, and the Rebs didn't get Washington.

FIRST SOLDIER
By jimminy, I thought they was goin' to get me.

The figure of Lincoln approaches, in the background, accompanied by two officers wrapped in cloaks. First soldier sees it, straightens up and nudges second.

FIRST SOLDIER
Look - there's the Old Man.

SECOND SOLDIER
Goin' the rounds himself. Say, he certainly works hard, don't he?

FIRST SOLDIER
If everybody worked like him, we'd be in Richmond by Christmas.

SECOND SOLDIER
Fat chance.

Lincoln has approached during these speeches, and is about to pass in front of the soldiers. Soldiers stiffen up and present arms. Lincoln acknowledges the salute absently by raising his hat.

VOICE FROM INTERIOR COURT MARTIAL TENT
The court finds you guilty -

Lincoln halts, and turns his head toward tent.

VOICE
And orders that you be condemned to death.

LINCOLN
(to his aides)
Just a moment ---

(continued)

86 CONTINUED (1)

He starts to go toward tent. Two soldiers on guard stiffen and start to present arms again. He makes a motion for them not to and, as he comes toward the door of tent, he looks down at their boots which are very muddy. Then he looks at his own, which are equally muddy, and smiles. Looks back at soldiers. They smile, too.

LINCOLN
Bad weather, boys.

He starts to go into door of tent. As he does so, flaps of tent are opened and two other guards start to march John Clark out between them. Lincoln steps aside, looks at John Clark. John sees Lincoln, recognizes him, and drops his head.

LINCOLN
(to guards)
Just a minute, please.

87 INTERIOR TENT

Lincoln goes inside tent. The court martial officers spring up.

OFFICERS
(astounded)
The President!

LINCOLN
(politely)
You must pardon me, gentlemen, for this instrusion, but I heard - one of our soldiers -
(indicating John Clark)
sentenced to death --

COURT MARTIAL OFFICER
(quickly)
Yes, Mr. President. A bad example of cowardice, and desertion.

LINCOLN
(sitting down)
And the young man's name?

COURT MARTIAL OFFICER
(consulting record)
John Clark, sir.

(continued)

87 CONTINUED

LINCOLN

John - Clark -
(he remembers the name and the boy, and turns to John
Do you remember me, John? It's a long time since I saw you three children ; you, and Bob, and Lucy Lee.

JOHN

Yes, sir. I remember.

LINCOLN
Tell me about it, John.

JOHN
(In a weak, dead voice)
I think the findings of the court were just, sir.

LINCOLN
Is that all you have to say?

JOHN
Well, sir -- it was our first big battle. We were trying to take a stone wall. We'd been trying for years --

LINCOLN
Go on.

JOHN
Finally - tho - we got there...I was fighting - bayonet - we were all crazy - on top of the wall.

LINCOLN
Yes.

JOHN
And there was - Bob - looking up at me from the ground -- Oh, no, sir not alive -- we'd killed him a long time ago; but, I knew him.

LINCOLN
And then?

JOHN
I guess I went really crazy, sir. That's all.

(continued)

87 CONTINUED (1)

OFFICER
Your captain reports that you threw your rifle away.

JOHN
Yes, sir. That must be right, sir.

OFFICER
Making excuses, Clark?

JOHN
(To officer)
No sir - only --
(with a burst)
Oh, get it over with, quick!

LINCOLN
(abstractedly, to himself)
Hanging - killing - blood! I'm tired. But my generals are right - we must maintain discipline --

OFFICER
(to guards)
That's all.

The guards start to take Clark away. Lincoln is looking sorrowfully at a paper before him. He calls to them.

LINCOLN
Wait a minute. Bring that young man back.
(He speaks to the officer with a sorrowful, yet whimsical, smile)
I've got it! This is a leg case.

OFFICER
I beg your pardon, sir?

LINCOLN
I've got shelves full of them - leg cases - but, not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened, he can't help his legs running away with him, can he?

The officer illy conceals his expression of disgust and disappointment.

LINCOLN
Young man, I'm going to pardon you.
(Clark can scarcely conceal his subdued joy)
Go back and do your duty, John.

(Continued)

87 CONTINUED (2)

JOHN
(desperately in earnest - speaking in a determined, low voice)
I will, sir. I will.

LINCOLN
I am trusting you.

CUT TO:

88 EXTERIOR OF TENT. NIGHT

The two guards have been peeking in and listening while Lincoln has been pardoning Clark.

FIRST GUARD
(speaking to second with great enthusiasm, as he looks thru tent flap at Lincoln)
Say, wouldn't you fight all creation for a fellow like that?

FADE OUT.

DISSOLVE IN

89 EXT. SOUTHERN ROAD - DAWN

A road in the south, in the grey light of dawn. A gang of negroes are hauling on a rope - we do not see what they are hauling, but the effort is great, for they strain. Only this one gang, in the foreground, is sharply outlined at the opening of the scene, but we get the impression of a multitude of shadowy, stooped, toiling figures in the background.

As the negroes work, they sing. A chantyman starts the song; all join in the chorus.

CHANTYMAN — Workin'
GANG — Workin'
ALL — Workin' all de livelong day.
CHANTYMAN — Freedom
GANG — Freedom
ALL — Freedom mighty far away.
CHANTYMAN — Chains is fast and dey won't come loose,
Keep on tryin', but it ain't no use -
ALL — And we'se a pinin'
Pinin'
Pinin' for dat freedom day.

89 CONTINUED

VOICE OF OVERSEERS
(off screen)
Get to work! Get up, damn you!
Don't soldier!
(cracks of whips; groans)

CHANTYMAN
(continuing)
Haulin'

GANG
Haulin'

ALL
Haulin' on de heavy load.

CHANTYMAN
Fallin'

GANG
Fallin'

ALL
Fallin' underneath de goad.

CHANTYMAN
Good Lawd, send us de mornin' star
To light us up where de free folks are,

ALL
Because we're dyin'
Dyin'
Dyin' on de lonesome road.

Dawn has broken. Now some of the shadowy figures lift their hands in supplication to the risen sun; others remain crouched over their burdens.

ALL
(in a chord of music)
LORD HELP US!

LONG DISSOLVE OUT

DISSOLVE TO

90 INT. CABINET ROOM IN WHITE HOUSE - DAY (SEPT.22,1862)

Mr. Lincoln, with his Cabinet around him.

(continued)

90 CONTINUED

LINCOLN
(reading)
--- and by virtue of the power, and for the purpose said, I do order and declare that all persons held as slaves within said designated states and parts of states, are henceforward, and forever shall be, free, and the Executive Government of the United States ---

The voice dies down as we DISSOLVE OUT on Lincoln, looking dreamily off into the dark corner of the room --

DISSOLVE IN

91 EXT. VISION OF SLAVE - EXT. DAY

Manacled and upon an auction block. Hands take off the manacles and he arises and looks off into a light. We hear a choir of negro voices singing: "Go Down Moses."

DISSOLVE OUT

BACK TO

92 INT. CABINET ROOM - DAY

Lincoln takes a pen and signs this document, then turns to the cabinet.

LINCOLN
Well, gentlemen, it is done.

FADE OUT

FADE IN

93 EXT. WINDOW OF CRITTENDON HOME - NIGHT

Before the window of the Crittendon Home (before shown) the old negro, Uncle Easter, is strumming softly on a banjo and signing in a plaintive voice:

SONG: Weep no more, my lady --
Weep no more today --

94 INT. CRITTENDON HOME - NIGHT

Lucy Lee is standing by a window alone. She is weeping She is just finishing the reading of John Clark's letter -- And insert of letter is shown: It is written on cheap paper, worn from much handling.

"I can't talk about the way. I can't think about anything but you. Take care of yourself - take care of yourself - we're going in tomorrow and I keep worrying about you --
(Go to bottom of letter)

John"

(Underneath this, written hurriedly)
"For keeps, for keeps."

She drops down brokenly in a heap upon the floor. Thru her weeping there is heard the words, in a low pathetic voice, of Uncle Easter's singing --

SONG: BYE AND BYE hard times come a knocking at the door -
Then my old Kentucky home, good night --

END OF SEQUENCE 18

SEQUENCE 19

"LINCOLN DECIDES ON GRANT"

95 INT. EAST ROOM OF WHITE HOUSE (NIGHT) - (FALL - 1863)

A grave group of Senators, Congressmen and officials is talking to Lincoln. A window in the office is open; through it, we hear the distant, sorrowful tolling of the church bells, muffled drums, and a military band playing a dirge. Lincoln is seated. Stanton and Halleck near him.

A CONGRESSMAN (dignified)
Mr. President, my district of New York State is crying out against this endless slaughter.

Dirge louder - band swells.

A SENATOR
Yes, as they are holding services here today for those who were sacrified, so they are everywhere.

ANOTHER CONGRESSMAN
From the east to the west.

SENATOR
The Wilderness Campaign is the last straw, Mr. President. New England - the West - the nation - are in mourning for this useless waste of lives.

ANOTHER SENATOR
Let the Southern States go their way - and we will go ours.

Lincoln is still seated in brooding thought. Little Tad Lincoln comes running in, singing a popular song of the day: "Old Abe Lincoln came out of the Wilderness - Old Abe Lincoln came out of the Wilderness - "

TAD
Daddy, mother won't let me stay up. She wants me to go to bed, and I don't want to.

LINCOLN
(with tender smile)
Well, Tad, don't you think it's time for little boys to be in bed?

95 - cont.

TAD
I want to stay with you.

LINCOLN
But your mother -- ?

TAD
If you say so, she can't make me - you're the President.

LINCOLN (whimsically)
Tad, I suppose you're the one person in the country that thinks I should have any authority. Now, run along.

TAD
(climbing into Lincoln's lap; rebelliously)
No, I want to stay with you. Please, can't I, daddy?

LINCOLN
(very gently)
I'm sorry, Tad, we're very busy here. You must get down now.

TAD
All right, daddy.

Lincoln helps him down and kisses him. Tad starts to run off.

Good night, daddy - sleep tight.

LINCOLN
Good night, Tad.

As Lincoln turns back to the Congressmen, he takes off his glasses and wipes them. Tad makes a pretense of going out but, instead, gets so that he is partly hidden behind a sofa and drops down.

LINCOLN
(to Senators and Congressmen; with great feeling)
Gentlemen, don't you suppose that my heart bleeds for all the sorrows this war has brought upon us? Do you suppose there is a human being who wants peace more than I do? But, we want lasting peace, and we can have that only by preserving the Union - and - gentlemen -
(firmly)
THE UNION IS GOING TO BE PRESERVED.

95 - cont. (2)

Halleck and Stanton stand close to Lincoln as he says this - rebellious Senators and Congressmen opposite. TABLEAU.

DISSOLVE TO:

96 INT. FULL VIEW EAST ROOM WHITE HOUSE (NIGHT)

Lincoln is pacing the floor in his bare feet; wearing only a night shirt under his dressing gown. His tall figure seems now pathetically small in this great room, a lonely human figure, battling, standing against the world. Back and forth he walks, struggling against depression.

97 INT. CLOSE UP HANDS OF CLOCK (NIGHT)

It is morning - two o'clock.

98 MEDIUM SHOT INT. EAST ROOM WHITE HOUSE (NIGHT)

There is a rap on the door. Lincoln stops walking, says quietly

LINCOLN
Come in.

Hay enters hurriedly.

LINCOLN (quickly)
More bad news, Hay?

HAY (wearily)
I'm afraid there is.

LINCOLN
Well, let's have it.

HAY
The Secret Service reports that there are six hundred thousand Copperheads in the North, under oath an d armed.

LINCOLN
To get me?

HAY
Yes.

98 - cont.

LINCOLN
That many ought to keep me dodging.

HAY
We're taking every precaution to guard you.

LINCOLN
Where are they, mostly?

HAY
Ohio has one hundred thousand armed men ready to rise up and depose you. Illinois, one hundred and thirty-five thousand.

LINCOLN
My old stamping ground! That makes me feel badly. You mustn't tell Mary.

HAY
But, Mr. President, we are worried about you.

LINCOLN
(cutting in)
Never mind, Hay. Go on home and get to bed. You're tired.

Hay shakes his head very doubtfully and goes out the door. Lincoln pats him on the shoulder as he leaves.

DISSOLVE

99 INT. CLOSE UP HANDS OF CLOCK (NIGHT)

It is morning - four o'clock.

100 INT. EAST ROOM WHITE HOUSE (NIGHT)

Lincoln is still pacing the floor. Mrs. Lincoln, in night clothes, enters.

MRS. LINCOLN
Mr. Lincoln, come on to bed.

LINCOLN
I'm worried, Mary.

100.- cont.

MRS. LINCOLN
You can't win this war worrying and walking around in your bare feet.

LINCOLN
I can't sleep.

MRS. LINCOLN
I can't, either. At least, we could sleep in Springfield, couldn't we?

LINCOLN (sadly; wistfully)
Did we ever sleep!

As he says this, he comes over and pats her shoulder affectionately and leads her out. As he turns back to resume his pacing, she enters again with a pair of slippers. Through this, Lincoln has been obviously in deep thought.

MRS. LINCOLN
(stooping down to put one of his slippers on)
Now, stand still.

LINCOLN
I can't stand still.

As she finishes putting on a slipper, an inspiration seems to come to him and he says, with great enthusiasm

I've got it, Mary. I've found the man to win this war.

Mrs. Lincoln merely looks at him and shakes her head, worried about his condition -

(continuing)
And his name is Grant!

Mrs. Lincoln draws the other slipper on, then goes out. Lincoln resumes his pacing and we FADE OUT on him, inspired and thrilled with the revelation that has come to him.

END OF SEQUENCE 19.

SEQUENCE 20

"CEDAR CREEK AND SHERIDAN'S RIDE"

FADE IN:

101 INT. STANTON'S OFFICE IN WAR DEPARTMENT - (DAY) -- (OCTOBER 19, 1864)

Stanton, excited and exclamatory. Lincoln is firm, patient, alert.

STANTON
We're in a tight place, now.

LINCOLN
We generally are.

STANTON
Everything depends on Sheridan.

LINCOLN
He's a fighting Irishman.

STANTON
But why doesn't he fight?

Orderly enters with telegram.

STANTON (reading)
One division of Sheridan's army routed - now trying to hold left flank.

LINCOLN
Bad - bad -- the blood it takes to hold this Union together.

STANTON
It will undo all Grant has done. It's hopeless!

LINCOLN (serenly)
I don't think so. Before each victory I've had a vision of a ship with white sails - and that vision has just come to me.

Lincoln is here the mystic, the man of intuitions, confident of destiny.

STANTON
With all respect, sir, I'd rather trade your ship for good news from Sheridan.

CUT TO:

102 EXT. OF INN AT WINCHESTER, VA. DOORWAY OF SMALL DINING ROOM (DAY)

An orderly is standing by the doorway. Several farmers are looking curiously in the interior of the room

FIRST FARMER
(speaking to orderly)
Be that General Sheridan?

ORDERLY
That's the General, himself.

CAMERA MOVES INSIDE TO:

103 INT. OF DINING ROOM OF INN AT WINCHESTER (DAY)

Sheridan and an Aide, just seated at a table. There is a waiter by Sheridan's side. Sheridan has just begun eating his breakfast. As he takes up his cup of coffee and starts to drink, he pauses and listens; then turns to his Aide.

SHERIDAN
Doesn't that sound like cannon fire?

AIDE
I don't hear anything, sir.

Sheridan again starts to eat his breakfast. Again he pauses and listens, and is troubled. He rises quickly and goes out of the room.

CAMERA PANS -

104 EXT. YARD OF INN (as Sheridan comes into yard)

Horses - stables in background. Aides and Orderlies passing back and forth. Sheridan listens. An old farmer is leading a horse through the yard. Sheridan stops him. Sheridan puts his ear to the ground and listens, then looks up at farmer.

SHERIDAN
Have you good ears?

FARMER
Pretty good, when they're washed.

SHERIDAN
Well, try them! Hear anything that sounds like a cannon?

104 - cont.

The farmer acts on Sheridan's request. After he listens for a short time, he speaks

FARMER
Cannon, all right. Toward the swamps!

Sheridan turns and, with machine gun sharpness and rapidity, gives his commands to his aides and orderlies, who have been waiting in the yard.

SHERIDAN
Saddle those horses! They must have caught us!

WE COME TO:

105 INT. STANTON'S OFFICE AT WAR DEPARTMENT (DAY)

Stanton is reading a wire that has just come in.

STANTON (reading)
Sheridan's entire army has met an overwhelming defeat.

LINCOLN
Incredible. Is there no word from Sheridan?

STANTON
I am afraid he was away.

Again Lincoln begins to pace the floor, bowed with grief of the long sacrifice and struggles which seem never to end.

FROM THIS FADE TO:

106 EXT. ROAD BEFORE INN AT WINCHESTER (DAY)

Sheridan and his staff, composed of twenty men, begin on his famous gallop.

107 EXT. CEDAR CREEK BATTLEFIELD (DAY)

The fugitive Union army - streaming from the battlefield.

108 EXT. ROAD (DAY)

Then again to Sheridan on his black stallion, madly galloping.

109. EXT. CEDAR CREEK BATTLEFIELD (DAY)

What was a column of Union troops, now in desperate flight on the road - straggling thru the fields - on every side.

110. EXT. BATTLEFIELD (DAY)

A group of three or four Union officers. There is heard the roar of Early's guns, firing on the disorganized army. The right wing, the retreating rapidly, is putting up an effort to hold off the pursuers. The group of officers are in bedraggled condition, exhausted from their efforts to stem the unstemable tide.

CUT TO:

111. EXT. BATTLEFIELD (DAY)

A small group of soldiers that are heroically attempting to cover the retreat of their comrades, who are filing back in the field. Among them we come to John Clark. He is near the color bearer. He is in the same bedraggled condition as the others, but he is fighting determinedly as they are slowly retreating. In their attempt to keep off the enemy, the color bearer is killed. Over Clark comes the exultation of heroism. Here is a chance to justify Lincoln's trust, and redeem himself. He becomes a battery of power. He starts forward; as he does so, his gun is knocked out of his hand by a bullet; he stops to pick it up - picks up the colors instead of the gun. He waves them in the air in front of the men, shouting madly :

CLARK
Come on -- come on!

He waves the colors in the air. A few of the retreating soldiers turn as tho to go with him.

CLARK
Come on -- come on!

As Clark starts forward against the units before him, his enthusiam for the moment checks some of the retreating soldiers around him. The officers, seeing this, make another desperate effort to stop the retreating among the men. Clark has gone forward only a few yards before he, himself, is shot, and he falls with the fluttering colors held tight in his hand. He lies unconscious, his face upon the battlefield.

CUT TO:

112 EXT. ROAD NEAR CEDAR CREEK

To the first stricken, scattered units, streaming toward Winchester. Occasionally, one looks back as though he fears they are still upon them. Here and there, small groups of exhausted soldiers. There is now still plainly heard the distant booming of the guns. A wounded man staggers and falls, as though dead. Another falls and picks himself up and staggers on. The usual terrors and horrors of a defeated, panic-stricken army.

113 EXT. ROAD WITH HOUSE

The curve in the road, and Sheridan thundering down the highway. He passes by a house. There is a lawn enclosed by a fence. At the gate stands a Southern woman. She is watching him; she screams mockingly at him as he passes -

WOMAN
Yankee, you're too late!

She spits after him.

114 EXT. ROAD

A close view of the horse and rider and a following shot of same; the music of galloping hoofs.

115 EXT. ROAD NEAR CEDAR CREEK

Sheridan meeting the first stragglers. Sheridan pulls up his horse, wheels him around, shouts to the retreating men -

SHERIDAN
Stop - stop! You're going the wrong way!

A group on one side of the road turns, pauses in their flight, then another group on the other side pauses. Then the first group shouts -

GROUP
Sheridan -- Sheridan!

SHERIDAN
Come on, boys. Come on. We are going back!

115 - cont.

The group on both sides of the road turn, shouting

GROUP
Sheridan, we are with you.

Orders from a number of commanding officers. The soldiers wave their hands; those who have not lost their hats, throw them in the air. They turn, caught by Sheridan's electric enthusiasm. The cry: "Back to the battlefield," is heard everywhere.

116

A group of wounded, among which are several dead soldiers. Even those that are not too seriously wounded turn back to the battlefield; some limping, some halting, but going on. Those too seriously wounded to go back, wave and shout from the ground -

SHOUTS
Sheridan - Sheridan!

117 EXT. CROSSROADS AND FIELDS

Sheridan - still galloping. He comes to a crossroad and one wide field where he meets a mass of retreating, panic-stricken army.

CAMERA PANS

118

We show Sheridan galloping, galloping, and again turning from left to right; again the same business of men stopping again the mad enthusiasm; again the black stallion carrying the heroic figure back to the field.

119

We see the officers on each side of the road taking possession of their units - the shouting of commands - the exhausted soldiers finding a reserve of new strength. They begin sweeping back. They are being formed into correct units, and they go now on the double quick. Louder, more significant, in the air is heard the growing, full volume, till it seems to shake the earth: "SHERIDAN -- SHERIDAN!"

120 A FULL VIEW

We show them sweeping back.

121

Again where General Wright, retreating, is attempting to form a line of resistance, when suddenly Sheridan appears like an unexpected bolt out of the sky. He gallops down the line, raising himself in his saddle, shouting

SHERIDAN
We are going back, boys.

Again the cheers; again he awakens enthusiasm in the ranks; again the shouts going up of - "SHERIDAN - SHERIDAN."

122 A CLOSE VIEW

of Sheridan and follows him as he gallops. He now has his hat in his hand.

SHERIDAN
Come on, boys, we're going to get those guns back.

While the officers take up the enthusiasm, give orders of re-formation to the scattered units, and as the men are obeying orders, they still continue shouting

MEN
The guns! The guns!

The lines are formed.

123

Sheridan's guns; retreating gun carriers, reeling back into line. Battery after battery, with foam flecked horses, turn from retreat into position; horses taken back desperately; madly the gunners work their guns into position and begin firing. Then the reformed lines surge forward up the hill.

124

The crackle of rifles firing. Sheridan's forces strike with such fire and fervor that they are irresistible and regain their positions. The enemy fall back in as much confusion as had Sheridan's men a few hours earlier. Sheridan follows his men with his staff around him. Couriers and aides galloping to and fro.

124 - cont.

COURIER (to Sheridan)
Compliments of General Wright. The enemy's right wing is broken and they are flying in great disorder.

ANOTHER COURIER
Compliments of General Crook. The enemy's left wing and center are routed --

SHERIDAN
Follow them! Run them into the ground!

FADE IN:

125 INT. STANTON'S OFFICE (DAY)

Lincoln and Stanton arestill there. Orderly enters with telegram

STANTON
(reading; wild with excited relief)
We have struck the enemy and have won an overwhelming victory.
Sheridan.

LINCOLN
(smiling serenely)
I knew it.

Another orderly enters with message

STANTON
Better and better! Here -
(reading)
Tremendous number of prisoners.

LINCOLN
I hope there's nothing but prisoners from now on.
The Ship -- Stanton!

STANTON
Yes, sir, Mr. President -- and Sheridan.

END OF SEQUENCE 20.

SEQUENCE 21

"CLOSE OF WAR"

126 INT. BAR ROOM - DAY (1865) BALTIMORE

At the end of bar, somewhat in seclusion. Three or four men are talking earnestly together, all more or less under the influence of liquor. They are the only group at the bar; the bartender being at the other end washing glasses.

BOOTH
(finishing article in newspaper)
-- 'forever shall be free'
(he puts the paper down)
He freed the negroes; he suppressed the right of trial by jury -- Lincoln! He muzzled the Press. Now, with the bayonets of his army and his negroes, he will make himself King of America - Lincoln!
(He takes his glass of wine off the table)
Lincoln! I drink to him - to him and his damnation!

He throws the glass to the floor.

FIRST SPEAKER
Right - right! Down with him!

Booth leans a little closer and looks around cautiously.

BOOTH
For my part - I -

FIRST SPEAKER
(nervously, in hushed voice)
Go on; you are among friends.

The camera moves from MEDIUM LONG SHOT set up slowly toward Booth and finally stops in an almost grotesque head CLOSE UP which gets over that Booth is going out of his mind with his diabolical scheme.

BOOTH
(speaking in a hushed, intensely dramatic voice)
The man who kills Abraham Lincoln will be an immortal.

The camera by this time has stopped on him and the scene is fading as Booth leans forward and continues -

(continued)

126 CONTINUED

BOOTH
Now, listen
(his voice trails off with the fade out)
I plan on ---

FADE OUT

127 INT. FAMILY DINING ROOM AT WHITE HOUSE - DAY (March 1865)

Table set. Mrs. Lincoln at coffee urn. Lincoln has finished breakfast. Tad is just finishing. Lamon, Lincoln's friend and boydguard, is there; also Governor Oglesby of Illinois. Friendly, family atmosphere. Lincoln is in carpet slippers. He is just greeting Governor Oglesby.

LAMON
(drawing out a cigar; to Mrs. Lincoln)
You don't mind my smoking, do you, Mrs. Lincoln.

MRS. LINCOLN
(hesitantly)
No - not much.

Lamon puts the cigar away.

OGLESBY
(to Lincoln)
You don't know how glad we all are that you are re-elected, Mr. President.
(finishing his greeting to Mrs. Lincoln)
I know this lady is glad to have four more years in the White House.

MRS. LINCOLN
(naively)
Glad? I've just hired two new maids.

Mrs. Lincoln looks down and sees that Lincoln is taking one stockinged foot out of his carpet slipper. She speaks to him in a slightly scolding tone of a mother.

MRS. LINCOLN
ABRAHAM LINCOLN will you ever learn to keep your feet in shoes?

(continued)

OGLESBY
(as tho to change the subject)
Have you met General Grant, Mrs. Lincoln?

MRS. LINCOLN
(with a glance at Lamon)
I met him - it took us a week to get the smoke out of the curtains.

LINCOLN
Yes, he's one human being who has faults -- a party of Prohibitionists complained about him drinking too much whiskey. I told 'em that if I knew what brand Grant drinks, I'd send barrels of it to my other generals.

MRS. LINCOLN
(pursuing her domestic thought)
Two new maids -- hmm -- but if we're here four years more...

LINCOLN
Four years .....

There comes over him a sort of shill of mysticism. Mrs. Lincoln perceives this.

MRS. LINCOLN
Now, Mr. Lincoln, don't you go thinking about any of those dreams again. You'll live to be a hundred; and after we set everything right over here, we'll travel around the world and have a nice, long rest.

Tad, who has been finishing breakfast, pricks up his ears and goes quickly to Lincoln.

TAD
Oh, Daddy - won't that be fun? You're not going without me?

LINCOLN
(to Tad, as he climbs upon the arm of the chair)
Of course not, Tad.

OGLESBY
But I'm interested in your dream, Mr. Lincoln - what was it?

LINCOLN
Well, last Sunday night,
(in impressive tones: meditatively)
It was strange -- I dreamt --

DISSOLVE TO:

128 INT. LINVOLN'S BEDROOM - NIGHT (DREAM)

Lincoln is walking away from the bed in his room. He pauses near the door. A dim, mystic atmosphere is around him. There is heard the weeping as of a multitude of people. It is dim, but clearly heard. After listening for a moment Lincoln goes out of the room.....

DISSOLVE TO:

129 INT. EAST ROOM - WHITE HOUSE - NIGHT (CONTINUATION OF DREAM)

Same dim, mystic atmosphere. On one side of the room is a crowd of people, weeping; in shadows and dim outlines. In the center of the room there is a magnificent casket; next to Lincoln, a soldier on guard. Lincoln comes to one of them and speaks in a subdued tone:

LINCOLN
Tell me, what has happened? Who are they mourning for?

SOLDIER
Hush - quiet, please.
(then in subdued tones)
The Presid nt is dead. He was shot by an assassin.

DISSOLVE BACK TO:

130 INT. FAMILY DINING ROOM, WHITE HOUSE - DAY

Lincoln and the group.

LINCOLN
I t seemed so clear and convincing ---

LAMON
Well, Mr. President, I wish you'd listen to me -- I find, while I was away, you went to the theatre without a guard.

LINCOLN
(throws off the spell which has been around him, and laughs)
There you go, Lamon -
(turning to Oglesby)
Lamon will have me living in a safe. The Southerners are too smart to kill me and put in Johnson.

FADE OUT.

FADE IN

131 INT. GRANT'S HEADQUARTERS - NIGHT (March 1865)

A room in Grant's headquarters. The door is open at the back and through it can be seen tents. In the distance the smoke and flame of battle. Here and there are camp-fires Lincoln, Grant and Sherman are discovered seated. Through the whole scene is the full roar of the distant battle. Lincoln is reading ostensibly from some plans of his general. Grant is leaning his head upon his hand, as tho tired. Lincoln looks up, sees this, and speaks:

LINCOLN
Tired?

GRANT
Not much.

Lincoln looks to the right, where there is a bottle, a glass by its side. Grant looks in the same direction. Lincoln nods indulgently his head slightly. Grant takes a drink. As he does this, Lincoln is still looking with a tense expression straight before him. Grant clears his throat and speaks:

GRANT
Mr. President, we <u>have</u> them. It can only last a few days more.
(indicates Sherman)
General Sherman and I are very glad of his chance to talk with you.

LINCOLN
(in deep, heartfelt tones)
The Union! We've saved it at last.

GRANT
They must surrender soon.

LINCOLN
The Union -- I'll have 'em all back in the union! One country - united - free --

SHERMAN
(feeling Lincoln out)
And meanwhile, Mr. President?

Lincoln does not reply.

SHERMAN
I have heard that the country wishes all rebel property confiscated and the rebel generals - such as Lee - hanged for treason --

(continued)

131 CONTINUED

LINCOLN
He's put up a grand battle.

GRANT
They've robbed the cradle and the grave, sir, and Lee is fighting with his last breath.

CUT TO:

132 EXT. BATTLEFIELD, DAY, SECTION OF CONFEDERATES

On one side holding an improvished trench; on the other side a unit is preparing to charge, when thru them rides the terrible figure of Lee - as though by the very force of his own high courage to beat back the overwhelming avalanche; his sword is in the air as he screams out:

LEE
CHARGE! CHARGE! Once more, boys, once more ! We'll break them yet!

The unit, inspired by this, starts forward, crying:

LEE! ....LEE!

Others rush madly to his horse and seize the bridle. The air is filled with passionate voices heard over the roar of the battle.

VOICES
Lee - General Lee - to the rear!
General Lee - to the rear!

The soldiers seize the bridle. They shout their adoration of him. Some even try to touch his legs, his coat, or the horse as they, despite his protests, turn them from the field.

CRIES
TO THE REAR! WE'LL DO THIS JOB!

OTHER VOICES
YES, LEAVE IT TO US -- LEE -
TO THE REAR, TO THE REAR!

CUT TO

133 INT. GRANT'S HEADQUARTERS - NIGHT

The attitude of both Grant and Sherman through these scenes is that they will obey orders if they must but are all for leniency to the beaten foe.

(continued)

133 CONTINUED

LINCOLN
Shoot Robert E. Lee? Somebody will have to shoot Abraham Lincoln first. They're rebels, not traitors.

GRANT
(sighs with relief)
And -- their horses and baggage?

LINCOLN
They're going to need their horses for the spring plowing. Let them keep 'em and get to work.

GRANT
(laughs)
Very well, sir. Now, just one more thing, Mr. President -- the head of the rebel government -- Jefferson Davis.

LINCOLN
(musingly)
Jefferson - Davis --

GRANT
Do you wish his capture, sir?

LINCOLN
That reminds me of a story. We had a terrible drunkard once, in Springfield
(Lincoln pauses, takes off his glasses. GRANT, slightly puzzled, moves the bottle a little away from him. Lincoln continues with story.)
But finally he signed the pledge. Next day he got thirsty, went to a bar and ordered a lemonade. While the bartender was fixing it, the old drunk got sadder and sadder. Finally he leaned over and said to the bartender. 'Mike, while you're fixing that, couldn't you put a nice shot of whiskey in -- unbeknownst to myself?

GRANT
(slightly puzzled)
Well, sir?

LINCOLN
Couldn't you sort of let Jeff Davis escape -- I mean, unbeknownst to yourselves?

GRANT
We'll do our best, sir.

LINCOLN
We're going to take them back as tho' they'd never been away.

END OF SEQUENCE 21

SEQUENCE 22

"REUNION OF JOHN AND LUCY LEE"

FADE IN:

134 EXT. GARDEN OF CRITTENDON HOUSE (DAY) - (APRIL 1865)

Lucy Lee, dressed in a home made linsey dress is walking along on a brick path by a tall hedge, picking flowers. Birds are singing, trees are green, there is new life, new hope in the air. As Lucy Lee walks, she is humming to herself.

135 EXT. OTHER SIDE OF HEDGE SHOWING ROAD

John Clark, dressed in civilian clothes, limps down the road toward the hedge, whistling. CAMERA MOVES WITH HIM - He stops near hedge, almost afraid to go farther. He raises on tiptoes, helping himself with stick, to try and see over the hedge. His face changes. He starts to whistle, somewhat timidly, the musical theme of the darkie song we heard in the love scene between him and Lucy Lee. CUT TO:

136 EXT. LUCY'S SIDE OF HEDGE

Lucy Lee hears John Clark's whistle. She stops, doubtfully, and listens. CUT TO:

137 EXT. JOHN'S SIDE OF HEDGE

John hears footsteps stop and whistles more clearly. CUT TO:

138 LUCY'S SIDE OF HEDGE

Basket drops from her hand. She turns, looks around wildly

LUCY LEE
Who are you? Oh, where are you?

139 JOHN'S SIDE OF HEDGE

JOHN
Lucy Lee! Lucy Lee!

140 LUCY'S SIDE OF HEDGE

LUCY LEE
John! John!

She starts to walk, then to run along the path beside the hedge, looking for an exit. CUT TO:

141 JOHN'S SIDE OF HEDGE

JOHN
I'm here! I'm here! Oh, darling -

He starts to run on his side of hedge.

LUCY LEE'S VOICE
This way - this way --

John runs along hedge toward direction of her voice. CUT TO:

142 LUCY'S SIDE OF HEDGE

She is running, CAMERA FOLLOWING HER. But, abruptly, we see in front of her, another hedge at right angles to the first, blocking her off.

JOHN'S VOICE
I've lost you, where are you?

Lucy Lee, stopping at thin place in original hedge.

LUCY LEE
Here, here - but, go round by the gate, darling - you can't get through -

143 JOHN'S SIDE OF HEDGE

JOHN
Can't I? Just wait! Oh, Lucy Lee --

He puts his shoulder against thin place in hedge and starts to fairly tear his way through it. CUT TO:

144 LUCY'S SIDE OF HEDGE

Lucy is tearing hedge from her side. John bursts through and takes her in his arms.

LUCY LEE
John! John!

FADE OUT.

END OF SEQUENCE 22

SEQUENCE 23

ASSASSINATION.

FADE IN:

145 INT. ROOM IN SURRATT BOARDING HOUSE (NIGHT) - (APRIL 1865)

The group of conspirators - Payne, Atzerodt, Harold, Booth. In the dim light we see the face of John Wilkes Booth - a face of fanatical beauty, but now dark with its grim intensity. Atzerodt speaks in a dead voice -

ATZERODT
Everything is straight with me.
I said I would go through with it,
and I will.

BOOTH
Tomorrow night will be remembered
throughout the ages. I play my best part.
(He touches the pistol he has
in his hand, resting on the
table)
How much better a dagger would look -
Cassius used a dagger --
(lookingn at pistol)
But this is safer --

FADE OUT.

FADE IN:

146 INT. FORD'S THEATRE (NIGHT) -- (APRIL 14, 1965)

A section of Ford's Theatre in Washington. As we open up, we hear the tremendous applause - the adulation of the crowd for the great leader. Lincoln is standing in an upper box, as he addresses the audience.

LINCOLN
---with malice toward none; with charity for all; with firmness in the right as God gives us to see the right - to bind up the nation's wounds - and cherish peace. Thank you - God bless you all.

There is great applause as Lincoln closes his speech, to which Lincoln responds, bowing with unaffected pleasure. He is very happy at this day of peace that has been so long in coming. CUT TO:

147 EXT. ALLEY WAY BACK OF THEATRE (NIGHT)

John Wilkes Booth is just dismounting from his horse. He turns to a half-grown boy who is waiting for him.

BOOTH
Here, Peanuts, hold him for me, will you?

He pulls the boy's cap down over his face, as though in a half-joking way, and gives him a piece of money.

PEANUTS
Will you be long, sir?

BOOTH
No.

At this, he goes out of scene. CUT TO:

148 INT. STAGE (NIGHT)

LAURA KEENE
Would you mind bringing me a wrap, Lord Dundreary? I feel a draught.

DUNDREARY
(with mincing step and a dandified air, advances to her)
Surely you must be mistaken --
(With a look toward Lincoln)
Mr. Lincoln has just stopped the draft.

149 SECTION OF THEATRE (NIGHT)

Showing Lincoln in his box, and part of audience. Lincoln is laughing as only he can laugh. The whole audience, in unison, follows his example. We see Hazelton, the program boy, at the side of box. Having seen the show often, he is intently watching Mr. Lincoln. He turns his head a little and we see, along the wall on the other side of the theatre, John Wilkes Booth, casually making his way against the wall. An attendant stops him. Booth gives him a card and the attendant permits him to pass.

We dimly hear the voices of the actors as they play their parts. We see Mr. Lincoln shiver a little and then pull his shawl around his shoulders.

To the right of the box there are a few steps leading to a narrow passageway beside the box. We see Booth go slowly up the steps. Though casual and easy, there is a deathly determination suggested. He goes through the door and it closes behind him.

Upon Lincoln's face is a gentle, tender smile. The smile dims a little. He moves just a little forward. We hold this long enough to realize how much he means to us, and to fear for him.

The stillness is broken and the tense air is shattered by the shot of a pistol. Then Lincoln's head drops on his shoulder. He makes no sound. He slumps a little in his chair and, for a second's time, there is silence; then, behind the prostrate figure, the figure of Booth rushes by and leaps over the rail of the box to the stage. As he sprints over the railing, his spur is caught by the American flag that drapes the railing. This causes him to make a twisted drop to the stage, breaking a bone in his leg, so that he sinks down on one side. He recovers himself quickly. As he goes quickly off, he screams out madly -

BOOTH
SIC SEMPER TYRANNIS!

The walls of the side of the theatre dim down almost to blackness. There is a rush of footsteps. Then a woman screams in terrified tones.

LAURA KEENE
Mr. Lincoln - Mr. Lincoln has been shot!

There is a second's pause and then we hear the terrific uproar of the theatre - then the sound of military voices -

VOICES
CLEAR THE AISLES! CLEAR THE AISLES!
A DOCTOR - QUICK! CLEAR THE AISLES!

149 - cont.

Then this dims down to the sound of the tremendous sobbing of an unseen multitude. The sobbing dims down - down -- as it dims we hear, in impressive tones

A VOICE
Now he belongs to the ages.

DISSOLVE TO:

150 VISION

A dark gauze screen. Upon it streams of light, like the halo from a rising sun. There is a gentle ascent and a long hill. A multitude of negroes are approaching, looking up the hill, out of darkness, into light. As they come, they sing

NEGROES (singing)
Mistah Lincoln struck off de chains --

During the following scene, some sing in regular time, others chant the words. The chant has a barbaric madness in it, but it also has a spiritual ecstasy - a great chord of liberation, as if is earth itself were singing a song of freedom -

NEGROES
Mistuh Lincoln struck off de chains,
Struck off de chains and set us free
He leaned right down from de glory cloud
(Little black sheep, you come to me!'

Praise him, brother!
He made de light!
Praise him, sister!
And de jubilee!
March out, march out from de wilderness!
March in to de land of Liberty!

We see the negroes as they pass. The first are leaders - intelligent, cultured, etc. but they sing with great enthusiasm. Then comes the commoner negroes - field hands, workmen, etc.

The negro singing dims a little. The hill in the background slowly DISSOLVES INTO:

A huge and majestic seated statue of Lincoln (looking straight at the camera). For a moment, the marching negroes seem to weave round this statue; then as the band music swells still louder, they DISSOLVE INTO FLAGS -

The flags that once represented different, divided sections of our country: State flags, revolutionary flags, Pine Tree and Rattlesnake, South Carolina, the Lone Star of Texas, the flags of the Confederacy (prominent). These flags weave about the statue as if they were being carried by marching soldiers, but we do not see their bearers. As the band swells to a climax, the State and Confederate flags - DISSOLVE INTO --

The flag of the United States, as it is today. And through the band music, now dimming a little, we hear the voices of a massed choir (off-screen) singing -

The wind from the prairie
Blows over the stone
When it touches the small men
The small men are gone.
But he is not gone.
He made us, he made us; he is not gone!

The nation lay bleeding,
Dissevered, apart;
He bound it together
With the strings of his heart.
North, South, East and West,
He saved us, he saved us, with fire from his heart.

Our peace and our plenty,
Our freedom, our land,
Are sprung from his travail,
The work of his hand.
Now praise him, now praise him,
Now praise him who rescued his land!

There is great cheering from an unseen multitude and voices that cry through the cheering -

VOICES
Lincoln.. LINCOLN.. ABRAHAM LINCOLN!

Voices and music rise in a crescendo of triumph.

FINIS.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Los Angeles Times

LEE SIDE O' L.A.

By Lee Shippey

Personal Glimpses of Famous Southlanders

DAVID WARK GRIFFITH has not accumulated as much from motion pictures as some others have, but he has given more to the motion-picture industry.

He gave many of our greatest actors their start toward fame. He was the first to get away from one-reelers and make a picture more than twice as long as had ever been made before, the first complete play presented on the screen. He was the first to present a real talkie, in 1920. He was the first to make a great dramatic pageant of American history. So, though he has not retained a great deal of the $57,000,000 his pictures have earned he had made history on and for the screen.

And after twenty years of triumphs and tragedies he is as eager, as ardent, as enthusiastic and as sentimental as he ever was. Good acting still gives him a thrill, or brings tears to his eyes. While making his actors build up to an emotional climax he builds himself up to it, too, until he trembles with feeling. He weighs words like a poet, and the right word rightly said makes him draw a sharp breath of appreciation.

Used to Be a Reporter

Griffith looks more like a reporter than a film magnate—lean, keen, a soft hat crushed over his eyes with all its front brim flattened out. And he used to be a reporter, on Marse Henry Watterson's Louisville Courier-Journal. He was born in LaGrange, Ky., in 1880, the son of a brigadier-general in the Confederate army. The South still was impoverished from the war between the States, and candles were such a luxury that several neighbors would meet at one house to read the classics by the light of one taper. When they met at the Griffith home little David lay under the table about which they sat, and so not only learned to reverence Shakespeare and other masters of English literature, but absorbed innumerable stories of the war and the reconstruction period following it, stories which bore fruit in "The Birth of a Nation," the most astounding success of the silent screen, and soon will blossom again in "Abraham Lincoln."

It was his contact with actors when he was a reporter which impelled him to try acting.

He played in stock companies for several years and toured with Richard Mansfield. Then he wrote his first play, "The Fool and the Girl," which James K. Hackett presented. While in Washington to see it, Griffith saw a "movie," the first he had seen, and though it was a crude show his leaping imagination saw the possibilities of the screen and he went to New York to seek work with the old Biograph Company.

When Mary Was "The Biograph Girl"

"I used to write two shows a week, for $15 apiece," Griffith says. "And that was good pay, for many a scenario sold for $5—and not all were worth it. I acted, too, and when a director got sick I got my chance at directing. That was what I wanted.

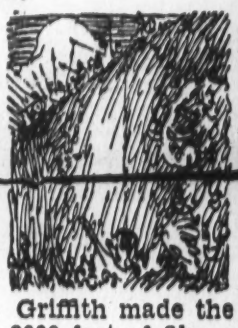
"Mary Pickford came to Biograph at that time. But she wasn't billed as Mary Pickford. She was 'The Biograph Girl.' They didn't want to advertise her name. There had been another Biograph Girl and some of the folks about the studio thought the new Biograph Girl wouldn't do. But I saw she was great and was staunchly for her. I used to direct a picture a day then and I made the actors rehearse and speak their lines as if they were going to appear on the stage. Some of them are benefiting by that training now that talkies have arrived. I then directed the first slapstick comedy, with Mack Sennett, taking the bumps."

"The Master"

Griffith has been called "the master" and "the star-maker." He is said to have made comedians out of property boys, directors out of assistant cameramen and emotional actresses out of girls just out of grammar school. Mary Pickford is said to have had but a nickel in her purse when she climbed the stairs to Griffith's studio and was stopped by a clerk. But the offices were so small that Griffith heard the argument and looked out, and so Mary got her chance. Jack Pickford also worked under Griffith, and Dorothy and Lillian Gish, Mae Marsh, Seena Owen, Lionel Barrymore, Douglas Fairbanks, Richard Barthelmess, Norma Talmadge and many others owe their motion-picture careers to Griffith. Barrymore, Fairbanks, the Gish girls and the Pickfords had had stage experience—the latter four in child parts only—but most of the others were started in theatrical life by Griffith. Mack Sennett was given a job as property boy because he was strong and husky. Rudolf Valentino was sadly in need of a job when Griffith picked him up. Colleen Moore and Bessie Love owe their names to Griffith, Colleen's having been Kathleen Morrison and Bessie's Juanita Horton.

The First Movie Play

When Griffith went into motion pictures, short subjects were the rule. For instance, "A Hard Wash" would show a negress scrubbing a squirming pickaninny in a tub—



and nothing more. Griffith made the first picture to use 2000 feet of film—and made it against the advice of everyone. Others interested thought the public never would stand for one subject which would run twenty minutes. Now feature films run in the neighborhood of 8000 feet. That first 2000-foot film was called "His Trust" and it seemed so long that the producers insisted on running it in two parts, as a serial!

Screen Shows For Posterity

But Griffith always has been a daring innovator. In "Abraham Lincoln," which he is making now, he has done two unprecedented things. There are 112 speaking parts in the production, and 110 of those actors are from the legitimate stage! And the script of the play is by a poet!

Stephen Vincent Benet, in our should-be humble opinion the greatest living American poet, the author of "John Brown's Body," "King David" and other things which a reader can never forget, was brought to Hollywood to work the draft Griffith had made, after study of everything obtainable which shed light on Lincoln, into a great poetic drama. He did—but his script was one which would have required four hours for production. It had to be cut, of course, but it contains many great lines beyond the conception of the average title writer—lines only a Masefield or a Benet could have written.

This "Lincoln" will be another great historic drama, perhaps even greater than those which have made Griffith stand out as the historian of the screen, "The Birth of a Nation," "Hearts of the World" and "America." These are pictures our children and grandchildren may see, preserved in schools to convey vivid pictures of great epochs in our national life. And it often looks as if posterity also would see many bits from another of Griffith's productions, though not with due credit to him—the bits other directors continually steal from his "Broken Blossoms."

Minimum Contract for Artists

CONTINUOUS EMPLOYMENT—WEEKLY BASIS—WEEKLY SALARY
ONE WEEK MINIMUM EMPLOYMENT
Effective March 1, 1930

THIS AGREEMENT made this.....day of....., 193....., between .....(hereinafter called "producer") and .....(hereinafter called "artist").

W I T N E S S E T H :

1. The producer hereby engages the artist to render services as such in the role of....., in a photoplay the working title of which is now "....." at a salary of.....Dollars ($.....) per week. The artist accepts said engagement upon the terms herein specified.

2. The term of employment hereunder shall begin on or about the.....day of....., 193....., and shall continue thereafter until the completion of the photographing and/or recordation of said role. If after the expiration of the term hereof the producer should desire the services of the artist in making retakes, or in making added scenes, or in making any "transparencies" or trick shots, or in making "trailers," or in making any change or changes in said photoplay, or in making any foreign version or versions of said photoplay, then and in either of said events, the artist agrees to render such services in connection therewith as and when the producer may request, unless the artist is otherwise employed, but if otherwise employed the artist will cooperate to the fullest extent in the making of such retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions. Services in connection with retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions, if such services are commenced within six (6) months after the expiration of the term hereof, shall be upon the same terms and at the same rate of compensation as herein set forth, such compensation to be paid from the time when the artist's services are first rendered in connection with such retakes, added scenes, "transparencies," trick shots, "trailers," changes, and/or foreign versions, until the completion of the artist's services in connection therewith. The phrase "on or about" as hereinabove used shall allow a latitude of forty-eight (48) hours (exclusive of Sundays and holidays) either prior to or after the date hereinabove specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof is to be specified by the producer and is to be not earlier than forty-eight (48) hours before the date hereinabove specified, nor later than forty-eight (48) hours after the date hereinabove specified (exclusive of Sundays and holidays). The term "role" as used in this agreement shall be deemed to refer to said role as now written and/or as it may from time to time hereafter be rewritten and/or lengthened and/or shortened by the producer in the exercise of its sole discretion and judgment.

3. The artist agrees to be prompt in appearing for work as required by the producer, to perform services hereunder in a conscientious and painstaking manner and in accordance with the reasonable instructions of the producer, and to abide by the reasonable studio rules and regulations of the producer. The producer shall have the exclusive right to the services of the artist during the term hereof, and the artist agrees that during the term hereof the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer.

4. The term "photoplay" as used in this agreement shall be deemed to include motion pictures produced and/or exhibited with sound and voice recording, reproducing and/or transmitting devices, radio devices, and all other improvements and devices which are now or may hereafter be used in connection with the production and/or exhibition and/or transmission of any present or future kind of motion picture production. The producer shall have the right to photograph and/or otherwise produce, reproduce, transmit, exhibit, distribute, and exploit in connection with the said photoplay any and all of the artist's acts, poses, plays and appearances of any and all kinds hereunder, and shall further have the right to record, reproduce, transmit, exhibit, distribute, and exploit in connection with said photoplay the artist's voice, and all instrumental, musical, and other sound effects produced by the artist in connection with such acts, poses, plays and appearances. The producer shall likewise have the right to use and give publicity to the artist's name and likeness, photographic or otherwise, and to recordations and reproductions of the artist's voice and all instrumental, musical, and other sound effects produced by the artist hereunder, in connection with the advertising and exploitation of said photoplay. The rights in this paragraph granted to the producer shall inure to the benefit not only of the producer, but also to the benefit of all persons who may hereafter acquire from the producer any right to distribute, transmit, exhibit, advertise, or exploit said photoplay.

5. The producer agrees that it will not "dub" or use a "double" in lieu of the artist, except under the following circumstances: (a) when necessary to expeditiously meet the requirements of foreign exhibition; (b) when necessary to expeditiously meet censorship requirements, both foreign and domestic; (c) when, in the opinion of the producer, the failure to use a "double" for the performance of hazardous acts might result in physical injury to the artist; (d) when the artist is not available; and (e) when the artist fails or is unable to meet certain requirements of the role, such as singing or the rendition of instrumental music or other similar services requiring special talent or ability other than that possessed by the artist. The artist does hereby agree that under either or any of the conditions hereinabove in subdivisions (a) to (e), both inclusive, of this paragraph 5 set forth, the producer shall have the right to "double" and/or "dub" not only the acts, poses, plays and appearances of the artist, but also the voice of the artist, and all instrumental, musical, and other sound effects to be produced by the artist, to such extent as may be required by the producer.

6. Where the services of the artist are required to be performed outside of the City of Los Angeles or its environs, the producer shall transport the artist and the reasonable personal baggage of the artist, and pay all necessary traveling expenses of the artist, including reasonable charges for board and lodging.

7. If the production of said photoplay be necessarily prevented, suspended, or postponed during the course of production, by reason of fire, accident, strike, riot, act of God, or of the public enemy, or by any executive or judicial order, no salary need be paid the artist for the first week's prevention, suspension, or postponement. If the production of said photoplay be prevented, suspended, or postponed by reason of the illness of any other member of the cast or of the director, full salary shall be paid the artist for the first week's prevention, suspension, or postponement. It shall be the duty of the producer during the first week of any prevention, suspension, or postponement to notify the artist in writing whether the producer will entirely discontinue the production or further suspend or postpone it, and in the latter event the producer shall pay the artist half salary during such further suspended or postponed period. At the end of five (5) weeks from the date on which the producer has stopped production the artist may terminate this employment if the artist so elects, unless the producer continues thereafter to pay the artist full weekly compensation. If the production of said photoplay is prevented, suspended, or postponed for any reason hereinabove in this paragraph provided, then and in that event the producer may terminate this employment at any time after the commencement of such prevention, suspension, or postponement. If the producer elect to terminate this employment by reason of the illness of any other member of the cast or of the director, then the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder. If such termination be based on the happening of any other cause hereinabove in this paragraph set forth, then the producer shall be obligated to pay the artist only such balance, if any, as is then unpaid for services theretofore rendered by the artist, and upon the payment of such unpaid balance, if any, the producer shall be discharged of and from all liability whatsoever hereunder. The producer need pay no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability.

8. The producer / artist agrees to furnish all modern wardrobe and wearing apparel reasonably necessary for the portrayal of said role; it being agreed, however, that should so-called "character" or "period" costumes be required the producer shall supply the same. Any loss of or damage to costumes, wardrobe, and other property furnished by the artist necessarily arising through the performance of the artist's services, or through lack of due care on the part of the producer, shall be paid for by the producer to the artist. All costumes, wardrobe, and other property furnished by the producer shall belong to the producer and be returned promptly to it, and any loss of or damage thereto arising through lack of due care on the part of the artist, or not necessarily arising through the performance of the artist's services, shall be paid for by the artist to the producer. Any loss of or damage to wardrobe, for which either party hereto may be liable, shall be computed on the basis of depreciation schedules to be furnished from time to time by the American Appraisal Company.

9. The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer elect to terminate the artist's employment hereunder more than thirty (30) days prior to the starting date hereinabove in paragraph 2 specified, then and in that event the producer shall be free from all liability of every kind whatsoever; but provided further that if the producer elect to terminate the artist's employment hereunder at any time within thirty (30) days prior to said starting date, or at any time thereafter, or during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, subject, however, to the provisions of paragraphs 7 and 11 hereof.

10. If during the first or last week of the artist's employment hereunder the artist shall have actually appeared before the camera or been on call less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be one-sixth (1/6) of the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance before the camera at such place or until the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to Los Angeles. If the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not commence to accrue to the artist during such travel period and prior to the artist's first appearance before the camera at such place, or prior to the time when the artist is first put on call at such place; provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall not accrue to the artist during the time reasonably required to return the artist to Los Angeles. A week shall be deemed to start at 12:01 a.m. on..... and end at 12 o'clock midnight of the succeeding..... If, during any week the artist shall have actually appeared before the camera or been on call each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1/6) of the weekly rate. Compensation to the artist hereunder shall be payable on.....for services rendered up to and including the preceding .....

11. The producer guarantees that it will furnish the artist not less than..... (.....) weeks' employment hereunder; and if the foregoing blank is not filled in, then the producer shall be deemed to have agreed to guarantee to the artist that it will furnish the artist not less than one (1) week's employment hereunder. The guarantee in this paragraph 11 set forth shall be subject, of course, to the rights of suspension and termination hereinabove in paragraph 7 granted to the producer. The producer agrees, that upon request of the artist, it will advise the artist, if and when able to do so, of the estimated date on which, in the opinion of the producer, the artist's employment hereunder will terminate, it being understood, of course, that such estimated date of termination shall not be binding on the producer, but that the producer in good faith and to the best of its ability will endeavor to advise the artist of such estimated date of termination as far in advance of the actual date of termination as the producer may be able to estimate the same.

12. If the artist shall be dismissed for the day, the artist shall not thereafter be recalled for work within a period of less than twelve (12) hours after the time of such dismissal for the day.

13. If this agreement is not executed by the producer and available for delivery to the artist at the producer's studio, or if the same is not executed by the producer and mailed to the artist, on or before the close of business on the next succeeding business day after this agreement has been executed by the artist, then this agreement, at the option of the artist, shall be null and void. Should the artist elect to exercise the right of termination under the provisions of this paragraph 13, the artist must do so by written notice to be served upon the producer before twelve (12) o'clock, noon, of the second business day after the execution hereof by the artist.

14. All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at....., Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

15. THE ARTIST MUST KEEP THE PRODUCER'S CASTING OFFICE OR THE ASSISTANT DIRECTOR OF SAID PHOTOPLAY ADVISED AS TO WHERE THE ARTIST MAY BE REACHED BY TELEPHONE WITHOUT UNREASONABLE DELAY.

16. Should any dispute or controversy arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute or controversy shall be referred for determination to a committee consisting of five foundation members of the Actors' Branch of the Academy of Motion Picture Arts and Sciences, which committee is to be selected by the Executive Committee of the Actors' Branch of said Academy of Motion Picture Arts and Sciences. Either party to such arbitration may appeal from the decision rendered by such committee, and in such event the dispute or controversy between the parties hereto shall be determined by the Conciliation Committee of said Academy of Motion Picture Arts and Sciences. Any arbitration hereunder shall be conducted in accordance with the by-laws of said Academy of Motion Picture Arts and Sciences, and in accordance with such rules as may from time to time be formulated by said Academy of Motion Picture Arts and Sciences.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

.....
(Producer)

By.....

.....
(Artist)

This Minimum Contract to be administered through the Academy of Motion Picture Arts and Sciences has been established by a Basic Agreement signed by a large majority of representative artists in Los Angeles and by the company members of the Association of Motion Picture Producers, Inc., to be effective for a period of five years from March 1, 1930, subject to revisions as provided in said Basic Agreement.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Dear Mr. Bonsfoy,

The loss for 1928 is not deductible from the 1929 return because of the three year clause which the statute has covering the deduction of losses for prior years. In other words a taxpayer ~~pays~~ can only use a loss for a prior year for three successive years in which profits from operations are shown.

Sincerely yours,
Dept.

even if the balance
of that prize years loan
has not been wholly
absorbed the taxpayer
is not permitted to use
it for a fourth year.

But will explain this
to you.

Ray.

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

62

To Mr. Banzhaf

Date March 4, 1930.

From C. M. Conway

Time

Reply to

Dear Mr. Banzhaf,

I am sending you herewith Corporation tax return together with check for $2061.62. Raymond has put a little note on the return for you.

Will you please send this registered mail and send me a carbon copy of your letter, together with the registry slip, so that I can pin it to the copy here in the office, and have it if it ever becomes necessary to establish the fact that we filed a return and filed it on time.

Thanks.

C M Conway

P. S. Please sign the check

C

Please make all replies on back of this memorandum.

TO

DATE

PAID BY CHECK NO.

To SOUTHERN CALIFORNIA TELEPHONE COMPANY. Dr.

BUSINESS OFFICE: 740 SOUTH OLIVE STREET
Office Hours: 8:30 A. M. to 5:00 P. M.
Telephone FAber 9111

If this bill is not paid within fifteen days from date of presentation, service may be discontinued, in which event restoration will not be made until this bill has been paid.

MARCH 6, 1930

D W GRIFFITH 7671
RM 212
3400 WILSHIRE WA

EXCHANGE SERVICE FOR ONE MONTH IN ADVANCE FROM DATE OF THIS BILL	4 50
TOLLS, TELEGRAMS AND MESSENGER SERVICE (STATEMENT HEREWITH)	138 25
OTHER CHARGES OR CREDITS (STATEMENT HEREWITH)	
BALANCE DUE, BILL PREVIOUSLY RENDERED (*Payments Credited to Date of This Bill Only*)	
TOTAL	142 75

SOUTHERN CALIFORNIA TELEPHONE COMPANY

BUSINESS OFFICE: 740 SOUTH OLIVE STREET
Telephone FAber 9111

PLEASE ENCLOSE THIS STUB IF YOU SEND PAYMENT BY MAIL. RECEIPT MAILED ONLY UPON REQUEST.
IF YOU PAY AT OUR OFFICE PRESENT ENTIRE BILL.

MARCH 6, 1930

D W GRIFFITH 7671
RM 212
3400 WILSHIRE WA

EXCH. SERV.	4 50
TOLLS, ETC.	138 25
CHG. OR CR.	
BALANCE	
TOTAL	142 75

Rule and Regulation Regarding Disputed Bills

In case of a dispute between the subscriber and the Company as to the correct amount of a bill rendered by the Company for service furnished to the subscriber, which cannot be adjusted with mutual satisfaction, the subscriber may deposit with the Railroad Commission of the State of California the amount claimed by the Company to be due. Upon receipt of said deposit, the Commission will investigate the facts and communicate its findings to the parties.

Failure on the part of the subscriber to make such deposit within fifteen days after notice by the Company that such deposit must be made or service may be discontinued, shall warrant the Company in discontinuing service without further notice.

D. W. GRIFFITH COLLECTION
OF MODERN ART FILM LIBRARY

62

March 11th 1930.

Collector of Internal Revenue,
Third District - 57th Street & B'way,
New York City.

Sir:

Enclosed herewith is 1929 Income Tax Return of D.W.Griffith, Inc., together with check in the amount of $2,061.62, the tax shown to be due.

Very truly yours,

RCR:GDM

Enc.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
469 FIFTH AVENUE
NEW YORK CITY

WILL H. HAYS
PRESIDENT
CARL E. MILLIKEN
SECRETARY

147

March 12th, 1930.

OFFICE OF THE PRESIDENT

PERSONAL AND CONFIDENTIAL

Mr. D. W. Griffith,
D. W. Griffith, Inc.,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Griffith:

You are familiar with the unanimous adoption of the new Code in California last month together with the execution of the agreement for its uniform interpretation. Both of these actions will be approved by this Association at the next meeting.

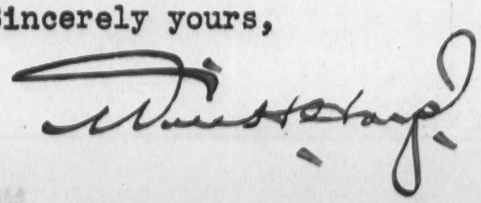
In this connection, it has been suggested that with the adoption of the new agreements it might be well for the member companies to discontinue the expense incident to the National Board of Review. A study of that situation is being had and in this connection it is important to know what contractual relationship, if any, exists between the producers and the National Board of Review. If any such relationship exists between D. W. Griffith, Inc. and such Board, I will be glad if you will advise me and what it is. I assume whatever relationships do exist, they probably obtain generally between the Board and the different member companies. But this check-up is necessary before a proper study can be concluded.

There is one legal phase of the situation and that is the Florida statute (Chapter 8523, No. 128, approved June 14, 1921, Section 2) which provides that it shall be unlawful for any person to exhibit any motion picture in Florida that has not been approved "by the National Board of Review, its appointees or successors, or by the State Censorship Board of the State of New York." Any difficulty incident to this statute is probably avoided by the fact that it provides for the recognition of the State Censorship Board of New York as well as the National Board of Review.

I would be glad to have this information and also your ideas about the matter. It will naturally come up at the next meeting.

With kindest personal regards, I am

Sincerely yours,



March 18th, 1930.

Collector of Internal Revenue,
3rd District, Fisk Building,
New York City.

Gentlemen:

Please find tax returns for 1929 of the

DAVID W. GRIFFITH CORP.

Very truly yours,

AHTB:f

MUSEUM OF MODERN ART
D. W. GRIFFITH

~13

ART CINEMA CORPORATION

with

UNA MERKEL

A G R E E M E N T

Dated 1930

Newgass, Hayfack & Waldheim
Attorneys and Counsellors at Law
350 Madison Avenue, New York City

FOR A VALUABLE CONSIDERATION, the receipt of which is hereby acknowledged, the undersigned, ART CINEMA CORPORATION, a Delaware corporation, does hereby sell, assign, transfer and set over unto FEATURE PRODUCTIONS, INC., a California corporation, all of its right, title and interest in, to, under or by virtue of that certain contract dated March 10th, 1930, as heretofore amended, between ART CINEMA CORPORATION and UNA MERKEL.

Dated: March 26th, 1930. ART CINEMA CORPORATION,

By_____

The undersigned, FEATURE PRODUCTIONS, INC., hereby accepts the foregoing assignment.

Dated: March 26th, 1930. FEATURE PRODUCTIONS, INC.

By_____

The undersigned hereby consents to the foregoing assignment.

Dated: March 26th, 1930.

_____

(Una Merkel)

(COPY)

Feb. 25, 1920.

Mr. Joseph H. Moskowitz
% United Artists Studios
7200 Santa Monica Blvd.
Los Angeles, California

Dear Mr. Moskowitz:

I enclose two copies of the proposed agreement between Art Cinema Corporation and Una Merkel. I should like to call your attention to the following:-

(1) The contract should be dated, and the date of commencement of services filled in in par. 15. THIS IS IMPORTANT.

(2) In paragraph 2 there is a provision that the artist shall not be required to play a role "commonly played by extras or super-extras".

(3) In paragraph 13 the artist is merely required to furnish "such clothes as she shall have in her wardrobe".

(4) On page 13 the right to recall the artist for retakes must be exercised "Within a reasonable time and with reasonable regard to such professional engagements as the artist may then have contracted for."

I call attention to these provisions because they are not embodied in our usual form of contract. The two changes which you approved by wire have also been embodied in the contract.

Mr. Bickerton has approved the contract in its present form except with respect to the omission of the provision suggested by him as to day and night work of the artist. He is airmailing to Miss Merkel today a copy of the contract with his recommendations.

In addition to the two copies enclosed in the airmail, I am sending one copy by ordinary mail, in case the first should fail to reach you. Will you please return such excess copies as you do not require.

With kind regards, I am

Sincerely yours,

FRANKLIN WALDHEIM (signed)

Newgass, Mayfack & Waldheim

(COPY)

Los Angeles, California
March 27, 1930.

Miss Una Merkel
% Feature Productions, Inc.
Los Angeles, California

Dear Miss Merkel:

This will confirm the following understanding between us:

1. That certain contract between us dated March 10, 1930, is hereby amended so that Inspiration Pictures, Inc. and Sol Lesser shall be added to those named in paragraph 6 of said contract as parties to whom we may lend your services.

2. Except as above stated, said contract of March 10, 1930 is not altered, amended, changed or affected in any particular whatsoever.

If the foregoing is in accordance with your understanding of our agreement, kindly indicate your approval and acceptance thereof in the space hereinbelow provided.

Very truly yours,

FEATURE PRODUCTIONS, INC.

By_____(Signed)
Vice-President

APPROVED AND ACCEPTED:

_____(Signed)
(Una Merkel)

AGREEMENT made this 10th day of March, 1930 between ART CINEMA CORPORATION, a Delaware Corporation with offices at 729 Seventh Avenue, New York City, hereinafter referred to as the "Producer" and UNA MERKEL of 450 West 147th Street, New York City, hereinafter referred to as the "Artist".

W I T N E S S E T H:

For and in consideration of the covenants, conditions and agreements hereinafter contained and set forth, the parties hereto have agreed and do hereby agree as follows:

1. The Producer hereby employs and engages the Artist to render her exclusive services as an actress for and during the term of this agreement, and the Artist hereby accepts such employment and agrees to keep and perform all of the duties, obligations and agreements assumed and entered into by her hereunder.

2. The Artist agrees that she will, throughout the term hereof, act, pose and appear solely and exclusively for and as requested by the Producer in such roles and in such photoplays as the Producer may designate except that the Producer shall not request the Artist, nor designate a role to be played, that shall be such as are commonly played by extras or super-extras; that as and when requested so to do by the Producer, she will make personal appearances on the stage in connection with the exhibition of the photoplays contemplated by these presents, in which she has performed (her expenses, including transportation and lodging expenses in connection with such

appearances to be paid by the Producer); that she will promptly and faithfully comply with all reasonable directions, requests, rules and regulations made by the Producer in connection therewith; and that she will perform and render her services hereunder conscientiously and to the full limit of her ability and as instructed by the Producer, at all times and wherever required or desired by the Producer. The term "photoplays", as used in this agreement shall be deemed to include, but not be limited to, motion picture productions produced and/or exhibited with sound and voice recording and reproducing devices, radio devices, and all other improvements and devices which are now or may hereafter be used in connection with the production and/or exhibition of motion picture productions.

3. The Artist agrees that during the term hereof, she will not render her services as an actress, or pose, act, appear or direct, or make any public or private appearances in any way connected with motion pictures, photoplays, dramatic, theatrical, musical, or other productions or shows, nor will she render any other services to or for any person, firm or corporation other than the Producer, without the written consent of the Producer first had an obtained. The Artist further agrees that she will not consent to nor permit any other person to advertise, announce, or make known, directly or indirectly, by paid advertisements, press notices, or otherwise, that she has contracted to do or

perform any act or service contrary to the terms of this agreement. The Producer shall have the right to institute any legal proceedings, in the name of the Artist or otherwise, to prevent such acts, or any of them.

4. The Artist expressly gives and grants to the Producer the sole and exclusive right to photograph and/or otherwise reproduce any and all of her acts, poses, plays and appearances of any and all kinds during the term hereof and to record and reproduce her voice and all instrumental, musical and other sound effects produced by her in connection with such acts, poses, plays and appearances, and further gives and grants to the Producer solely and exclusively all rights of every kind and character whatsoever in and to the same, or any of the, perpetually, including as well the perpetual right to use the name of the Artist and pictures or other reproductions of the Artist's physical likeness and recordations and reproductions of the Artist's voice in connection with the advertising and exploitation thereof. The Artist further grants to the Producer the right to substitute a "double" in place of the Artist for use in connection with recordations and reproductions of the Artist's voice, if the Producer so desires. The Artist does also hereby grant to the Producer, during the term hereof, and thereafter in connection with any motion picture or pictures produced hereunder, the sole and exclusive right to make use of, and to allow others to make use of, her name for advertising, and/or publicity purposes (in addition to the aforesaid rights in connection with the acts, poses, plays and appearances of the Artist hereunder), as well as the sole and exclusive right to make use of and

distribute, and to allow others to make use of and distribute, her pictures, photographs, or other reproductions of her physical likeness, and of her voice, ofr like purposes. The Artist shall at no time during said term grant the right to, authorize, or willingly permit any person, firm or corporation other than the Producer to make use of her name or to make use of or distribute her picture, photographs, or other reproductions of her physical likeness, or of her voice, except in connection with motion pictures produced prior to the commencement of the term hereof, and authorizes the Producer, in the name of the Artist or otherwise, to institute any proper legal proceedings to prevent such acts, or any of them. The rights herein granted by the Artist shall not be deemed to prohibit any other motion picture producers, employing the Artist's services after the termination of this contract, from using the Artist's name or pictures or other reproductions of the Artist's physical likeness or reproductions of the Artist's voice, in connection with the motion pictures produced by such other producers.

5. The Artist agrees to conduct herself with due regard to public conventions and morals, and agrees that she will not do or commit any act or thing that will tend to degrade her in society or bring her into public hatred, contempt, scorn, or ridicule, or that will tend to shock, insult or offend the community or ridicule public morals or decency, or prejudice the Producer or the motion picture industry in general.

6. The Artist hereby expressly gives and grants to the Producer the right to lend the services of the Artist, at any time and from time to time during said term, to any of

*(See supplement of March 27, 1930, adding
(Inspiration Pictures, Inc. and Sol Lesser.

the following companies engaged in the production of motion pictures, to wit: * Fox Film Corporation, Paramount Famous Lasky Corporation, Metro Goldwyn Mayer Pictures Corporation, Pathe Films, RKO Pictures Corporation, Universal Pictures Corporation, Warner Brothers Pictures, Inc., Tiffany-Stahl Productions, Inc., First National Pictures, Inc., or the corporation or corporations commonly designated by the foregoing or similiar names, together with their associated or affiliated companies. The right so to lend the services of the Artist is upon the distinct understanding and condition, however, that this contract shall nevertheless continue in full force and effect and that the Artist shall not be required to do any act or perform any services contrary to the provisions of this agreement. Any breach by any such person, however, shall not constitute a breach by the Producer of its obligations and covenants under this agreement, but in the event of any such breach the Artist at her option, shall be released from the obligation to render further services to such other person. In the event that the Artist is required to render services for any other person, as hereinabove provided, she agrees to render the same to the best of her ability. Should the services of the Artist be loaned to any other person hereunder, such other person shall be entitled to the same incidental advertising and other rights in connection with productions in which the Artist appears for such other person, as are given to the Producer under the terms of this agreement.

7. In the event that the Producer desires, at any time or from time to time, to apply in its own name or otherwise, but at its own expense, for life, health, accident or other insurance covering the Artist, the Artist agrees that the Producer may do so and may take out such insurance for any sum which the Producer may deem necessary to protect its interests hereunder. The Artist shall have no right, title or interest in or to such insurance, but agrees nevertheless to assist the Producer in procuring the same by submitting to the usual and customary medical and other examinations and by signing such applications and other instruments in writing as may reasonably be required by such insurance company or companies.

8. In the event that by reason of mental or physical disability, or otherwise, the Artist shall be incapacitated from fully performing the terms or complying with each and all of her obligations hereunder, or in the event that she suffer any facial or physical disfigurement materially detracting from her appearance on the screen or interfering with her ability to perform properly the required services hereunder, then and thereupon this agreement shall be suspended, both as to services and compensation, during the period of such disability or incapacity, and the term of this agreement and all of its provisions herein contained shall be extended, at the option of the Producer for a period equivalent to the period of such suspension. The Producer, at its option, in the event of

the continuance of such disability or incapacity for a period or aggregate of periods in excess of two (2) weeks during the term hereof, may cancel and terminate this employment. It is further agreed that if the Artist alleges that she is incapacitated by illness or other disability from the full and faithful performance of this agreement, the Producer shall have the right, at its option, to have medical examinations of the Artist made by such physician or physicians as the Producer may designate.

9. It is distinctly understood and agreed by and between the parties hereto that the services to be rendered by the Artist under the terms hereof, and the rights and privileges granted to the Producer by the Artist under the terms hereof, are of a special, unique, unusual, extraordinary and intellectual character which gives them a peculiar value, the loss of which cannot be reasonably or adequately compensated in damages in an action at law, and that a breach by the Artist of any of the provisions contained in this agreement will cause the Producer irreparable injury and damage. The Artist hereby expressly agrees that the Producer shall be entitled to injunctive and other equitable relief to prevent a breach of this agreement by the Artist. This provision, however, shall not be construed as a waiver of any other rights that the Producer

may have in the premises, for damages or otherwise. In addition to all other rights and remedies which the Producer may have, the Producer, at its option, in the event of the failure, refusal or neglect of the Artist to perform her required services hereunder to the full limit of her ability and as instructed by the Producer, shall have the right to refuse to pay the Artist any compensation during the period of such failure, refusal or neglect on the part of the Artist, and shall likewise have the right to extend the term of this agreement and all of its provisions for a period equivalent to the period during which such failure, refusal or neglect shall have continued. If at the time of such failure, refusal or neglect the Artist shall have been cast to portray a role in a photoplay, and if, because of such failure, refusal or neglect on the part of the Artist, the Producer shall have cast another person to portray such role, then and in that event the Producer shall have the right to refuse to pay the Artist any compensation during the time reasonably required to complete the photographing of said role, and in such event the Producer shall also have the right to extend the term of this agreement and all of its provisions for a period equivalent to the time reasonably required for the photographing of said role. Each and all of the several rights, remedies and options of the Producer contained in this agreement shall be construed as cumulative and no one of them as exclusive of the others or of any

right or priority allowed by law. All options granted to the Producer herein for extending the term of this agreement may be exercised by the Producer by notice in writing to be served upon the Artist at any time prior to the expiration of the term hereof.

10. No waiver by the Producer of any breach of any covenant or provision of this agreement shall be deemed to be a waiver of any preceding or succeeding breach of the same or any other covenant or provision.

11. All notices which the Producer is required or may desire to give to the Artist under or in connection with this agreement may be given by addressing the same to the Artist at the United Artists' Studios at Los Angeles, California, or at such other place in the city or county of Los Angeles, as may be designated from time to time in writing by the Artist and by depositing the same so addressed, postage prepaid, in the United States mail, or at its option and unless otherwise specified herein, the Producer may deliver such notice as it is required or may desire to give the Artist, to the Artist personally, either orally or in writing. If the Producer elects to mail such notice and such notice is mailed at Los Angeles, California, then the date of the mailing thereof shall be the date of the

service of such notice; and if such notice is mailed from any other place outside of Los Angeles, California, then the date of service of such notice shall be four days after the date of such mailing.

12. Nothing in this contract contained shall be construed so as to require the commission of any act contrary to law, and wherever there is any conflict between any provision of this agreement and any material statute, law or ordinance contrary to which the parties have no legal right to contract, the latter shall prevail, but in such event the provision of this agreement affected shall be curtailed and limited only to the extent necessary to bring it within the legal requirements.

13. The Artist shall furnish such clothes as she shall have in her wardrobe. All other clothes, wigs, shoes and appurtenances (including those peculiar to any particular trade, occupation or sport) and all "properties" shall be furnished by the Producer, but shall at all times be and remain the sole property of the Producer.

14. Should the Artist be required to perform any services hereunder in any place other than Los Angeles, or its environs, the Producer shall pay for the necessary board, lodging and transportation of the Artist reasonably incurred in the rendition of such services.

15. The Artist shall report at the studio of the United Artists at Los Angeles, California on February 10th, 1930 and she shall thereafter perform such services pursuant to this agreement as shall be required of her by the Producer. The term of the Artist's employment hereunder shall commence upon the date when the Artist is so required to report at the studios of the United Artists at Los Angeles, California and shall continue for one year after that date.

(s) Subject to the faithful performance by the Artist of her obligations hereunder, the Producer agrees as follows:

During said term the Producer agrees to pay and the Artist agrees to accept, for and as compensation for the services of the Artist hereunder, a salary of Three Hundred fifty ($350.) dollars per week. The Artist's salary shall be paid proportionately at the stipulated rate only for such time as shall be consumed in the performance by the Artist of the services required of her hereunder; except, however, that the Producer agrees to pay to the Artist during said year compensation equivalent to at least forty (40) weeks' salary, to wit, $14,000.00. It is further agreed that during the first twenty weeks of the term of this employment, the Producer will pay to the Artist the aforesaid salary of $350. a week, whether the services of the Artist are required during said full twenty weeks or not, but if the Artist shall during said twenty (20) weeks receive salary in excess of the amount to which she would have been entitled in the absence of this provision, such excess shall be deducted from the first monies thereafter payable to her. The

foregoing provision for the payment to the Artist of the said salary during the first twenty (20) weeks of her employment shall not be applicable to any renewal term of her employment hereunder.

(b) At least TWO MONTHS before the expiration of said term of employment, the Producer shall have the option to renew the employment of the Artist for a further year upon the same terms, except that during said first renewal period the compensation of the Artist shall be Five hundred ($500.00) dollars per week with an agreement on the part of the Producer to pay her during said first renewal period compensation equivalent to at least forty (40) weeks' salary, to wit, $20,000.00.

(c) At least two months before the expiration of said first renewal period of employment, the Producer shall have the option to renew the employment of the Artist for a further year upon the same terms, except that during said second renewal period the compensation of the Artist shall be Seven hundred fifty ($750.00) dollars per week with an agreement on the part of the Producer to pay her during said second renewal period compensation equivalent to at least forty (40) weeks' salary, to wit, $30,000.00.

(d) At least two months before the expiration of said second renewal period of employment, the Producer shall have the option to renew the employment of the Artist for a further year upon the same terms, except that during said third renewal period the compensation of the Artist shall be One thousand

($1,000.00) dollars per week with an agreement on the part of the Producer to pay her during said third renewal period compensation equivalent to at least forty (40) weeks' salary, to wit, $40,000.00.

Each of the foregoing options may be exercised by the Producer by giving notice of the Producer's election to exercise said option to the Artist. The compensation payable to the Artist during said term of employment or any renewal thereof, shall be paid within five days after the termination of the week for which any such compensation shall become due. During any employment period hereinbefore referred to, the balance of the minimum compensation for said period (not theretofore earned pursuant to the provisions hereof) shall be paid during the last weeks of such employment period insofar as applicable.

If after the final termination of the Artist's employment hereunder, the Producer shall desire to "retake" any portion of the motion picture or pictures in which the Artist has acted, the Producer shall have the right, within a reasonable time and with reasonable regard to such professional engagements as the Artist may then have contracted for, to call upon the Artist to appear and act in the retaking of such portion of such motion picture or pictures. In the event that the Producer calls upon the Artist to appear and act in the retaking of any such portion of any such motion picture, the Producer shall pay the Artist during the time that the Artist's services are so required in such retaking, a compensation for each day that she performs such services at the weekly rate of compensation applicable to the Artist during the original or renewal term of employment which has last expired. If at the

time the Artist is called upon to appear and act in connection with any such retaking, the Artist shall be out of the City of Los Angeles, the Producer shall pay or provide the transportation of the Artist from the place where the Artist then is to Los Angeles, and back.

16. If at the final termination of the Artist's employment hereunder, the Artist is engaged in the production of a motion picture production then and in that event the Artist's employment hereunder, at the option of the Producer, may be continued and extended, at the same rate of salary and upon the same conditions as shall be operative hereunder immediately prior to the time of such expiration, until the completion of the photographing of the role or roles then being portrayed by the Artist in such motion picture production or productions, not exceeding sixty (60) days.

17. The Producer shall pay for or provide transportation for the Artist from New York City to Los Angeles, California, where the services of the Artist are to commence hereunder, such transportation to consist of a compartment and railroad fare.

18. The Producer agrees that in any motion picture or pictures in which the Artist shall enact a role thereunder, the name of the Artist shall appear upon the screen as a member of the cast of said motion picture, and it is further agreed that whenever the names of other members of such cast (other than a so-called "featured" member of the cast), shall be announced in connection with the paid publicity of said motion picture, the name of the Artist will be similarly announced. It is understood, however, that the Producer shall not be responsible for any unintentional failure to

carry out the provisions of this article.

19. The Producer shall have the right to assign this agreement and said agreement shall be binding upon the parties, their respective legal representatives, successors and assigns.

ART CINEMA CORPORATION

By _____
Joseph H. Moskowitz, Vice-Pres.

ATTEST:

_____ _____ (L.S.)
Secretary Una Merkel

(COPY)

2/3 Una Merkel — Art Cinema Contract

March 31st, 1930.

Mr. D. W. Griffith
Los Angeles, California

Dear Mr. Griffith:

This will confirm the following understanding and agreement between us relative to that certain contract dated March 10th, 1930, as heretofore amended, between Art Cinema Corporation and Una Merkel, the interest of said Art Cinema Corporation in and to said contract having been heretofore assigned to the undersigned.

It is agreed that the profits and/or losses which may be derived or suffered by the undersigned on account of the said contract shall be divided and borne equally between you and the undersigned, share and share alike. This agreement shall be deemed to have been in force and effect between us as of _____, 1930, and an accounting between us shall be rendered within thrity days after the expiration of each year of said contract, during the continuance in force of the same. Profits and losses shall be computed in the same manner as the same are computed with reference to other artists under contract to us.

It is distinctly understood that the sole and exclusive control of said contract shall be vested in the undersigned, and that we shall have the sole and exclusive right to use and/or to lend Miss Merkel's services on such terms and conditions as in the sole judgment and discretion of the undersigned may be deemed desirable.

It is further understood that if said contract shall be terminated, either by lapse of time, or by the failure of the undersigned to exercise any option, or for any other cause or reason, then this agreement between us shall likewise terminate as of the date of the termination of the said contract.

If the foregoing is in accordance with your understanding of our agreement, please so indicate by your acceptance and approval hereof in the space hereinbelow provided.

Very truly yours,

Accepted and Approved

FEATURE PRODUCTIONS, INC.

_____
(D. W. Griffith)

BY_____

(COPY)

March 31st, 1930.

Mr. D. W. Griffith
Los Angeles, California

Dear Mr. Griffith:

This will confirm the following understanding and agreement between us relative to that certain contract dated March 10th, 1930, as heretofore amended, between Art Cinema Corporation and Una Merkel, the interest of said Art Cinema Corporation in and to said contract having been heretofore assigned to the undersigned.

It is agreed that the profits and/or losses which may be derived or suffered by the undersigned on account of the said contract shall be divided and borne equally between you and the undersigned, share and share alike. This agreement shall be deemed to have been in force and effect between us as of _____, 1930, and an accounting between us shall be rendered within thrity days after the expiration of each year of said contract, during the continuance in force of the same. Profits and losses shall be computed in the same manner as the same are computed with reference to other artists under contract to us.

It is distinctly understood that the sole and exclusive control of said contract shall be vested in the undersigned, and that we shall have the sole and exclusive right to use and/or to lend Miss Merkel's services on such terms and conditions as in the sole judgment and discretion of the undersigned may be deemed desirable.

It is further understood that if said contract shall be terminated, either by lapse of time, or by the failure of the undersigned to exercise any option, or for any other cause or reason, then this agreement between us shall likewise terminate as of the date of the termination of the said contract.

If the foregoing is in accordance with your understanding of our agreement, please so indicate by your acceptance and approval hereof in the space hereinbelow provided.

Very truly yours,

Accepted and Approved

FEATURE PRODUCTIONS, INC.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

BY_____

(D. W. Griffith)

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York

PHONE
MAMARONECK 1190

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

April 4, 1930

A. H. T. Banshaf, Esq.,
130 West 42nd Street,
New York City.

Dear Mr. Banshaf:

In further connection with my letter to you of March 6th, I am enclosing herewith check of Edgewater Point, Inc. to the order of D. W. Griffith, Inc. for $4,430.60, being the remaining half of interest due on the Griffith mortgage amounting to $4,408.56, and interest on such amount from March 4th to April 4th, amounting to $22.04.

OK

Thanking you for your courtesy in this matter, I am

Yours very truly,

Chas. F. Cahill

CFC:K

Encl.

MINUTES OF ANNUAL MEETING OF STOCKHOLDERS

of

UNITED ARTISTS CORPORATION

April 7,1930

The Annual Meeting of Stockholders of United Artists Corporation was held at the office of the corporation, 729 Seventh Avenue, in the Borough of Manhattan, City, County and State of New York, on the 7th day of April, 1930, at 3 o'-clock in the afternoon.

The meeting was called to order by Dennis F. O'Brien, the first-vice-president, who presided thereat, and Albert H.T.Banzhaf, secretary of the corporation, acted as secretary of the meeting.

The Secretary presented to the meeting the sworn statement of Sumner W. Taylor evidencing that he had duly mailed copy of Notice of Annual Meeting to the stockholders of record of United Artists Corporation on the 18th of March, 1930.

By resolution duly made, seconded and unanimously adopted, this sworn statement was made part of the Minutes of this meeting and is as follows:

STATE OF NEW YORK)
: ss
COUNTY OF NEW YORK)

Sumner W. Taylor, being duly sworn, says, that he is over the age of twenty-one years; that on the 18th day of March, 1930 he mailed a copy of the notice of the annual meeting of the stockholders of the UNITED ARTISTS CORPORATION, a duplicate of which is hereto annexed, to the following stockholders at the following addresses:

Mary Pickford Fairbanks	c/o The Pickford Studios, 1041 N. Formosa Ave., Hollywood, California
Douglas Fairbanks	c/o Douglas Fairbanks Pictures Corp. 1041 N. Formosa Ave. Hollywood, California
Joseph M. Schenck	c/o United Artists Studios 1041 N. Formosa Ave., Hollywood, California
Charles Chaplin	1416 La Brea Avenue Hollywood, California
D. W. Griffith	c/o United Artists Studios 1041 N. Formosa Ave., Hollywood, California
D. W. Griffith, Inc.	c/o Unit ed Artists Studios 1041 N. Formosa Ave., Hollywood, California
Art Cinema Corporation	729 Seventh Avenue New York City
Miss Gloria Swanson	c/o Christopher J. Dunphy R.1911 N.Y.Central Bldg. New York City
Sam Goldwyn	c/o United Artists Studios 1041 N. Formosa Ave., Hollywood, California

by depositing a copy of said notice enclosed in a properly sealed postpaid wrapper addressed to each of the persons at the above respective addresses in the postoffice box in the Knickerbocker Bldg., 152 W. 42nd. Street, Borough of Manhattan, City of New York.

Sworn to before me this
24 day of March, 1930

(SIGNED) SUMNER W. TAYLOR

(SIGNED) ETTA COHEN

HOME OFFICE
729 SEVENTH AVE.
NEW YORK
TELEPHONE BRYANT 7300

United Artists Corporation

JOSEPH M. SCHENCK
CHAIRMAN BOARD OF DIRECTORS
MARY PICKFORD
NORMA TALMADGE
GLORIA SWANSON
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
DAVID WARK GRIFFITH
SAMUEL GOLDWYN

NOTICE OF ANNUAL MEETING OF STOCKHOLDERS

APRIL 7, 1930

The Annual Meeting of Stockholders of this corporation will be held on the seventh day of April, 1930, at 3 o'clock in the afternoon at the office of the corporation in New York, 729 Seventh Avenue, Borough of Manhattan, City of New York, for the purpose of electing a Board of Directors for the ensuing year and receiving and acting upon the reports of the officers, and for the transaction of such other business as may properly come before the meeting.

Dated March 18, 1930

(Signed) Sumner W. Taylor
Assistant Secretary

There was presented to the meeting by the Secretary, Albert H. T. Banzhaf, an Alphabetical List of Stockholders at Closing of Books, March 28th, 1930.

By resolution duly made, seconded and unanimously adopted, this Alphabetical List of Stockholders was made part of the Minutes of this meeting and is as follows:

UNITED ARTISTS CORPORATION

Organized under the Laws of the State of Delaware

ALPHABETICAL LIST OF STOCKHOLDERS

At Closing of Books, March,28, 1930

NAMES	RESIDENCES	SHARES COMMON STOCK
ART CINEMA CORPORATION,	729 Seventh Avenue New York City	1000
CHARLES CHAPLIN	Los Angeles, Cal.	1000
DOUGLAS FAIRBANKS	" " "	1000
MARY PICKFORD FAIRBANKS	" " "	1000
SAMUEL GOLDWYN	" " "	1000
D.W. GRIFFITH	" " "	500
D.W. GRIFFITH, INC.	New York City	500
JOSEPH M. SCHENCK	Los Angeles, Cal.	1000
GLORIA SWANSON	" " "	1000
UNITED ARTISTS CORPORATION	New York City	1000

C o r r e c t

(Signed) ALBERT H. T. BANZHAF

cl

The Chairman called the roll of stockholders and reported that all of the common stock of the corporation issued and outstanding was represented in person or by proxy, as follows:

Name	Name of Proxy	No. of Shares
Joseph M. Schenck	Dennis F. O'Brien	1000
Mary Pickford Fairbanks	Dennis F. O'Brien	1000
Douglas Fairbanks	Dennis F. O'Brien	1000
Charles Chaplin	Nathan Burkan	1000
D. W. Griffith	Albert H. T. Banzhaf	500
D. W. Griffith, Inc.	Albert H. T. Banzhaf	500
Art Cinema Corporation	Bertram S. Nayfack	1000
Samuel Goldwyn	James A. Mulvey	1000
Gloria Swanson	C. J. Dunphy	1000
Making a total of		8000 shares

and constituting a majority of the issued and outstanding capital stock and a quorum according to the by-laws.

The above proxies were presented and found to be correct and were ordered to be filed with the records of the meeting.

cl

KNOW ALL MEN BY THESE PRESENTS that I, JOSEPH M. SCHENCK do hereby constitute and appoint Dennis F. O'Brien to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 24 day of March, 1930.

(Signed) JOSEPH M. SCHENCK

ol

KNOW ALL MEN BY THESE PRESENTS THAT I, MARY PICKFORD FAIRBANKS, also know as GLADYS MARY FAIRBANKS do hereby constitute and appoint Dennis F. O'Brien to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 27th day of March 1930.

(Signed) MARY PICKFORD FAIRBANKS

KNOW ALL MEN BY THESE PRESENTS that I, DOUGLAS FAIRBANKS, do hereby constitute and appoint Dennis F. O'Brien to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 24 day of March 1930.

(Signed) DOUGLAS FAIRBANKS

KNOW ALL MEN BY THESE PRESENTS that I, CHARLES CHAPLIN, do hereby constitute and appoint NATHAN BURKAN to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or person whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 24 day of March 1930.

(SIGNED) CHARLES CHAPLIN

og

KNOW ALL MEN BY THESE PRESENTS that I, D. W. Griffith, do hereby constitute and appoint ALBERT H. T. BANZHAF to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 31st day of March 1930.

(SIGNED) D.W.GRIFFITH

cg

KNOW ALL MEN BY THESE PRESENTS that D. W. GRIFFITH, INC. a Corporation duly organized and existing under the laws of the State of Maryland, by its duly authorized officer does hereby constitute and appoint ALBERT H. T. BANZHAF its lawful attorney, substitute and proxy for it and in its name to vote upon all the stock held by it in the United Artists Corporation at the Annual Meeting of Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as the Corporation or as any officer of the Corporation could do were the Corporation personally represented at said meeting.

IN WITNESS WHEREOF D.W.GRIFFITH, INC. has caused this instrument to be executed by its duly authorized officer and the seal of the Corporation to be affixed hereto this 31 day of March 1930.

D. W. GRIFFITH, INC.

(SIGNED)ALBERT T.BANZHAF (SIGNED)By D. W. GRIFFITH

ATTEST

STATE OF CALIFORNIA)
:ss.
COUNTY OF LOS ANGELES)

On this 31 day of March 1930 before me personally appeared D.W.Griffith to me known and being by me duly sworn did depose and say that he resides in the City of Los Angeles, State of Calif.that he is the President of D.W.Griffith,Inc.,the corporation described in and which executed the foregoing instrument, that he knows the seal of said corporation, that the seal affixed to said instrument is said corporate seal, that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by a like order.

(SIGNED) Erwin Luttermoser

Notary Public
in and for the County of Los Angeles,
State of California.
My commission Expires Dec.19,1931.

cg

KNOW ALL MEN BY THESE PRESENTS that ART CINEMA CORPORATION, a Corporation duly organized and existing under the laws of the State of Delaware, by its duly authorized officer does hereby constitute and appoint BERTRAM S. NAYFACK its lawful attorney, substitute and proxy for it and in its name to vote upon all the stock held by it in the United Artists Corporation at the Annual Meeting of Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as the Corporation or as any officer of the Corporation could do were the Corporation personally represented at said meeting.

IN WITNESS WHEREOF ART CINEMA CORPORATION has caused this instrument to be executed by its duly authorized officer and the seal of the Corporation to be affixed hereto this 24th day of March 1930.

ART CINEMA CORPORATION

(Signed) Joseph H. Moskowitz
Vice-Pres.

ATTEST

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.

On this 24th day of March 1930 before me personally appeared Joseph M. MOSKOWITZ, to me known and being by me duly sworn did depose and say that he resides in the Borough of Queens, City and State of New York, that he is the Vice-President of Art Cinema Corporation, the corporation described in and which executed the foregoing instrument, that he knows the seal of said Corporation, that the seal affixed to said instrument is said corporate seal, that it was so affixed by order of the Board of Directors of said Corporation and that he signed his name thereto by a like order.

(Signed) SUMNER W. TAYLOR

KNOW ALL MEN BY THESE PRESENTS that I, SAMUEL GOLDWYN, do hereby constitute and appoint JAMES A MULVEY to be my lawful attorney, substitute and proxy for me and in my name to vote upon the stock held by me in the United Artists Corporation at the Annual Meeting of the Stockholders of said Corporation to be held on the 7th day of April 1930 and at any adjourned meeting thereof as fully and with the same effect as though I were personally present at such meeting, and I hereby revoke any proxy or proxies heretofore given by me to any person or persons whatsoever.

IN WITNESS WHEREOF I have hereunto set my hand and seal this 24th day of March 1930.

(Signed) SAMUEL GOLDWYN

KNOW ALL MEN BY THESE PRESENTS, That I, Gloria Swanson, a subscriber for and owner of one thousand (1,000) shares of stock of the United Artists Corporation, incorporated under the laws of the state of Delaware, do hereby constitute and appoint C. J. Dunphy my true and lawful attorney, in my name, place and stead, to vote upon the stock owned by me or standing in my name, as my proxy, at the meeting of the said corporation, to be held at the company's office, in New York City, New York, on the 7th day of April, 1930, or on such other day as the meeting may be thereafter held by adjournment or otherwise, according to the number of votes I am now or may then be entitled to cast, hereby granting the said attorney full power and authority to act for me in my name at the said meeting or meetings, in voting for directors of the said company or otherwise, and in the transaction of such other business as may come before the meeting, as fully as I could do if personally present, with full power of substitution and revocation, hereby ratifying all that my said attorney or substitute may do in my place, name and stead.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 21st day of March, 1930.

(Signed) GLORIA SWANSON

Subscribed and sworn to before
me this 21st day of March, 1930.

I. F. Dawson, Notary Public
My Commission Expires May 8, 1931.

JOSEPH M. SCHENCK

DENNIS F. O'BRIEN

NATHAN BURKAN

ALBERT H. T. BANZHAF

HARRY D. BUCKLEY

CHRISTOPHER J.DUNPHY

JAMES A. MULVEY

BERTRAM S. NAYFACK

Attached is the certificate duly signed by the inspectors of Election.

STATE OF NEW YORK)
: ss:
COUNTY OF NEW YORK)

WE, the undersigned, inspectors of election, duly appointed to act at the meeting of the stockholders of UNITED ARTISTS CORPORATION, being severally duly sworn, each for himself or herself deposes and says: That he or she will faithfully execute and perform the duties of inspector of election at each such meeting of the stockholders when required, with strict impartiality, and in accordance with the best of his or her ability, and particularly will perform such duties at the annual meeting of stockholders for the election of directors to be held on the 7th day of April, 1930.

(Signed) Mary W. Rusk

(Signed) Sumner W. Taylor

SWORN to before me this
7th day of April, 1930

(Signed) Schuyler J. Wilson
Notary Public, New York Co. No. 252
Register's No. 2W111
Commission Expires March 30, 1932

We, the undersigned, duly elected inspectors of election of the UNITED ARTISTS CORPORATION, a stock corporation, do hereby certify as follows:

That a meeting of the stockholders of the said corporation was held on the 7th day of April, 1930, at 3 o'clock in the afternoon, at the office of the corporation, 729 Seventh Avenue, Borough of Manhattan, City of New York. That before entering upon the discharge of our duties we were severally sworn, and the oath so take is hereto annexed.

The result of the vote taken at such meeting, for the election of directors of said corporation for the ensuing year, was as follows:

Dennis F. O'Brien	8,000 votes
Nathan Burkan	8,000 votes
Albert H.T.Banzhaf	8,000 votes
Harry D. Buckley	8,000 votes
James A. Mulvey	8,000 votes
Bertram S. Nayfack	8,000 votes
Joseph M. Schenck	8,000 votes
Christopher D.Dunphy	8,000 votes

having received a plurality of the votes cast, were declared by us duly elected directors of said corporation for the ensuing year.

That the result of the vote taken at such meeting for the election of inspectors of said corporation was as follows:

Mary W. Rusk	16,000 votes
Sumner W. Taylor	16,000 votes

That the said Mary W.Rusk and Sumner W. Taylor, having received the majority of all the votes cast for inspectors of election, were duly declared by us elected as such.

IN WITNESS WHEREOF we have made and signed this certificate this 7th day of April, 1930.

(SIGNED) MARY W. RUSK

(SIGNED) SUMNER W. TAYLOR

cg

The meeting then proceeded to elect two Inspectors of Election for the ensuing year; and Miss Mary W. Rusk and Mr. Sumner W. Taylor were unanimously elected as Inspectors of Election for the ensuing year.

Resolution was made, seconded and unanimously adopted that the stockholders do hereby recommend to the board of directors that the corporation continue to pay to Mr. Joseph M. Schenck, the salary which he has been receiving for the past year as President of the corporation and Chairman of its Board of Directors, and that they continue his employment in those offices as aforesaid.

There being no further business before the meeting, on motion duly made, seconded and unanimously adopted, the same was duly adjourned.

Albert H. T. Banzhaf, Secretary

(Signed) Dennis F. O'Brien
Chairman of the meeting

Minutes of Stockholders Meeting
of April 7, 1929, approved:

(Signed) DENNIS F. O'BRIEN
Dennis F. O'Brien, Proxy for
Douglas Fairbanks.

(Signed) DENNIS F. O'BRIEN
Dennis F. O'Brien, Proxy for
Mary Pickford Fairbanks

Christopher J. Dunphy, Proxy
for Gloria Swanson

(Signed) DENNIS F. O'BRIEN
Dennis F. O'Brien, Proxy for
Joseph M. Schenck

Albert H. T. Banzhaf, proxy
for D.W.Griffith and D.W.Griffith, Inc

Nathan Burkan, proxy for
Charles Chaplin

Bertram S. Bayfack, proxy for
Art Cinema Corporation

James A. Mulvey, proxy for
Samuel Goldwyn

UNITED ARTISTS CORPORATION

Officers and Directors

Elected April 7, 1930

DIRECTORS:

JOSEPH M. SCHENCK
DENNIS F. O'BRIEN
NATHAN BURKAN
ALBERT H. T. BANZHAF
HARRY D. BUCKLEY
CHRISTOPHER J. DUNPHY
JAMES A. MULVEY
BERTRAM S. NAYFACK

OFFICERS:

Inspectors of Election: MARY W. RUSK
SUMNER W. TAYLOR

Chairman of Board of Directors: JOSEPH M. SCHENCK

President ..... JOSEPH M. SCHENCK

1st Vice-President..... DENNIS F. O'BRIEN
2nd Vice-President..... HARRY D. BUCKLEY
3rd Vice-President..... ARTHUR W. KELLY
4th Vice-President..... AL LICHTMAN

Secretary..... ALBERT H. T. BANZHAF
Assistant Secretary..... SUMNER W. TAYLOR

Treasurer..... ARTHUR W. KELLY
Assistant Treasurer..... MARY W. RUSK

In the absence of Mr. Al Lichtman, Vice President and member of the Executive Committee, and General Sales Manager, Mr. Arthur W. Kelly reported regarding that portion of the corporation's business.

Mr. Harry D. Buckley, Vice President and Member of the Executive Committee, reported in detail concerning the sale of accessories, the saving in positive copies, and in the distribution and circulation of sound devices; all of which appeared in the balance sheet.

A motion was duly made, seconded and unanimously adopted that the officers of the corporation be complimented for the splended and satisfactory results which the corporation enjoyed during the year 1929 as reflected in the consolidated balance sheet.

The Chairman then stated that the election of members of the board of directors, which is made up of a membership of eight persons, was in order.

A resolution was made, seconded and unanimously adopted that the meeting proceed with the election of a board of directors.

The Secretary stated that Mary W. Rusk and Sumner W. Taylor, the Inspectors, were present, and they were duly sworn and the meeting proceeding with the nomination and election of directors, pursuant to which the following directors were elected, to wit:

The Chairman read the Minutes of the last annual meeting of stockholders of the corporation, and, upon motion duly made, seconded and unanimously adopted, it was

RESOLVED, that the minutes of the last annual meeting of stockholders of the UNITED ARTISTS CORPORATION held on the 7th day of May, 1929, be adopted as read.

The Chairman then called for a report of the Treasurer of the corporation.

The Treasurer presented a consolidated balance sheet of the corporation as of December 28, 1929, and also the audit of the United Artists Corporation and its subsidiary corporations by Price, Waterhouse & Co., as of December 28, 1929.

Mr. Arthur W. Kelly, the Treasurer, explained these reports in detail, and a motion was duly made, seconded and unanimously adopted that his report be accepted and that the report of Price Waterhouse & Co. be made part of the minutes of this annual meeting.

Said reports follow:

cg

CHAPTER 387

AN ACT to amend the public welfare law, in relation to providing security against old age want

Became a law April 10, 1930. With the approval of the Governor. Passed, three-fifths being present

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Chapter five hundred and sixty-five of the laws of nineteen hundred twenty-nine, entitled "An act in relation to the public welfare, constituting chapter forty-two of the consolidated laws," is hereby amended by inserting therein, after article fourteen, a new article, to be article fourteen-a, to read as follows:

ARTICLE XIV-A

Security Against Old Age Want

Section 122. Declaration of object, application and effect of this article.
123. To whom old age relief is to be given.
124. Old age relief to be given.
124-a. Application for old age relief.
124-b. Public welfare districts to provide old age relief in the first instance.
124-c. County or city moneys to be provided by appropriation.
124-d. Accounts; partial reimbursement by state.
124-e. Claims for reimbursement; how and when presented.
124-f. Approval and payment of claims for reimbursement.
124-g. Investigation of applications.
124-h. Grant of old age relief; review by state department.
124-i. Revocation or reduction of grant.
124-j. Periodic reconsideration of old age relief.
124-k. Reports.
124-l. Rules and forms.
124-m. Relief not assignable.
124-n. Expenses; how payable.
124-o. Penalties.
124-p. Saving clause.

§ 122. Declaration of object, application and effect of this article. The care and relief of aged persons who are in need and whose physical or other condition or disabilities seems to render permanent their inability to provide properly for themselves is hereby declared to be a special matter of state concern and a necessity in promoting the public health and welfare. To provide such care and relief at public expense, a state-wide system of old age relief is hereby established, to operate in a uniform manner with due regard to the varying living conditions and costs of living.

As hereinafter provided, such old age relief shall be given by the city and county public welfare districts and by such other cities as may elect to administer old age relief, subject to partial reimbursement by the state and to supervision by the state department of social welfare. When used in this article, the term "public welfare district" shall include any city forming part of a county public welfare district electing to administer old age relief; and the term "state department" shall mean the state department of social welfare. Other provisions of this chapter, not inconsistent with this article, shall be applied and used in carrying out the provisions of this article. The provisions of any city charter or other local or special act forbidding outdoor relief or which are inconsistent with the provisions of this article shall not apply to the relief provided for by this article, nor impair nor limit the state-wide operation of this article, according to its terms. The term "relief" whenever used in this article shall be construed to include assistance, aid, care, or support.

§ 123. **To whom old age relief is to be given.** Old age relief shall be given under this article to any person who

1. Has attained the age of seventy years;
2. Is unable to support himself, either in whole or in part; and has no children or other person able to support him and responsible under the provisions of this chapter for his support;
3. Is a citizen of the United States;
4. Has been a resident of the state of New York for at least ten years immediately preceding his application for old age relief;
5. Has resided in and been an inhabitant of the public welfare district in which the application is made for at least one year immediately preceding the date of application;
6. Is not at the time an inmate of any public or private home for the aged, or any public home, or any public or private institution of a custodial, correctional or curative character, except in the case of temporary medical or surgical care in a hospital;
7. Has not made a voluntary assignment or transfer of property for the purpose of qualifying for such relief; and
8. Is not because of his physical or mental condition in need of continued institutional care.

§ 124. **Old age relief to be given.** It shall be the duty of public welfare officials to provide adequately for those eligible for old age relief under the provisions of this article. The amount and nature of the relief which any such person shall receive, and the manner of providing it, shall be determined by the public welfare official with due regard to the conditions existing in each case, in accordance with the rules and regulations made by the state department. Relief may include among other things, medical and surgical care and nursing. Whenever practicable relief may be granted in the form of cash or a check. The relief granted under this article shall whenever practicable be provided for the recipient in his own or some other suitable family home.

§ 124-a. **Application for old age relief.** A person requesting relief under this article shall make his application therefor to the public welfare official of the public welfare district in which the applicant resides. An inmate of a public or private home for the aged, or of any public home, or of any public or private institution of a correctional, custodial or curative character may make an application while in such a home or institution, but the relief, if granted, shall not begin until after he ceases to be such an inmate. The person requesting relief may apply in person or the application may be made by another in his behalf. The application shall be made in writing or reduced to writing, and it shall specify that it is made for old age relief under the provisions of article fourteen-a of the public welfare law.

§ 124-b. **Public welfare districts to provide old age relief in the first instance.** Subject to partial reimbursement by the state as hereinafter provided, each public welfare district shall furnish the old age relief provided for in this article, to the persons eligible thereto who reside in its territory. A city forming part of a county public welfare district may, by resolution of its legislative body adopted by majority vote of all of its members, elect to furnish such old age relief to the persons eligible thereto residing in the city. A copy of such resolution shall be filed within ten days after its adoption with the clerk of the county in which such city is located and with the state department. Such a resolution shall take effect on the first day of September following its adoption and no relief granted pursuant thereto shall begin before the first day of January after the resolution takes effect. Such a city shall have all the powers and duties relative to old age relief under this article conferred on a public welfare district, including the right to partial reimbursement by the state. On and after such first day of January, the county public welfare district in which such city is located shall not include such city insofar, only, as administration of such old age relief and levying of taxes therefor are concerned. Nothing contained in this chapter shall be construed to authorize or require that any part of the amounts expended by a county public welfare district for relief under this article shall be charged back to a town or city.

§ 124-c. **County or city moneys to be provided by appropriation.** The legislative body of the public welfare district shall annually appropriate and make available to the order of the public welfare official such a sum as may be needed for old age relief, together with a sufficient sum to defray administrative expenses to be incurred in connection therewith and include such sums in the taxes to be levied in the territory responsible for such old age relief. Should the sum so appropriated, however, be expended or exhausted, during the year and for the purpose for which it was appropriated, additional sums shall be appropriated by such legislative body as occasion demands to carry out the provisions of this article. In cities, such additional sums shall be paid from unexpended balances not required by law to be expended for a specific

purpose, or from contingent funds where such exist. Where such balances are not available, or such funds do not exist, such moneys shall be raised by temporary loans or notes, certificates of indebtedness or other obligations and the amount necessary to pay such obligations shall be included in the next annual tax levy. In counties, such additional appropriations shall be paid from funds in the county treasury available therefor, except that if only part of the county constitutes a county public welfare district, only the funds of such public welfare district shall be appropriated, and then only to the extent of any excess thereof not needed for the purposes of the public welfare district under other provisions of this chapter. Should there be no such county funds, or county public welfare district funds available therefor, the county treasurer shall borrow a sufficient sum to pay such appropriations in anticipation of taxes to be collected therefor within the county public welfare district.

§ 124-d. **Accounts; partial reimbursement by state.** The public welfare official shall keep such records and accounts in relation to old age relief as the state department shall prescribe. The state shall reimburse each public welfare district to the extent of one-half of the amount expended for relief for each aged person which has been granted under the provisions of this article and in accordance with the rules of the state department. The state shall also reimburse the public welfare district for one-half of the salary paid to and one-half of the traveling expenses of any person employed by the public welfare official for the purpose of administering old age relief under this article, provided the manner in which he has performed his duties conforms to the rules of the state department. If the department shall so determine in any case, other expenses of a public welfare district may be allowed under this article in such amount as the department may determine, and the state shall also reimburse the district to the extent of one-half thereof. If a person shall be employed only for part time in the administration of old age relief, reimbursement shall be limited to one-half the salary for the time spent in administration of old age relief.

§ 124-e. **Claims for reimbursement; how and when presented.** Claims for state reimbursement under this article shall be presented by the respective public welfare districts to the state department semi-annually, in January and July. For the purposes of the annual departmental estimates for the executive budget, the probable amount needed for expenditure by the state under this article shall be regarded as financial needs of the state department of social welfare.

§ 124-f. **Approval and payment of claims for reimbursement.** The approval of such claims shall be made by the state department to the extent of one-half of the payments made in accordance with the provisions of this article and the rules of the state department. The state department shall certify to the comptroller the amounts so approved by it, specifying the amount to which each public welfare district is entitled. The amounts so certified shall

be paid from the state treasury upon the audit and warrant of the comptroller to the fiscal officers of the counties and cities entitled thereto, from moneys available therefor by appropriation.

§ 124-g. **Investigation of applications.** Whenever a public welfare official receives an application for relief, an investigation and record shall be promptly made of the circumstances of the applicant. The object of such investigation shall be to ascertain the facts supporting the application made under this article and such other information as may be required by the rules of the state department.

§ 124-h. **Grant of relief; review by state department.** Upon the completion of such investigation the public welfare official shall decide whether the applicant is eligible for and should receive old age relief under this article, the amount and nature of relief, the manner of paying or providing it and the date on which relief shall begin. He shall make an award which shall be binding upon the city or county and be complied with by such city or county until modified or vacated. He shall notify the applicant of his decision in writing. The public welfare official shall at once report to the state department his decision in each case together with copies of the application and record of investigation. Such decision shall be final, provided, however, that where an application is not acted upon by the public welfare official within thirty days after the filing of the application or is denied or the grant is deemed inadequate, either by the state department or by the applicant, the latter may appeal to the state department. The state department shall upon receipt of such an appeal review the case. The state department may also, upon its own motion, review any decision made, or any case in which a decision has not been made by the public welfare official within the time specified. The state department may make such additional investigation as it may deem necessary, and shall make such decision as to the granting of relief and the amount and nature of relief to be granted the applicant as in its opinion is justified and in conformity with the provisions of this article. All decisions of the state department shall be binding upon the city or county involved and shall be complied with by the public welfare official of the public welfare district.

§ 124-i. **Revocation or reduction of grant.** Any person who has knowledge that old age relief is being improperly granted or administered under this article may file a complaint in writing with the state department setting forth the particulars of such violation. Upon receipt of such complaint, the state department shall make an investigation of the allegations set forth in such complaint or, if at any time the state department has reason to believe that relief to the aged has been improperly granted, it shall cause an investigation to be made. It shall notify the public welfare official of any such proposed investigation. If it appears as a result of any such investigation that the relief was improperly granted, the state department shall imme-

diately notify the public welfare official, that it will not approve any payment made thereafter.

§ 124-j. **Periodic reconsideration of old age relief.** All relief under this article shall be reconsidered from time to time, or as frequently as may be required by the rules of the state department. After such further investigation as the public welfare official may deem necessary or the state department may require, the amount and manner of giving relief may be changed or the relief may be withdrawn if such official finds that the recipient's circumstances have changed sufficiently to warrant such action. It shall be within the power of the public welfare official at any time to cancel and revoke relief for cause, and it may for cause suspend payments for relief for such periods as it may deem proper, subject to review by the state department, as provided in section one hundred and twenty-four-h.

§ 124-k. **Reports.** Each public welfare official shall report to the state department at such times and in such manner and form as the department may prescribe, the number of applications granted and the grants of relief changed, revoked or suspended under this article by such official, together with copies of all applications and supporting affidavits received and a statement of the action of such official thereon, and shall report the amount of relief to the aged paid out under this article by the public welfare district, and make such other reports as the state department may require either by rules or requests in individual cases.

§ 124-l. **Rules and forms.** The state department of social welfare shall supervise the administration of old age relief under this article by the public welfare officials. The state department shall prescribe the form of and print and supply to the public welfare officials blanks for applications, reports, affidavits and such other forms as it may deem advisable. The state department is hereby authorized to and shall make rules and regulations necessary for the carrying out of the provisions of this article to the end that old age relief may be administered uniformly throughout the state, having regard for the varying costs of living in different parts of the state and that the spirit and purpose of this article may be complied with. All rules and regulations made by the state department under this article shall be binding upon the public welfare officials and the public welfare districts.

§ 124-m. **Relief not assignable.** All relief given under this article shall be inalienable by any assignment or transfer and shall be exempt from levy or execution under the laws of this state.

§ 124-n. **Expenses; how payable.** All necessary expenses incurred by a county or city in carrying out the provisions of this article shall be paid by such county or city in the same manner as other expenses of such county or city are paid, subject to partial reimbursement by the state from appropriations made by the legislature for this purpose.

§ 124-o. **Penalties.** Any person who by means of a false statement or representation, or by impersonation or other fraudulent device, obtains or attempts to obtain, or aids or abets any person to obtain old age relief to which he is not entitled, or a larger amount of relief than that to which he is justly entitled, shall be guilty of a misdemeanor, unless such act constitutes a violation of a provision of the penal law of the state of New York, in which case he shall be punished in accordance with the penalties fixed by such law.

§ 124-p. **Saving clause.** A person seventy years of age or more not receiving old age relief under this article is not by reason of his age debarred from receiving public relief and care under other provisions of this chapter.

§ 2. This act shall take effect May first, nineteen hundred thirty, but applications for relief thereunder shall not be made before September first, nineteen hundred thirty, and relief shall not be granted to begin before January first, nineteen hundred thirty-one.

STATE OF NEW YORK,
Department of State. } *ss:*

I have compared the preceding with the original law on file in this office, and do hereby certify that the same is a correct transcript therefrom and of the whole of said original law.

EDWARD J. FLYNN
Secretary of State

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12208

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
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Received at

1930 APR 19 AM 12 02

SF24 147 NL CNT PCTNS=HOLLYWOOD CALIF 18

A H T BANZHAF=
130 WEST 42 ST NEWYORK NY=

51

WOULD LET ART CINEMA CROWD PREPARE CANCELLATION OF CONTRACT IN AS MUCH AS THEY OFFERED HERE AT STUDIO TO DO SO IN BEGINNING HOWEVER THERE IS NO OBJECTION TO US SERVING NOTICE THAT WE ELECT TO FINANCE OURSELVES OTHER THAN IT PUTS US IN POSITION OF MAKING INITIAL FINAL MOVE STOP PRICE FOR GRANGE PROPERTY ACCEPTABLE TO MR G WANTS TO SELL DESPITE FIFTEEN PERCENT TO WOMAN STOP MR G NOT AT STUDIO SINCE SHOOTING COMPLETED HOWEVER STILL SHOOTING MINIATURES AND TRICK SHOTS PICTURE LOOKS VERY GOOD STOP TO MY KNOWLEDGE GREY KNOWS NOTHING OF CORPORATION ASSETS AND KNOWING HIS PERSONAL CONDITION VERGES ON DESPERATION DO NOT THINK IT ADVISABLE TO LET HIM KNOW TOO MUCH STOP MR G NOT IN MOOD TO DISCUSS FUTURE PRODUCTION PLANS STOP MR G AND I BOTH THINK MOST ADVISABLE TO FOLLOW YOUR PLAN IMMEDIATELY ON MR G'S SALARY REGARDS=

R A KLUNE.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Louisville Kentucky
April 28-'30

Mr. Albert Banzhaf
New York, N. Y.

Dear Mr. Banzhaf-

In regard To Griffith property in La grange-
It is a corner lot with one side paved and is about 50' by 60'
There is a bored well which we never used because pump was broken. and a cistern near back porch - with pump attached to sink in kitchen. This had been empty for some time when we moved and we had to carry water from a neighboring well. I think the cement was probably cracked and could be repaired.
There is a group of buildings on rear of lot consisting of toilet, shed and hen house. There is no fence around lot, but the garden plot is enclosed by a very old one. There are 2 apple trees and a peach tree in back yard. and a cherry tree and apple tree in front yard.
No shrubbery, nor flowers except peonies. There are raspberries around garden fence.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART, FILM LIBRARY

The house is badly ~~[illegible]~~ but very lovely. Five rooms downstairs and 4 upstairs. Upper and lower front ~~porches~~ porches. grate in one room down stairs. and flue hole for stove in one other room besides kitchen -(also hall) The remainder of house is usually cold because it was built to be heated by a furnace and it has been broken a number of years - Miss Ruth told us last summer to have some of the rooms papered but we thought we might not stay so we did not. (I wish now I had!) There is no one living there and never will be, as long as they ask $50 per month rent and dont do some repairing, painting of woodwork and papering. I forgot to say there is a basement just large enough for the furnace and coal - not cemented. but we never had any trouble with water getting very bad down there.
The taxes are all paid up on property - Hoping this is the information you were seeking - Very Sincerely yours

Nellie T. Dunaway.
2119 Frankfort Ave - Louisville Ky -

file 4/ 130

Regarding the settlement agreement between Art Cinema, Mr. Griffith and the Griffith Company -- let sleeping dogs lie, and wait until I hear from Mayfack or Moscowitz and when I do so hear I will advise them to prepare their conception of the settlement and I will of course in turn submit the same to you for your approval.

I note what you say relative to the inability of the Griffith Corporation to continue to pay Mrs Griffith's salary under his contractual rate for the reason that he is not physically able to render his services to the Company as he did in the past and that therefore some arrangement must be made whereby his present contract be cancelled and a new ~~contract~~ contract entered into between him and the Griffith Company. Will you kindly take up this delicate proposition with Mr. Griffith and negotiate with him the best deal you can make regarding a guaranteed salary and a percentage arrangement of a participation in the net profits derived by the Griffith Corporation pursuant to any contracts it and Mr. Griffith may enter into for the future production of pictures and arising out of any net profits that the Griffith Company may received by reason of the Art Cinema contract.

If, in the future Mr. Griffith and the Griffith Company, should enter into contract, farming out Mr. Griffith's services to produce pictures for others then and in that event the salary which he may be able to negotiate from others for the making of such pictures shall belong to him in their entirety, but during such interim Mr. Griffith shall not be entitled to receive any guaranteed salary from the Griffith Corporation and his share of the profits that the Griffith Company may receive arising out of such farming out contract should ~~they~~ be negotiate at the time that such contract is entered into. For instance, if Mr. Griffith should receive a salary at the rate of $3,000 or $4,000 a week during such farming out, his percentage of the net income which the Griffith Company might receive out of such a transaction should be less than that paid to him in the event that the Griffith Company finances the production and pays Mr. Griffith a guaranteed salary of say $1,000. a week, in which event, of course his share of the

net profits received by the Griffith Company should be greater.

If you can get Mr. Griffith to agree to some such proposition we can prepare the contract at once and have it in effect as of a date which you may determine. At any rate there can be no doubt but what the Griffith Company will have to change or cancel its contract with Mr. Griffith. Therefore this must be taken care of immediately.

I ~~was~~ was certainly delighted to hear about the Ranch and I am sure that Mr. Griffith will be appreciative thereof since it undoubtedly is the first time that the Ranch has shown a real profit. You are certainly to be congratulated on bringing about this unusual event. ~~on account~~ Because of tax matters and other interests and I would suggest that you keep the Ranch accounts separate and as a distinct unit, which, of course, you no doubt have done. I am just mentioning it to you as a gentle reminder.

I do hope the picture will be speedily cut and gotten into such shape that you can try it out on the "dog" at the earliest possible date as this will undoubtedly relieve the nervous tension.

Mrs. Banzhaf and I saw a play the other evening which I had her read in book form for picture purposes when it first came out, viz. Booth Tarkington's "Plutocrat". The play is running on Broadway with Mr. and Mrs. Coburne in the lead and although it is not a knock-out to my mind it would make a great picture in the hands of Mr. Griffith. Not a great production, but a fine commercial picture, which would be universally received because it is typically American. If Mr. Griffith can find time, have him read the book. It certainly should be one of the first plays for him to see in New York. The night I attended - Larry Giffen, who is the representative of Booth Tarkington, was in the audience. I asked him regarding the picture rights and he stated that he believed they could now be purchased for $50,000., of course including dialog. It is such a play that I believe would be inexpensive to make. Giffen also stated that Coburn has expressed a desire to do the play in pictures and I am sure that Mr. Griffith

would make a fine, high-class comedy of it.

Were you able to do anything further with the Merkel contract?

Sorry to annoy you with so many problems but I feel now that you have a little more time to give some thought to these matters since your hectic days of production are practically over. Of course I am not unmindful of the cutting days, which after all are possibly the most serious of all, ~~xx~~ at any rate the most trying.

With kindest regards to you and Mr. Griffith, I remain

Sincerely yours,

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

May 2, 1930

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

I am enclosing herewith the financial statements of the Corporation as at December 31, 1929. I have had these finished for some time, but have not gotten to putting them together in the necessary form until just recently.

I have made up another statement as of April 28, 1930 which I am also enclosing for the purpose mentioned in your wire. Owing to the fact that the books are in New York as you know, and also that I wanted to give you a statement that was as up to the minute as possible, some of the figures on this latter statement are necessarily approximate, but in no event are any of them more than a few dollars in error.

The old bugaboo, Equity in Films, etc, is still on the statement, of course, and I would suggest that you explain this if necessary by saying it is made up largely by the value of all our old pictures as re-makes.

Mr. Grey has not appeared yet this morning; consequently, I do not know whether he succeeded in seeing Mr. Griffith or not last night. Just as soon as anything breaks, I will let you know.

Very truly yours,

Raymond A. Klune

RAK:J

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
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Received at 110 North East 1st Ave., Mineral Wells, Texas Open 7:45 a. m. to 8 p.m.

REC'D MAY 5 AM 8 09

D4 44 NL=NEWYORK NY MAY 4

WILLARD GRIFFITH=

CARE CRAZY WATER HOTEL MINERALWELLS TEX=

THROUGH ERROR HERE NEVER RECEIVED MESSAGE OR MONEY UNTIL LATE TODAY THINKING SOME CHANGE IN YOUR PLANS MADE ARRANGEMENTS TO STAY HERE UNTIL WEDNESDAY STOP SHALL I COME THEN STOP SUGGEST YOU CONSULT SAME DOCTOR YOU HAD BEFORE THIS SURE DISAPPOINTMENT TO ME REGARDS=

BOB GREATHOUSE.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES,

May 5, 1930

Mr. D. W. Griffith
Crazy Hotel
Mineral Wells, Texas

Dear D. W.:

I was so very much disappointed that I did not see you before you left. I would have tried to see you the day before but I was anxious to have a talk with Considine before talking to you. I suppose Willard told you that he (Willard) and I saw the picture together. I think personally it is a most excellent picture. There are a few changes that should be made in the first part and that is what I wanted to see Mr. Considine about. However, I had a long talk with him Friday and, if a man was ever sold on a proposition, Considine is certainly sold on this picture. He told me that in his judgement this is the greatest picture that has ever been made on the United Artists lot. He told me also that he had shown a portion of it to Al Lichtman. Lichtman believes that it will be a clean-up. I saw Lichtman in Chicago at the convention. His address to his salesmen was most enthusiastic on the Lincoln picture. I had a talk with Dr. Reisenfield and he can't talk about it without crying. In fact, I don't think there is a person on the U. A. lot who doesn't think that you have a tremendous success.

You doubtless know that we are working on two or three propositions and that they look very favorable. Camp is still wiring me, saying that he is going thru with the proposition; to wait. I think it is just a matter of time however until he will be in the nut house. Miss Betty Blount phoned me the other day and wants me to come do Dallas; says she wants to talk over the proposition with me. She is phoning me again tonight and I may leave here Wednesday for Dallas. If so, I will drop over and see you.

With all good wishes,

Sincerely yours,

Albert

AGG:J

A. Griffith Grey

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MAMARONECK 1190

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

May 7, 1930

Messrs. Banzhaf & Richter,
130 West 42nd Street,
New York City.

Gentlemen:

In pursuance of our telephone conversation yesterday, I am enclosing herewith check of Edgewater Point, Inc. to the order of D. W. Griffith, Inc. for $15,000, the amount agreed upon for release of lots 47, 48, 49 and 50 at Edgewater Point from the Griffith mortgage which was prepared and executed sometime ago. Will you kindly return the release to me by bearer.

I am also enclosing check for $35.00 to your order in payment of your fees for preparing the release. Will you kindly also return by bearer receipted bill.

Yours very truly,

Chas. F. Catlin

CFC:K

Encl.

213

May 14 1930.

Mr. D. W. Griffith,
Los Angeles,
California.

Dear Mr. Griffith:

This will confirm the following understanding and agreement between us relative to that certain contract dated March 10th, 1930, as heretofore amended, between Art Cinema Corporation and Una Merkel, the interest of said Art Cinema Corporation in and to said contract having been heretofore assigned to the undersigned.

It is agreed that the profits and/or losses which may be derived or suffered by the undersigned on account of the said contract shall be divided and borne equally between you and the undersigned, share and share alike. This agreement shall be deemed to have been in force and effect between us as of March 10, 1930, and an accounting between us shall be rendered within thirty days after the expiration of each year of said contract, during the continuance in force of the same. Profits and losses shall be computed in the same manner as the same are computed with reference to other artists under contract to us.

It is distinctly understood that the sole and exclusive control of said contract shall be vested in the undersigned, and that we shall have the sole and exclusive right to use and/or to lend Miss Merkel's services on such terms and conditions as in the sole judgment and discretion of the undersigned may be deemed desirable. We agree, however, that at such time or times when Miss Merkel is not actually rendering her services for us, or for anyone else, or when she is not scheduled to render her services for us or for anyone else, we will permit you to use her services at the same salary as is then payable to Miss Merkel by the undersigned under the terms of her contract with us; provided, however, that in no event shall you be entitled to use Miss Merkel's services in more than two photoplays per year or for an aggregate of more than 20 weeks per year.

It is further understood that if said contract shall be terminated, either by lapse of time, or by the failure of the undersigned to exercise any option, or for any other cause or reason, then this agreement between us shall likewise terminate as of the date of the termination of the said contract. Before said contract is terminated by us, however, we will notify you and give you the opportunity, if you so desire, to assume said contract. In such event, however, you are to indemnify us against any and all claims or liability arising out of said contract.

If the foregoing is in accordance with your understanding of our agreement, please so indicate by your acceptance and approval hereof in the space hereinbelow provided.

Very truly yours,

FEATURE PRODUCTIONS, INC.,

By _____

Accepted and Approved:

_____

(D. W. Griffith)

Form 1220-S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its character is indicated by a symbol in the check or in the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1930 MAY 15 AM 8 21

D7 87 NL=HOLLYWOOD CALIF 14

D W GRIFFITH=

KRAZY HOTEL MINERALWELLS TEX=

HAD TALK WITH CONSIDINE THIS MORNING HE SAYS IF YOU ARRIVE HERE NEXT WEDNESDAY TWENTY FIRST IT WILL BE AMPLE TIME PICTURE SHOULD BE IN GOOD SHAPE THEN HE SAID AFTER YOU SEE SAME ANY ADDED SCENES YOU THINK WILL BE BENEFICIAL HE WILL BE PLEASED TO COOPERATE WITH YOU IN ANY AND ALL WAYS STOP BIRTH PEOPLE CONSIDERING YOUR PROPOSITION WE CAN SEE THEM ON YOUR ARRIVAL STOP REFERENCE TO MUSIC CONSIDINE WOULD LIKE YOU TO MAKE WHAT CHANGES NECESSARY AFTER YOU VIEW PICTURE BEST REGARDS=

A GRIFFITH GREY.

Form 1220-S

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown [illegible] STANDARD TIME

1930 MAY 15 PM 4 54

Received at

D72 220 DL 1/140=HD HOLLYWOOD CALIF 15 205P

D W GRIFFITH=

KRAZY HOTEL MINERALWELLS TEX=

VERY HAPPY TO LEARN FROM GRAY THAT YOU ARE MUCH IMPROVED AND ALL READY TO GO TO WORK AGAIN STOP THE PICTURE SHAPED UP MARVELOUSLY IN CUTTING AND IN MY OPINION COMPARS VERY FAVORABLY WITH YOUR BEST AS WELL AS WITH THE OUTSTANDING PICTURES OF TODAY STOP I HONESTLY BELIEVE THAT WE WILL ALL BE VERY PROUD OF THIS ONE STOP GRAY TOLD ME YOU WOULD PROBABLY BE HERE NEXT WEDNESDAY AND I SUGGEST THAT YOU DELAY YOUR ARRIVAL UNTIL FRIDAY OR SATURDAY AS THE PICTURE WILL BE BROKEN DOWN TUESDAY WEDNESDAY THURSDAY AND POSSIBLY FRIDAY FOR DUBBING BUT SHOULD BE ALL READY FOR US TO RUN ON SATURDAY STOP I WANT TO RUN IT WITH YOU IN THE PROJECTION ROOM AND THEN IF YOU DEEM IT ADVISABLE TAKE IT SOME DISTANCE AWAY FOR A QUIET PREVIEW AFTER WHICH WE =

END 1.

Form 1220-S

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WESTERN UNION

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Received at 1930 MAY 15 PM 4 56

D72 2/80=

CAN DECIDE ON ANY ADDITIONAL SCENES NEEDED AND TAKE THEM EVEN BEFORE WE SHOW THE PICTURE TO MR SCHENCK STOP PERSONALLY I DONT THINK YOU WILL WANT TO ADD ANY SCENES BUT MY MIND IS ABSOLUTELY OPEN IN THE MATTER AND IF YOU FEEL THEY ARE NECESSARY AM SURE IT WILL BE OKEH TO TAKE THEM STOP THE MAIN THING FOR YOU NOW IS TO GET PLENTY OF REST WITHOUT WORRYING ONE BIT ABOUT THE PICTURE OR BUSINESS WARMEST REGARDS=.

JOHN CONSIDINE JR.

Form 1207-A

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

(COPY)

May 15, 1930 19

To JOSEPH M SCHENCK

Street and No. UNITED ARTISTS STUDIOS HOLLYWOOD CALIFORNIA

Place

WE ARE INFORMED BY YOUR OFFICE HERE THAT UNITED ARTISTS CONTROL ALL RIGHTS OF GRIFFITHS FILM DREAM STREET RELEASED IN NINITEEN TWENTY ONE STOP IF THIS IS AVAILABLE FOR REMAKE AS TALKING PICTURE PLEASE WIRE OUR EXPENSE LOWEST TERMS REGARDS

H A HUBMAN AMERICAN PLAY CO INC.

SENDER'S ADDRESS FOR REFERENCE

SENDER'S TELEPHONE NUMBER

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

105

May 15, 1930

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

I am sending you herewith all of the papers in connection with the payment of the Wilcox mortgage, together with the mortgage release which has been properly recorded.

Verbal arrangements were made with Feature Productions several years ago concerning the Griffith Corporation's taking over of the life insurance which they, Art Cinema Corporation, have on Mr. Griffith. Since receiving your wire I have confirmed this arrangement with them. They are still agreeable to it, but in view of present circumstances, are continuing it themselves. However, if they should decide to let it lapse, they will give us written notice and sufficient time to allow us to take it over upon payment to them of the cash value of the policy.

I am returning herewith copies of the statements for stock holders which you sent me. I have changed the grouping very slightly thereon; namely: I have combined "Good Will" etc, with Incorporation Expenses which, as a seperate item, really appears very ridiculous and, on my own account, I intend to write it off the books completely at the close of the current year as it no longer represents an asset to us. I don't understand why you take the loss on "Cradle of the Deep" out of the loss for the current year, but it doesn't change the net result any so it doesn't make any difference.

Mr. Grey returned from Texas yesterday with very cheerful news. He said Mr. Griffith was feeling fine, looking fine, and was in great spirits, and, above all, was receptive to Mr. Grey's suggestion that he return to the Coast and have a talk with Mr. Schenck next week. There is only one obstacle that we have to over-come: Mr. Griffith is quite determined to make a picture in the East. My personal opinion is that he just wants to be in the East a couple of months and is using the making of a picture as a good excuse to be there. On the other hand, Mr. Schenck, according to what Considine says, and also according to what Schenck has himself

said to Grey, is willing to enter into another contract with Mr. Griffith but, of course, insists that the pictures be made here at the studio. Of course, he is absolutely right. It would be insane for him to pay money out to another studio and, at the same time, have a plant on his hands out here which he must keep going. My suggestion to Mr. Grey was that when Mr. Griffith returns here next week that he immediately set about negotiating with Schenck a new contract and, if negotiations are concluded, let Mr. Griffith go East or wherever he has in mind to go, spend two or three months doing nothing and then return to the studio here to get down to work; unless, of course, very beneficial financing could be obtained for Mr. Griffith to produce while he is in the East.

The attitude here is one of sincerity. Considine said this morning that there was no doubt in his mind but that Mr. Griffith will be back on the top of the heap after the release of this picture. I, myself, am all for Mr. Griffith staying with the people in this business who mean something, such as Schenck and the United Artists, rather than going out on a fly-by-night, very few of which ever amount to a tinker's damn, and, invariably, result in a loss of dignity and a step down the ladder of importance, both in the eyes of the public and the industry in general. There is one thing I believe I have succeeded in doing very well, and that is selling Grey on the above idea. He seems to be all for Schenck and the continuance of the United Artists affiliation. After all, Schenck has proven his ability in making the United Artists Corporation stock very valuable. This was indirectly very beneficial to Mr. Griffith. I think that if Mr. Griffith should give Mr. Schenck a fair break, the same ability can be made to be of direct benefit to Mr. Griffith. I have shown Mr. Grey the United Artist current financial statement and this has done a good deal toward making him realize just how valuable playing ball with Mr. Schenck is.

It is seriously being discussed at the present time that our picture will open in New York at the Criterion Theatre between June 15th and July 1st; however, this is to be kept absolutely quiet for the time being. There are many arguments in favor; the old bugaboo of the summer season being the only disadvantage. I think that can be largely over-looked in view of the type of production we have. I will write you more about this just as soon as I get additional information.

Considine sent Mr. Griffith a very lovely, lengthy wire today, telling him not to return to the studio before next Friday and that then we would have the picture fully completed and would pre-view it for him and that, further, if there was anything about the picture that displeased him, he would be very glad to have him change it as he sees fit to.

If, in the course of the next few weeks, it would seem that your presence here would help matters, I will certainly advise you. In the mean time, you may rest assured that everything is going along as nicely as could be expected under the circumstances.

Best regards.

Raymond A. Klune

RAK:J

Raymond A. Klune

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12015

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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ND39 62 DL=XD NEWYORK NY 16 1157A

A H T BANZHAF,BUSH TERMINAL BLDG=
130 WEST 42 ST=

SPECIAL MEETING BOARD OF DIRECTORS UNITED ARTISTS CORPORAION IS TO BE HELD MONDAY MAY NINETEENTH AT FOUR PM AT CORPORATIONS OFFICES SEVEN TWENTY NINE SEVENTH AVENUE FOR PURPOSE OF RATIFYING AND APPROVING ADVANCE OF TWO HUNDRED SEVENTY THOUSAND DOLLARS TO MISTER SAMUEL GOLDWYN AGAINST ASSIGNMENT OF FILM RENTALS OF CONDEMNED AND FOR ANY OTHER MATTERS WHICH MAY COME UP BEFORE THE BOARD=

SUMNER W TAYLOR ASSISTANT SECRETARY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Weekly Film Pictorial Section

The Los Angeles Dre·view Sunday Times

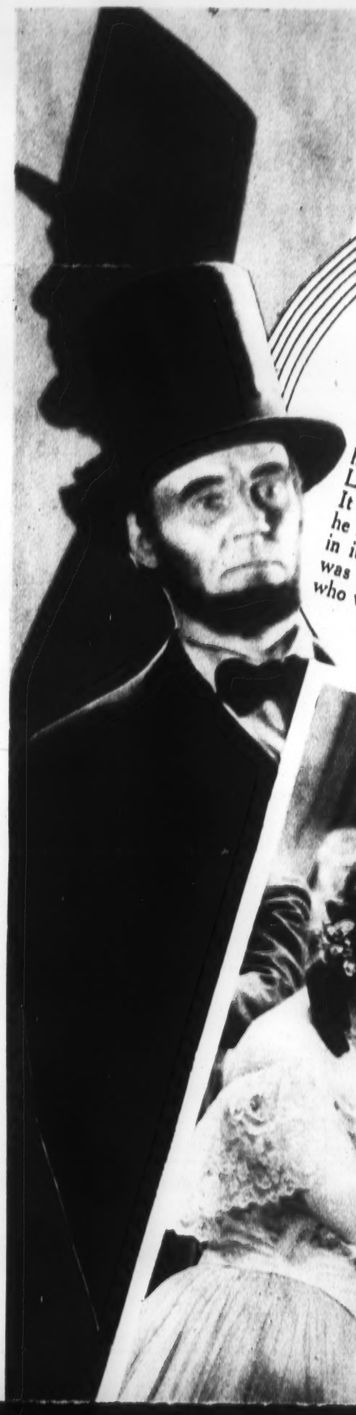
May 18, 1930

Edited by EDWIN SCHALLERT

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE SUPREME HERO

THE story of "Abraham Lincoln" is being told again. This time it is in a production with the spoken word, directed by D. W. Griffith, who made "The Birth of a Nation." It was in that early picture that the first impressive visualizing of the Great Emancipator obtained, and later a biographical portrayal of Lincoln was filmed ere the talkie days. Now Griffith has undertaken to produce the story of Lincoln as his first feature with dialogue. It is said to be one of the greatest pictures he has ever directed, and interest is intense in its arrival upon the screen. The story was written by Stephen Vincent Benet, who wrote "John Brown's Body."



The death of Ann Rutledge (Una Merkel), Lincoln's youthful love.

Lincoln addressing the cabinet.

The sinister plottings of John Wilkes Booth are revealed. (Below) Ian Keith assumes the role (figure standing). The death of Lincoln is viewed (above).

The courting of Mary Todd. Kay Hammond in the role of the woman who married Lincoln.

Walter Huston enacts the title role. Views of his portrayal of the character both young and old will be glimpsed elsewhere on this page. He was chosen only after dozens of players had been tested for the character of the martyred president.

The battle of Cedar Creek—one of the spectacular events of the film.

For Release To MORNING Papers of Friday May 23d

From The Literary Digest of May 24, 1930

Final Figures of Literary Digest's Prohibition Poll Are 31% Dry, 29% Moist, 40% Wet

Nearly Five Million Ballots Cast, A Record Vote for Polls of This Kind

Five States Bone Dry, Five for Repeal, One with Plurality for Modification

Forty voters out of every hundred in the United States desire the repeal of the Eighteenth Amendment, twenty-nine prefer modification of the Volstead Law, and thirty-one stand for strict enforcement, according to *The Literary Digest's* final report on its nation-wide poll, to be published in tomorrow's issue of that magazine.

A grand tota' of 4,806,464 of the twenty million ballots sent out came back properly marked, as follows:

For enforcement, 1,464,098, or 30.46%.

For modification, 1,399,314, or 29.11%.

For repeal, 1,943,052, or 40.43%.

"An unparalleled return, this, from the twenty million blank ballots which began their outflowing pulsations through the mail routes of the entire country in the last days of Winter and the first days of Spring!" exclaims the editor.

"The harvest of votes far exceeds the fruits of all *The Digest's* most famous and disputed Presidential polls, so categorically forecast by our 1928 poll?

"Compare the totals. The Hoover-Smith poll of some nineteen million ballots brought a return of 2,767,263 votes. That was unprecedented, but it fades perceptibly in the presence of our Prohibition-poll harvest of over four and three-quarter millions out of twenty millions."

Five States — Arkansas, Kansas, North Carolina, Oklahoma and Tennessee—registered a majority vote for strict enforcement, as previously reported; and five gave a majority for repeal—Connecticut, Louisiana, Nevada, New Jersey and Rhode Island. The two extremes, by the final figures, continue almost neck and neck—going in opposite directions: Kansas, 57.67% dry; Nevada, 57.61% wet.

Thirteen States gave over 40% of their votes for enforcement: Alabama, Arkansas, Colorado, Iowa, Kansas, Maine, Mississippi, Nebraska, North Carolina, Oklahoma, South Carolina, Tennessee, and Texas.

Eighteen States are more than 40% for repeal: Connecticut, Delaware, Florida, Illinois, Kentucky, Louisiana, Maryland, Massachusetts, Michigan, Missouri, Montana, Nevada, New Jersey, New York, Pennsylvania, Rhode Island, Wisconsin, Wyoming—and the District of Columbia.

Washington State is the only one to give even a slightly larger vote for light wines and beer than for either enforcement or repeal; but the States that cast approximately 30% of their ballots for such modification include nearly one-half of the whole country—namely: Arizona, California, Colorado, Connecticut, District of Columbia, Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, New Hampshire, New Jersey, New Mexico, New York, North Dakota, Ohio, Oregon, South Dakota, Utah, Vermont, Washington, West Vir-

have helped to make the poll a success. It says:

"To *The Digest* it is a deep satisfaction to have grappled successfully with this immense task. But all our hard labor and lavish expenditure would have been of little use without the eager cooperation of those who marked and returned their ballots. To these 4,806,464 public-spirited Americans of both sexes we proffer thanks and congratulations. They are the poll!

"In all fairness *The Digest* also congratulates and thanks those other thousands who received no ballots but were so keen on voting in this sweeping expression of the national attitude that they besieged us with pleas for ballots—pleas to which we were obliged to turn a deaf ear, since the very essence of our polling system is the wholly impersonal drafting of the names and addresses.

"And the letters that have come to us! One wonders whether on any previous occasion in history so many personal letters on a single topic—letters packed with thought and feeling and cemented with anxious sincerity—have been delivered to the same address."

Of its critics *The Literary Digest* says:

"Honest criticism, honest questioning, *The Digest* has enjoyed, though it hasn't had time or space for disputation during these strenuous months. But there has been a darker side. In the heat of bitter partizanship some poisoned shafts have been aimed at *The Digest*. Misguided zealots have sprung more than one bit of 'dirty work at the cross-roads,' and here and there some actionable stuff has found its way into print. However, all such naughty excesses tend to defeat themselves, and we believe that some not too hardened cheeks will blush as partizan passions calm down. Moreover, we find in the

Five States Bone Dry, Five for Repeal, One with Plurality for Modification

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"The harvest of votes far exceeds the fruits of all *The Digest's* most famous and disputed Presidential polls. Does not this indicate that the American people are more deeply stirred by the existing Prohibition situation than they were even by the Hoover-Smith contest, whose astonishing outcome was known to a few people in a few States after the first three-quarter million votes had been counted, but was not known to the country at large until after the last three-quarter millions out of twenty millions."

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A generous portion of *The Literary Digest's* editorial comment in this issue is devoted to thanking the press of the country and all those on both sides who returned their ballots. To these 4,806,464 public-spirited Americans of both sexes we proffer thanks and congratulations. They are the poll!

"In all fairness *The Digest* also congratulates and thanks those other thousands who received no ballots but were so keen on voting in this sweeping expression of the national attitude that they besieged us with pleas for ballots—pleas to which we were obliged to turn a deaf ear, since the very essence of our polling system is the wholly impersonal drafting of the names and addresses.

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TENTH AND FINAL REPORT OF THE LITERARY DIGEST PROHIBITION POLL

(From *The Literary Digest* for May 24, 1930)

State	For Enforcement	For Modification	For Repeal	Total
Alabama	17,187	9,291	9,581	36,059
Arizona	5,112	4,845	4,735	14,692
Arkansas	14,272	6,109	6,962	27,343
California	86,302	95,832	107,868	290,002
Colorado	25,753	18,678	15,484	59,915
Connecticut	19,664	33,915	54,514	108,093
Delaware	3,374	1,958	4,653	9,985
Dist. of Columbia	4,477	5,282	7,972	17,731
Florida	15,921	13,746	21,036	50,703
Georgia	14,290	10,080	11,566	35,936
Idaho	9,722	5,441	9,879	25,042
Illinois	62,446	75,051	117,547	255,044
Indiana	51,494	39,949	42,359	133,802
Iowa	38,624	26,523	27,014	92,161
Kansas	42,301	17,148	13,891	73,340
Kentucky	23,477	17,479	27,392	68,348
Louisiana	8,487	9,765	19,266	37,518
Maine	13,237	8,109	11,685	33,031
Maryland	13,583	13,060	25,404	52,047
Massachusetts	57,876	51,362	96,133	205,371
Michigan	63,600	72,995	98,499	235,094
Minnesota	41,917	42,017	55,867	139,801
Mississippi	11,058	5,528	6,243	22,829
Missouri	45,011	34,609	62,867	142,487
Montana	10,069	8,748	17,341	36,158
Nebraska	22,481	15,758	14,735	52,974
Nevada	1,145	1,519	3,620	6,284
New Hampshire	7,773	6,630	6,574	20,977
New Jersey	47,747	75,673	125,469	248,889
New Mexico	2,768	2,338	3,036	8,142
New York	109,586	182,220	283,674	575,480
North Carolina	30,283	15,685	13,806	59,774
North Dakota	9,842	10,024	12,701	32,567
Ohio	94,381	98,953	106,159	299,493
Oklahoma	28,912	14,129	13,714	56,755
Oregon	20,665	18,842	16,586	56,093
Pennsylvania	147,557	136,233	243,063	526,853
Rhode Island	4,492	5,894	10,390	20,776
South Carolina	10,590	6,691	8,058	25,339
South Dakota	9,155	7,501	6,680	23,336
Tennessee	24,495	11,425	12,710	48,630
Texas	58,824	37,565	36,673	133,062
Utah	9,599	8,526	8,726	26,851
Vermont	5,711	4,519	5,210	15,440
Virginia	23,781	17,389	26,604	67,774
Washington	28,059	29,032	27,724	84,815
West Virginia	18,057	15,494	13,957	47,508
Wisconsin	24,305	31,313	49,205	104,823
Wyoming	3,778	3,180	6,168	13,126
State Unknown	20,858	15,261	12,052	48,171
	1,464,098	1,399,314	1,943,052	4,806,464

THE QUESTIONS

1. Do you favor the continuance and strict enforcement of the Eighteenth Amendment and Volstead Law?
2. Do you favor a modification of the Volstead Law to permit light wines and beers?
3. Do you favor a repeal of the Prohibition Amendment?

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

5-28-'30

Dear Mr. Griffith:

It seems like ages since I last saw you. I hope you have recovered from your "flu".

Remember the "Red-Headed Gal"? Well, it seems that she met a fellow at a party about five weeks ago; had a date with him four days latter, and married him one week after that. Fast!! It was supposed to be a secret, but two days later everyone in school knew all about it, so they told their parents. Evidently they are very happy.

III

Has Abraham Lincoln been cut yet? People are rumoring that it is an epic; that is a very good sign.

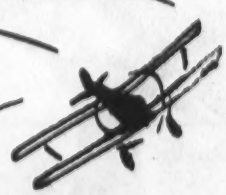
Sometime when you are going to run the picture someplace, will you have Willard call my home and tell me where Virginia and I can see it? My number is GRANITE 0048.

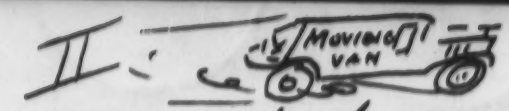
I hope to see you again very soon, Mr. Griffith, and don't forget that there's a permanent place in our hearts for you. For you the door is always open.

Good night Mr. Griffith—

Your Son—

Bobby



II: 

We have moved to 1807 North Harvard Blvd., about a mile from where we used to live, so some evening when you feel lonesome for home-folks, come over and see us. Dad has lots of good home brew in the cellar, and you know one's throat gets very dry these hot summer days.

I'm still working for the Albatross Steel Equip. Co., and between that and studying for my comission in the National Guard I have very little time for myself. I haven't even been able to do a lick of work on my airplane for a month.

INCORPORATED UNDER THE LAWS OF THE STATE OF DELAWARE

Number 107 500 Shares

TRIANGLE FILM CORPORATION

TOTAL NUMBER OF SHARES 125,000
Preferred 25,000, No Par Value Common 100,000, No Par Value

This is to Certify that D. W. Griffith *is the owner of*

----------Five hundred---------- *shares of the* **Common Capital Stock,** *without nominal or par value, of the*

TRIANGLE FILM CORPORATION, *transferable only on the books of the Corporation by the holder hereof, in person or by duly authorized Attorney upon surrender of this Certificate properly endorsed.*

The Preferred Stock shall entitle the holders thereof to receive out of the surplus or net profits of the Corporation a dividend at the rate of but not exceeding Three Dollars ($3.00) per share per annum, payable quarterly on such dates as may be determined by the Board of Directors before any dividend shall be declared or paid upon or set apart on the Common Stock. Such dividends shall be cumulative, so that if the Corporation shall fail in any fiscal year to pay such dividends on all the issued and outstanding Preferred Stock, such deficiency in dividends shall be fully paid but without interest before any dividend shall be set apart or paid on the Common Stock. The holders of the Preferred Stock shall in case of liquidation or dissolution of the Corporation, before any amount shall be paid to the holders of the Common Stock, be entitled to be paid Fifty Dollars ($50.00) per share and the dividends unpaid thereon, but shall not participate in any further distribution of the assets of the Company. The whole or any part of the Preferred Stock may be called for redemption at any time, at the option of the Board of Directors, either drawn by lot or in such other manner as may be prescribed by resolution of the Board of Directors, upon thirty days' written notice to the holders of record of such stock, or on such notice as may be prescribed by the by-laws or by resolution of the Board of Directors, and may be redeemed by paying for each share of the Preferred Stock Fifty-five Dollars ($55.00) plus any dividends accumulated and unpaid thereon. At any time after definitive certificates have been issued to the holders of the Preferred Stock, the Preferred Stock, at the option of the holders thereof, may be converted into Common Stock in the ratio of one share of Common for one share of Preferred. The sole voting power shall be vested in the holders of the Common Stock, the Preferred stockholders not being entitled to any vote except as otherwise provided by statute.

In Witness Whereof, *the said Corporation has caused this Certificate to be signed by its duly authorized officers and to be sealed with the seal of the Corporation this* Twenty-ninth *day of* May *A. D. 1930*

SEAL DELAWARE 1915

Asst TREASURER SECRETARY

PRESIDENT VICE-PRESIDENT

SHARES No Par Value EACH

SPECIMEN

© GOES 206

For Value Received, ____ *hereby sell, assign and transfer unto* _____

_____ *Shares of the Capital Stock represented by the within Certificate, and do hereby irrevocably constitute and appoint* _____ *Attorney to transfer the said Stock on the books of the within named Company with full power of substitution in the premises.*

Dated _____ *19*____

In presence of

_____ _____

NOTICE: THE SIGNATURE OF THIS ASSIGNMENT MUST CORRESPOND WITH THE NAME AS WRITTEN UPON THE FACE OF THE CERTIFICATE, IN EVERY PARTICULAR, WITHOUT ALTERATION OR ENLARGEMENT, OR ANY CHANGE WHATEVER.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

INCORPORATED UNDER THE LAWS OF THE STATE OF DELAWARE

Number 108 250 Shares

TRIANGLE FILM CORPORATION

TOTAL NUMBER OF SHARES 125,000
Preferred 25,000, No Par Value Common 100,000, No Par Value

This is to Certify that D. W. Griffith *is the owner of*

Two hundred fifty *shares of the* **Common Capital Stock,** *without nominal or par value, of the* **TRIANGLE FILM CORPORATION,** *transferable only on the books of the Corporation by the holder hereof, in person or by duly authorized Attorney upon surrender of this Certificate properly endorsed.*

The Preferred Stock shall entitle the holders thereof to receive out of the surplus or net profits of the Corporation a dividend at the rate of but not exceeding Three Dollars ($3.00) per share per annum, payable quarterly on such dates as may be determined by the Board of Directors before any dividend shall be declared or paid upon or set apart on the Common Stock. Such dividends shall be cumulative, so that if the Corporation shall fail in any fiscal year to pay such dividends on all the issued and outstanding Preferred Stock, such deficiency in dividends shall be fully paid, but without interest before any dividend shall be set apart or paid on the Common Stock. The holders of the Preferred Stock shall in case of liquidation or dissolution of the Corporation, before any amount shall be paid to the holders of the Common Stock, be entitled to be paid Fifty Dollars ($50.00) per share and the dividends unpaid thereon, but shall not participate in any further distribution of the assets of the Company. The whole or any part of the Preferred Stock may be called for redemption at any time, at the option of the Board of Directors, either drawn by lot or in such other manner as may be prescribed by resolution of the Board of Directors, upon thirty days' written notice to the holders of record of such stock, or on such notice as may be prescribed by the by-laws or by resolution of the Board of Directors, and may be redeemed by paying for each share of the Preferred Stock Fifty-five Dollars ($55.00) plus any dividends accumulated and unpaid thereon. At any time after definitive certificates have been issued to the holders of the Preferred Stock, the Preferred Stock, at the option of the holders thereof, may be converted into Common Stock in the ratio of one share of Common for one share of Preferred. The sole voting power shall be vested in the holders of the Common Stock, the Preferred stockholders not being entitled to any vote except as otherwise provided by statute.

In Witness Whereof, *the said Corporation has caused this Certificate to be signed by its duly authorized officers and to be sealed with the seal of the Corporation this* Twenty-ninth *day of* May *A. D. 19* 30

Asst TREASURER SECRETARY — PRESIDENT VICE-PRESIDENT

SHARES No Par Value EACH

© GOES 206

For Value Received, ____ hereby sell, assign and transfer unto ____

_____ Shares

of the Capital Stock represented by the within Certificate, and do hereby irrevocably constitute and appoint _____ Attorney

to transfer the said Stock on the books of the within named Company with full power of substitution in the premises.

Dated _____ 19 ____

In presence of

_____

_____

NOTICE. THE SIGNATURE OF THIS ASSIGNMENT MUST CORRESPOND WITH THE NAME AS WRITTEN UPON THE FACE OF THE CERTIFICATE, IN EVERY PARTICULAR, WITHOUT ALTERATION OR ENLARGEMENT, OR ANY CHANGE WHATEVER.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TELEPHONE MURRAY HILL 6484-6485 CABLE ADDRESS "SAGWEN" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
350 MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM S. NAYFACK
FRANKLIN WALDHEIM

NEW YORK

June 12, 1930.

Mr. Banzhaf,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf: Re: D. W. Griffith

At Mr. Moskowitz' suggestion, I prepared and am enclosing herewith an agreement in letter form modifying the existing Griffith- Cinema Agreement so as to eliminate the fifth picture.

I would appreciate your examining the enclosed document as soon as possible. If it is satisfactory, I will forward several copies to the Coast airmail for execution.

Please phone me sometime on Friday, if possible.

Kindest regards,

Sincerely yours,

Bertram S. Nayfack
per BM

BSN:BM

June 12th, 1930.

Art Cinema Corporation,
729 Seventh Avenue,
New York City.

Gentlemen:

This will confirm our understanding and agreement as follows:

Under the agreement between you and the undersigned D. W. Griffith and D. W. Griffith, Inc., dated April 19, 1927, and known as the "Finance Agreement", as heretofore amended, supplemented and modified, which "Finance Agreement" as so amended, supplemented and modified will hereinafter be referred to as the "existing agreement", provision has been made for the production of a series of five consecutive motion picture photoplays, except that such number may be diminished as provided in Article Fourteenth of said "Finance Agreement". The production of four such motion picture photoplays has heretofore been completed, to wit: the photoplays entitled

1. Drums of Love
2. Battle of the Sexes
3. Lady of the Pavements
4. Abraham Lincoln.

Mr. Griffith desires to and he hereby does exercise the option and right of election provided in Article Fourteenth of said "Finance Agreement", personally to produce and finance the production on his own account of the fifth motion picture of the aforesaid series, and the Art Cinema Corporation and D. W. Griffith, Inc are willing to and do hereby recognize and consent to as proper and binding such exercise of option and election. You and the undersigned stipulate and agree that the aforesaid option and election shall for all purposes be deemed to have been duly exercised and made by Mr. Griffith within thirty days after the completion of the fourth motion picture of said series, regardless of the actual date on which said fourth motion picture has been completed and regardless of the actual number of days intervening between the date of completion of such fourth motion picture and the time of the exercise by Mr. Griffith of such option and election.

The undersigned concede that Art Cinema Corporation has duly paid in full all compensation payable pursuant to the existing agreement for so-called "directors' services" and for so-called "other services", except such so-called "additional compensation" as may hereafter be payable to Mr. Griffith out of certain proceeds derived by Art Cinema Corporation from the distribution, exhibition and exploitation of the aforesaid first four motion pictures of said series, as is more particularly provided in subdivision d of Article Sixth of the "Finance Agreement". The intention and agreement of the parties is

and/or D W Griffith Inc

that no future monies shall be payable to Mr. Griffith and/or to D. W. Griffith, Inc., under or pursuant to the existing agreement excepting the aforesaid "additional compensation", if any.

It is the intention of the parties that the "existing agreement" shall in effect be modified by these presents so that said "existing agreement" shall apply to and cover the series of only four motion pictures instead of a series of five motion pictures, the production of all of which four motion pictures has heretofore been completed, and that wherever the language "period or term of agreement" is used in the "Finance Agreement", said language shall mean the period commencing upon the date of the execution of said "Finance Agreement" and continuing until the completion of the aforesaid heretofore completed four motion pictures of said series. To the extent necessary to carry out the intention expressed in this paragraph, the "existing agreement" and the provisions thereof are hereby modified and amended.

Except as modified, amended and supplemented by these presents, the "existing agreement" shall remain in full force and effect and is hereby ratified, approved and confirmed.

If the foregoing correctly sets forth our understanding and agreement kindly affix your signature at the bottom hereof after the word "AGREED" in order to constitute this the agreement between us.

Very truly yours,

D. W. GRIFFITH

ATTEST:

Albert H. T. Banzhaf
Secretary.

D. W. GRIFFITH, INC.

By D. W. Griffith
D. W. Griffith, President.

AGREED:

ART CINEMA CORPORATION

By Joseph H. Moskowitz
nc-pres

ATTEST:

Bertram S. Nayfack, Secy.

STATE OF ~~NEW YORK~~ California
COUNTY OF ~~NEW YORK~~ Los Angeles } SS.:

On this 13th day of June, 1930, before me personally came D. W. GRIFFITH, to me known and known to me to be the individual described in and who executed the foregoing instrument and he duly acknowledged to me that he executed the same.

[signature]
NOTARY PUBLIC
In and for the County of Los Angeles, State of California
My Commission Expires Dec. 20, 1931

STATE OF ~~NEW YORK~~ California
COUNTY OF ~~NEW YORK~~ Los Angeles } SS.:

On this 13th day of June, 1930, before me personally came D. W. GRIFFITH, to me known, who, being by me duly sworn did depose and say that he resides in the City of New York; that he is the President of D. W. GRIFFITH INC., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

[signature]
NOTARY PUBLIC
In and for the County of Los Angeles, State of California
My Commission Expires Dec. 20, 1931

STATE OF NEW YORK }
COUNTY OF NEW YORK } SS.:

On this 2nd day of July, 1930, before me personally came Joseph W. Mankiewicz to me known, who, being by me duly sworn did depose and say that he resides in the City of New York; that he is the President of Art Cinema Corp., the corporation described in and which executed the above instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation and that he signed his name thereto by like order.

[signature]
NOTARY PUBLIC
N.Y. Co. Clk's No. [illegible] Reg. No. 1M182
Kings Co. Clk's No. [illegible] Reg. No.
Bronx Co. Clk's No. [illegible] Reg. No.
Term expires March 30, 1932

June 13, 1930.

Mr. Raymond Klune,
c/o United Artists Studios,
Hollywood, Cal.

Dear Mr. Klune:-

I am sending you herewith copy of the notice under the finance agreement to be signed by the Griffith Corporation and Mr. Griffith, addressed to the Art Cinema Company, notifying the Art Cinema that the Griffith Corporation and the Art Cinema consent that the Griffith Company will produce and finance the fifth picture under the terms of the so called finance agreement.

This notice seems to be in due form, with the exception that I have inserted in the last paragraph on the first page, after Mr. Griffith's name "and/or D.W. Griffith, Inc." for reasons, of course, which you will readily appreciate since, under the terms of the contract, the Griffith Company is alone entitled to the share of profits, if any.

I called Mr. Nayiack on the wire this morning and advised him of this change and he has consented thereto, and he in turn is sending his copies air mail to the coast, as I am doing with this. Please refer to page 46 of the Art Cinema Finance Agreement and especially paragraph "two" thereon, and if there are no charges as referred to in that paragraph, have the Art Cinema so state in a letter and attach that to the option notice being sent to you by Nayfack. If you and Mr. Griffith consent to the terms, please execute all the copies and return them here for my signature and the attachment of the seal. Of course Mr. Griffith should acknowledge before a Notary the execution of the agreement.

Relative to the insurance on Mr. Griffith's life, I would suggest that you have the Art Cinema Company write you a letter stating that said company surrenders or assigns such policies to the Griffith Company, provided the Griffith Company pays the surrender value thereof to the Art Cinema, and I would strongly urge that the Griffith Company, if there is any insurance in existence in favor of the Art Cinema, take the same over at least in the amount of $250,000, so that the Griffith Corporation and Mr. Griffith keep the agreement with the stockholders, to provide insurance on Mr. Griffith's life in the sum of $500,000, in accordance with previous agreements.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

June 13, 1930.

Raymond Klune, Esq.

Please impress upon Mr. Griffith the advisability of doing this at the present time under such favorable circumstances. This would be very important in case we had any arguments with our stockholders in the future.

When do you expect to come East?

We are again getting underground information that Mr. Griffith is now ready to sign with the Universal. Also definite information that he is going to produce "Trigger" in the East. Of course, I know that you or Mr. Griffith are not responsible for rumors but, on the other hand, if there is any truth in that, we should know something about it.

Hoping to see you and Mr. Griffith soon, and with kindest regards, we remain

Sincerely,

AHTB:AO

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM STILL ARCHIVE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

6/19/30

GRIFFITH-HUSTON OPENING

to

"BIRTH of a NATION"

There is a dimly lit room. Two men are seated. The first man speaks:

FIRST MAN: You call yourself David Wark Griffith, DON't you?

SECOND MAN: Well, Mr. Huston, I did when I was younger and wore a high hat, but now I am satisfied just to be called D. W.

FIRST MAN: You know, I rather liked your "Birth of a Nation". Do you think it was entirely true?

SECOND MAN: Well, perhaps it was one-sided quite a bit.

FIRST MAN: Then why did you make it one-sided?

SECOND MAN: Well, I am a Southerner and I wanted to tell our side of the story; better men than I have told the other side and I wanted to tell our side as well as I could; I wanted to tell both sides.

FIRST MAN: Still I think you rather avoid the question. Do you think it is true?

SECOND MAN: There is a scene I remember quite vividly.. ....Pardon me, will you have a cigar?.... It was when the son of man was brought before Pontius Pilot and the rabel was crying for his life: "Crucify him .. crucify him"....I don't remember the exact words.... You are quite sure you won't have a cigar?.. ..... And the learned, aristocratic old Roman leaned down with contempt and said: "Truth,....what is the truth?" Strangely enough, there was no answer.

FIRST MAN: Well, it was rather good entertainment, I thought. Perhaps it served a purpose .... if anything serves a purpose.

SECOND MAN: You are quite cynical this evening.

FIRST MAN: Well, it might prove the futility of war. It did that in a way, I think. I don't suppose you meant to do that .....you were just making a motion picture.

SECOND MAN: I'm afraid you are right.

FIRST MAN: But it did in a way serve that purpose of the slavery question; all the issues between the North and the South could have been settled without all that blood shed and hatred. I think you had something in your picture about war being the breeder of hatred.

SECOND MAN: Perhaps I did; I didn't write all the sub-titles; then, of course, it showed in a way, perhaps, the glorification of a people battling for what they thought was right, however fruitless it may have ended. It's hot this evening, isn't it?..... It showed the nobility of Lincoln. -- By the way, in my last picture I thought you were simply marvelous as Lincoln. I know that is the old fashioned way to express it, but I still hold to it.

FIRST MAN: Oh, I've done ....you know how those things go.....good bit of acting now and then .... Quite nice to be talking about ourselves, isn't it? Man is never so happy as when talking about himself.

SECOND MAN: I've been reminded of that by quite a number of ladies in my life ..... and, after all, was the Civil War fruitless?.... It did bind together the territories and make them into states.....brought about prohibition.....and ...all sorts of things.

FIRST MAN: Well, let's go and see the old play again; I suppose it's quite old-fashioned now.

SECOND MAN: I rather imagine so; I have seen it about 300 times and I hope I never have to see it again. This will be my last night... .....quite sure you won't have a cigar?

FIRST MAN: Pardon me, I've told you three times I don't want one.

SECOND MAN: Pardon me, I'm sorry.

PART TWO

Same room. A young boy and girl of 12 or 14 are present. The two men in different attitudes.

BOY: Sis and I just saw the "Birth of a Nation"..... It is an old picture made about fifty years ago.

GIRL: Oh, it wasn't that long.

BOY: Well it was about that long....what difference do a few years make? (Turns to Huston) Do you think it was true that anything like that ever happened.....Klu Klux Klan and all that stuff?

SECOND MAN: Well, here's what Mr. Woodrow Wilson says about it, and he knew a thing or two.

BOY: Oh, yes, he was President once, wasn't he?

SECOND MAN: Yes, I think you are right. (taking up book) I'll read it to you.

BOY (or GIRL, the one best suited) Well, if it isn't long, go ahead....but if it's long, cut it out.

SECOND MAN: On second thought ..... while I like the sound of my own voice....I think I will let Mr. Huston read it, because I know if he reads it it will be well did. How about it, Walter?

FIRST MAN: Well, I've taken chances before so I'll try it again.

(He reads an excerpt from Woodrow Wilson's (history.

BOY (after he finished) Well, I guess he knew as much about it as any body. I suppose we will have to see the second part.

FIRST SCENE OF THE BURNING OF PIEDMONT.

Many voices are heard. They are screaming,-Terrible.

ONE VOICE: Burn the houses .... burn them all down.

ANOTHER VOICE: They've walked on us long enough.

ANOTHER VOICE: Yes, we'll do a little walking now.

ANOTHER VOICE: Break in thomse doors.

ANOTHER VOICE: Kill 'em...kill 'em all.

ANOTHER VOICE: We got 'em now.

ANOTHER VOICE: Stamp on 'em....knock 'em down... Stamp on 'em.

This goes on thru the rifle fire and general excitement.

NEXT SCENE.

SCENE OF THE CONFEDERATES MARCHING ACROSS BRIDGE

Voices shouting.

VOICE: They will burn Piedmont down.

ANOTHER VOICE: They are tearing the place to pieces.

ANOTHER VOICE: Double quick....double quick.

ARRIVAL IN PIEDMONT

VOICE: You thought you would, would you?

ANOTHER VOICE: You're going to get yours.

ANOTHER VOICE: Just in time.... Run 'em out...run 'em out.

BATTLE SCENE

Little Colonel receiving orders.

"CHARGE.....CHARGE" .

ANOTHER VOICE: One to five, but we'll break 'em. CHARGE CHARGE. ..

Indiscriminate voices during the charge:

During the last charge, one voice;

VOICE: Once more, boys, once more.

ANOTHER VOICE: We'll break 'em yet...we'll break 'em yet....charge .

SCENE OF CONFEDERATES LEAVING STREET

VOICE: "Run 'em into the ocean..... run 'em into the ocean.

ANOTHER VOICE: One Southerner is worth ten yanks.

ANOTHRR VOICE: Good-bye.....Good-bye.

ANOTHER VOICE: Let us know when you get to Washington.

All this is simultaneous.

THE LITTLE COLONEL ON HORSEBACK: "Forward....March".

VOICES IN THE THEATRE: "There he is now.....Mrs. Lincoln ....doesn't she look sweet?

OTHER VOICES: LINCOLN...LINCOLN...LINCOLN.!!!!

MOB SCENE IN THE STREET WHERE NEGROES ARE GATHERING.

VOICE: Burn down the jail.

ANOTHER: Take 'em out. We've got 'em now.

ANOTHER: White folks....take 'em out...string 'em up.

ANOTHER: THey've strung us enough, haven't they?

ANOTHER: Burn the town.....burn the town.

VOICES FOR STONEMANN'S ENTRANCE ON THE STREET DURING THE RIDE.

VOICES: Stonemann....Stonemann...

XNOTHERS: He's our friend...he's our friend.

ANOTHER: He'll give us what we want.

ANOTHER: STONEMANN....STONEMANN...

VOICES IN RIDE OF KLAN INTO TOWN.

VOICES: KLU KLUXES..... KLU KLUXES....

ANOTHER: Aim at the horses.... bring 'em donw.

OTHERS: We'll Klu Klux them..

WHITE VOICES: For the Southland... ride...ride...

OTHER VOICES: Ride Over 'em ....ride over 'em... ride....ride...

OTHERS: The Southland... forever...the Southland... the Southland.

All this simultaneously.

VOICE: You're fighting for your homes, boys!

THE PROCESSION IN THE STREET AFTER THE TRIUMPH

Voices heard over the music and thru the music.

VOICES: Here they come....look at 'em------ they saved us..... all Creation can t whip us.... They did it....they did it... the Southland forever.

OTHERS: Here you are Carolina..

OTHERS: We'll barbecue you tonight.

END OF PLAY

FIRST SPEAKER: Well, it's not worth while talking about the past....it's over.

SECOND SPEAKER: It's over.

FIRST SPEAKER: And well worth the struggle....with all it's faults, it's a pretty good country that came out of all that trouble.... the United States of America. .....Well, let's go to bed.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

J. Gerrit Lloyd 6/19/30

GRIFFITH-HUSTON
Prologue
to

BIRTH OF A NATION

EXT...LIKE A PORCH SHOWING THE WINDOW & DOOR OF A LIGHTED ROOM..EVENING

MEDIUM SHOT:

Out of the shadows into the camera come tip-toeing a boy and girl, the boy ahead. They moves stealthily towards the window.

THE BOY
Sh!....Sh!

THE GIRL (whispering)
Are they in there?

CLOSE SHOT

The camera moves up to look over the shoulders of the boy and girl into the lighted room where sit D. W. Griffith and Walter Huston, talking. The girl's head is in the foreground, until she whispers:

THE GIRL
Get over! I can see better.

She elbows the boy over so the camera shows the two men clearly.

THE GIRL (whispering)
Is that D. W. Griffith?

THE BOY (whispering)
Yes.

THE GIRL
He's just a man ..... isn't he?

BOY
Of course! Stupid!

GIRL
He looks alright, doesn't he?

BOY
Sure he's alright! He made the "Birth of a Nation".

GIRL
Oh....that's Walter Huston! I wish we could hear better. I saw him in a picture and he's pretty good.

BOY
We could open the door ..... a little.

The camera draws back as they move over to the door, and open it slightly. The two draw back into the shadows as the camera moves into the room, picking up the sound of the two men talking.

INTERIOR .... LIVING ROOM..... EVENING

Walter Huston rises, goes back of his chair and picks up a cavalry sword which he now offers to Mr. Griffith.

HUSTON
I brought along an old cavalry sword I want you to have, D. W.....It was worn by a Confederate officer.

GRIFFITH (Rising and taking sword)
Thank you, Walter...This means a lot to me. You know, my father carried one like this.

HUSTON
Don't forget to give me a penny, D. W..... a sharp gift.

Griffith hands over a coin, which Huston takes with thanks, and then Griffith draws out the old sabre, flashing it while Huston looks on for a moment.

HUSTON
I often wondered....did you make "The Birth of a Nation" so you could tell your father's story?

GRIFFITH
(decisively) No.....(Less decisively) No..o. (Now doubtfully) Possibly I did.

HUSTON
A man can't make a masterpiece like that without having his heart in it.

GRIFFITH
Masterpiece.'

HUSTON
Now....Now... It's considered so all over the world... even in Russia....and no one knows Civil War like a Russian.

GRIFFITH
I didn't have to MAKE that picture....it SPRANG out of me.

HUSTON
Did it take you long?

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GRIFFITH
Well, I began on the picture when I was five years old....hearing my father and his friends tell of their struggles, and their battles. I SAW those battles then....just as I filmed them years later.

HUSTON
The sotry was all true..... to you!

GRIFFITH
True....why it's as true as this old cavalry blade. You can't hear your father tell of fighting day after day with nothing to eat but parched corn....and your mother sitting up all night making robes for the Klan...and not feel it is true. I certainly thought it was truth, but, as Pontius Pilate asked: "Truth.... what is truth?"

HUSTON
Must make you feel proud!

GRIFFITH
I don't know....they told it so much better than I could ever get it into the film.

HUSTON
Somehow you put the fury of life into that picture...it makes your blood tingle.

GRIFFITH
They were a brave people.... fighting for what they believed was right....girls wearing their Southern ermine with a laugh.... boys taking up the gusn fallen from their fathers' hands.....

As this speech continues the camera withdraws and the voices slowly fade as the camera moves again out the door, and the door closes so there is only the crack again and we see the listening figures of the boy and the girl.

BOY (whispering)
Come on! Let's see that picture.

GIRL (whispering)
Have we got money enough!

BOY
Dad will take care of that.

FADE OUT

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

FEATURE PRODUCTIONS, INC.

1041 NORTH FORMOSA AVENUE

TELEPHONE GRANITE 5111

HOLLYWOOD, CALIF.

June 20th, 1930

Mr. D. W. Griffith,
United Artists Studio
1041 No. Formosa Ave.,
Hollywood, California

Dear Mr. Griffith:

This will confirm the understanding that there are no charges lodged against the fifth picture to be produced by you under the Art Cinema Corporation contract.

And furthermore, in the event that Feature Productions, Inc. desires to discontinue the life insurance on D. W. Griffith, before cancelling the policies, you will be given the opportunity of an assignment of these policies, providing you reimburse us for the amount of any unearned premium or the cash surrender value of the policy.

Yours very truly,

FEATURE PRODUCTIONS, INC.

Vice-President

AMB:M

Joseph M. Schenck
MOTION PICTURE ENTERPRISES
1041 NORTH FORMOSA AVE.
HOLLYWOOD, CALIF.

Mr. D. W. Griffith,
United Artists Studio
Hollywood, Calif.

PHONE GRANITE 5111

D. W. GRIFFITH PRODUCTIONS
UNITED ARTISTS STUDIOS
1041 NORTH FORMOSA AVENUE

LOS ANGELES.

June 24, 1930

Mr. A. H. T. Banzhaf
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

I am returning herewith four copies of the agreement with Art-Cinema wherein we elect to finance our own pictures from now on, one of which you sent to me and the other three from Nayfack. I have had Mr. Griffith execute these before a notary, personally, and on behalf of the Corporation.

Together with these agreements, I am sending the letter from Feature Productions to the effect that there are no accumulated charges against the fifth, and last, picture. In this same letter they give us the right to take over the Two Hundred Thousand Dollar insurance on Mr. Griffith should they elect to discontinue same. I am sure this is as you wanted this matter handled.

I am leaving for New York tomorrow, and will arrive at the office on July third.

Best wishes,

Raymond A. Klune

RAK:J

Raymond A. Klune

Mr. Griffith will not leave before another week.

Griffith, "Old Master" of the Movies, Worked as "Sandhog" and Iron Puddler

Discoverer of Mary Pickford Conceded First Place as Creator

This is the fifteenth of a series of authentic articles on Hollywood, the movie capital of the world, with close-ups of the great and near-great who make up its colorful population.

By H. H. Niemeyer (Nie)
Motion Picture Critic of the St. Louis Post-Dispatch

Copyright Press Publishing Company (New York World) 1930

CHAPTER XV.

HOLLYWOOD.

BUT, if Mary Pickford, as told yesterday, found her way to D. W. Griffith, what about Griffith himself, the "Old Master" of the films, who got into the game when it was a hit and miss affair and who did more than any one man to develop an almost disreputable industry into a tremendous art?

Griffith, whose remarkable career is once more to be brought to light by his new picture, "Abraham Lincoln," was born in La Grange, Ky., in 1880. His father was Col. Jacob Wark Griffith, known as "Roaring Jake" because of the volume of his voice, which was such that his Confederate troops could hear his commands for a distance of half a mile or more.

Schooling, as well as lighting facilities, was pretty well disrupted in Kentucky when he was a boy, so young Griffith gained most of his early education from his sister, Mattie. From her in the long candle lit hours, he got much of the romantic and poetic strain which was later to make him famous.

In his teens Griffith wrapped newspapers for a living, and finally went with a letter of introduction to Henry Watterson, the "Marse Henry" of newspaper fame in Louisville.

For the editor he was at once reporter and dramatic critic, and it was while covering the none too brilliant performance of a local stock company that Griffith first determined on the stage as a career. Within a year he had managed to work himself into the cast of a traveling theatrical troupe and left town a full-fledged actor.

BACK HOME AND BROKE

He came back—as many a full-fledged actor has done in the past—broke, and tramping the ties.

Broke, but still ambitious to conquer the amusement or literary world, Griffith returned to Louisville and worked for a time in a book store. There he had an opportunity to indulge his flair for reading. Then along came another theatrical company, and out he went once more on the road.

This time he managed to save enough money to get to New York before the show collapsed; and it is one of his most humorous memories that he was so green that he remained in Brooklyn three days before discovering that he was not really in the metropolis!

For a time the young Kentuckian struggled to make his name as a free-lance writer for newspapers and magazines, and finally managed to sell a poem. But the writing profession offered little food except for thought, and with the double motive of providing himself with meals and gaining material for his literary efforts, Griffith took a job in the Tonawanda Iron Works, in New York State.

That he made good at the difficult and exacting task is proved by the fact that he became a "puddler"—and "puddling" is not child's play in any iron mill.

At various times thereafter the future director was a "rust-scraper" on the New York subway and a "sand hog" in the first Jersey tube. A drama of the steel mills or of the human moles who took their lives in their hands under tremendous pressure in the tube construction was always in the back of his mind.

D. W. Griffith in Two Poses in Which the World Best Knows Him

PLAYED WITH MANSFIELD

In 1904 Griffith got a job with Richard Mansfield and went with that star to San Francisco, where, after a short time, a romance of the hop fields presented itself to his mind. He worked in the fields, and while there wrote "The Fool and the Girl," which was accepted by the late James K. Hackett and produced on the stage in Washington, D. C.

It was in many ways the first American play of realism, and it is interesting to note that in a day of romanticism, D. W. Griffith was a realist; while in a day of realism rampant, he is known for his romanticism.

While in Washington for the run of his brain-child, young Griffith saw his first motion picture—a terrible, flickering, spotted celluloid in a cheap nickelodeon. But in that faint vision of action Griffith saw the thing he wanted to do, the characters he wanted to create, and the development that he planned but vaguely even at that time.

So, when the show closed, he returned to New York and surreptitiously cast his lot with the old Biograph Company, then in its swaddling clothes.

KEEPING IT A SECRET

Surreptitiously is the word—for in those days actors did not appear in "movies." When a Thespian determined that he could no longer starve to death with complacency in the dignity to which he was accustomed he put on an old flannel shirt, an old hat and hiking boots—and told his friends he was going out "duck shooting on Long Island for a week or so!"

If one actor met another on a Biograph set, it was tacitly understood that no mention should be made of such a shameful matter when either returned to Broadway!

Bill Bitzer, Griffith's cameraman for years on end, was the all important personage at Biograph in those days. Directors they had, after a fashion, but they meant nothing. So Griffith went on—as an actor—and played a few parts until one day a director was taken sick and D. W. was asked to take the job. He has never relinquished it since.

Griffith's first picture was turned into the first of a little one-reel series, memorable to old-timers as the "Dolly" series. And in his endeavor to get new types for the screen, he one day accosted a good-looking gentleman with a somewhat theatrical manner as he moved out of a barroom—not then a constitutional offense.

HIS FIRST SCREEN STAR

"Pardon me," said Griffith, "but are you an actor?"

"About that," returned the stranger, putting his hand across his breast in the approved Shakespearian fashion—"about that, sir, there is a difference of opinion. Some claim I am, but many contend bitterly that I am not!"

Griffith engaged him on the spot—and that actor was Arthur Johnson, for a long time the most highly paid artist on the screen.

The popular type of girl at that time was the one whose figure was "pleasingly plump"—the plumpness of the Lily Langtrys, the Lillian Russells and the Gibson Girls. But Griffith saw the possibility of using to better advantage an entirely different type—a little, sympathetic, Madonna-like girl.

He believed that the girl of about sixteen represented more potential drama, too, than the old woman—that in this unsophisticated, unspoiled maiden blossoming into womanhood was all the theatrical assets of the race.

He found, or rather Fate sent him, an even younger girl than he had anticipated and he put his theory into successful practice by bringing out Mary Pickford.

SPENT $50, CALLED MANIAC

It is strange that Griffith should have gained in many quarters a reputation for expensive pictures. He has seldom made an expensive picture by comparison with other directors of the day, but he nearly caused a panic in the Biograph studio by staying out on location half of one night and running the total cost of "His Trust" up above $50! That was a big scandal if ever there was one.

When Griffith insisted that it ought to be made into a two-reeler he was deemed a fit subject for the psychopathic ward. The officials said the public would never sit through two reels; but they finally compromised by sending the first half out as "His Trust" in one reel and the second as "His Trust Fulfilled" in another—thus making, unconsciously at the time, the first serial.

How radical "The Master" was considered is proven by the fact that the famous camera man Billy Bitzer quit when Griffith first suggested a shot close enough to show expression on the human face. But the director had his way. And when the audience first saw a close-up, it is recorded that they hissed enthusiastically and yelled, "Where are their feet?"

They thought something was the matter with the camera!

"THE BIRTH" HIS MASTERPIECE

It was not long before Griffith was turning out two, three and even four reel pictures. Many of his early feature-length productions were culled from the classics.

In 1912 Griffith broke away from Biograph and joined the newly formed Mutual-Reliance, coming to California, where he entered on the era of his greatest picture making. It was not so long after this that "The Birth of a Nation," costing the stupendous sum of nearly $100,000, astonished the world.

Incidentally, that picture alone put the new industry almost on a par with the legitimate theatre, and for the first time people paid to see a $2 picture.

His artistic career reached its apex with the making of "Inolerance," pretty generally acclaimed the most gigantic film spectacle ever made. Not as artistic, perhaps, but more popular with the movie fans, were "Broken Blossoms," "Way Down East" and the host of other films starring Lillian Gish.

June 25th, 1930.

Department of Taxation & Finance,
The Capitol,
Albany, N.Y.

Gentlemen:

Enclosed is franchise tax report on DAVID W. GRIFFITH CORP. for the year 1930.

Very truly yours,

f

D. W. GRIFFITH COLLECTION
MUSEUM OF MOTION ART FILM

FORM 3 IT 3-11-30-350,000 (3-5487) Page 1

RECEIPT STAMP

32

EVERY CORPORATION INCORPORATED PRIOR TO NOV. 1, 1930, MUST REPORT

(30) Every corporation incorporated prior to July 1, 1930, must make this report. (See EXCEPTION, page 4, under Special Instructions)

FRANCHISE TAX ON BUSINESS CORPORATIONS

To DEPARTMENT OF TAXATION AND FINANCE, ALBANY, N. Y.

This report is DUE JULY 1, 1930. Corporations filing reports with the United States Treasury Department after June 1, 1930, for a fiscal year ending before July 1, 1930, must file this report within thirty days after such filing and give date of filing federal report. The report must cover the conditions and the entire net income for the corporation's last fiscal year ending on or before June 30, 1930.

DO NOT WRITE IN THIS SPACE

CS
T. A.
N. Y. A.
%
B.
T.
D.
C.
C.

DAVID W GRIFFITH CORP 11 13 NY
130 WEST 42ND. ST.
NEW YORK CITY

NEW CORPORATIONS see special instructions on page three (3).

T. A.
N. Y. A.
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P. Y. L.
S. N. I.
B.
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DO NOT WRITE IN THIS SPACE

DAVID W. GRIFFITH CORPORATION
(Name of corporation) (Exact corporate title)

130 West 42nd Street, New York City.
(Mail address) (Full details for delivery of blanks and notices of assessment must appear above)

(1) Organized Dec. 1, 1913 under the Laws of N.Y. (2) Began business in New York Dec. 31, 1913

(3) If not incorporated under the laws of New York, has it been legally authorized to do business in New York State?

(4) Authorized capital stock, $ 10,000.00 (5) Amount of average indebtedness for year, $ (Exclusive of capital stock) Method 3, subd. 10, § 214

Answers to item 6 below must show issued and subscribed stock as of June 30, 1930.

(6) Number of shares	Par value per share	Total par value	(6-a) Dividends paid during fiscal or calendar year
Common 100	$ 100	$ 10,000.00	$ None
Preferred	$	$	$
Non par value	Am't paid in on same	$	$

B.
D.
T.

Any capital stock issued or subscribed after June 30, 1930 and prior to November 1, 1930 must be reported to the Department of Taxation and Finance, Corporation Bureau, within 30 days after November 1, 1930.

(7) If your fiscal year has been changed since July 1, 1928, how? None

(8) ENTIRE NET INCOME FOR THE YEAR ENDING DECEMBER 31, 1929, or the FISCAL YEAR (PERIOD) COMMENCING ..... AND ENDING ....., as shown by its report to the UNITED STATES TREASURY DEPARTMENT $ None
(Note: Above answer must agree with report to Federal Government for a period ending between July 1, 1929 and June 30, 1930.)

(8-a) State entire amount of salary and other compensation paid to all appointed or elected officers and to all stockholders owning in excess of 5% of issued stock ..... $ N

(9) Dividends received from corporations, not included in (8) ..... $ O N

(10) State amount of interest received from Federal, state, municipal, or other obligations, not included in item (8) $ E
(Complete detailed schedule of Item 10 above at Item 32, Page 3)

(11) *TOTAL GROSS INCOME* reported at item 11 on Federal Income Tax Return for the above period.. $

(11-a) DEDUCTIONS (as shown on federal report)

(a) Compensation of officers....	$	(f) Losses by fire, storm	$
(b) Rent on business property..	$	(g) Bad debts.....	$
(c) Repairs.....	$	(h) Depreciation.....	$
(d) Interest.....	$	(j) Depletion.....	$
(e) Taxes (Item 16 Fed. Rpt.)..	$		

(k) Other deductions not shown above must be shown in detail ON SHEET ATTACHED..... $

TOTAL DEDUCTIONS shown above..... $

Item 11 above less item 11-a above..... $

(12) If the entire net income as first returned was changed by the Federal Government, state the amount of such entire net income as finally determined for the year ending ..... 1920, $ N (If no change made insert the word "None")

INSERT MONTH AND DAY

CHANGES PRIOR TO 1920 TO BE REPORTED ON RIDER

1921, $	O	1924, $	N
1922, $	N	1925, $	O
1923, $	E	1926, $	N
		1927, $	E

(13) If a corporation is not organized under the laws of any state within the United States it should return its entire net income, wherever earned, $

(14) If the amount reported in (8) is inaccurate, state the amount claimed to be correct, $

(15) Nature of business and how transacted Holds title to two motion picture negatives from which no income has been received during taxable year.

(16) Place, street and number where business is conducted 130 West 42nd Street New York City N.Y.

(17) State the city or town, street number and state where the company maintained any permanent store, warehouse, factory or other place of continuous business outside the State of New York during the year None

(18) Any corporation EXCEPT ONE HAVING STOCK WITHOUT PAR VALUE, may omit the segregation of assets on page 2 *only* by signing the following consent:

I AM AUTHORIZED by the Board of Directors of this corporation to consent and I do hereby consent that said corporation be taxed upon its entire net income at 4½ per cent or as otherwise provided by law.

Do not sign consent unless taxable by the State of New York on entire income or entire issued capital stock.

.....

.....

THIS REPORT MUST BE SWORN TO ON PAGE FOUR

ALL QUESTIONS ON THIS BLANK MUST BE ANSWERED

(19) Does this corporation own a majority of the stock of another or other corporations? No Give name of each and amount held

(20) Is a majority of the stock of this corporation owned by another corporation? No If so, by what other?

(21) Did this corporation file a consolidated report with the United States Treasury Department? No

(21-a) If so, state amount of consolidated net income, $

(22) Were its income and assets included in the consolidated report of another corporation?

If so, name of corporation reporting the consolidated net income

and amount of net income so reported, $

(23) Give the names and net income or loss attributable to each corporation, including the reporting corporation, included in the consolidated report, and specify whether gain or loss $

$ $

$ $

(24) Has this corporation since January 1, 1917, either directly or indirectly, acquired by merger, consolidation or purchase, the major part of the assets or the franchise of any other corporation or corporations? No

Has it merged or consolidated any other corporation or corporations?

If so, give name of each corporation and date of acquisition, merger or consolidation

(25) Has the entire net income of any corporation which has been acquired by, or merged or consolidated with this company been changed by the Federal Government, and not heretofore reported to the State Tax Department? (Answer "Yes" or "No")

If changed, reduce such changes to affidavit form and file with this report.

(26) OFFICERS SCHEDULE FOR THE FISCAL OR CALENDAR YEAR COVERED BY THIS REPORT

Name and Residence	Title	Salary	All other Compensation	Number Shares Held	
				Preferred	Common
D. W. GRIFFITH Los Angeles, Cal	President	None	None		97
Albert H. T. Banghaf Larchmont, N.Y.	Treasurer	None	None		3
J. C. Epping 729-7th Ave., N.Y.C.	Secretary	None	None		None

MUST BE ANSWERED

Are any of the above named officers also officers in any other corporation?

If so, add rider, showing in what company, title, and salary or other compensation received from such other companies during fiscal or calendar year covered by this report.

(27) Was any stock, owned during the period of this report by an elected or appointed officer, transferred or assigned to any relative or agent? If so, by whom and to whom was such stock assigned and what relationship to assignee?

1. From To
2. " "
3. " "

(27-a) 1. In what amount $ Number of shares
2. " " " $ " " "
3. " " " $ " " "

(28) Schedule for stockholders (not including any in officers' schedule) owning more than five percent of issued capital stock.

Name in full	Total compensation of every character received from this corporation
	$

(29) THE FOLLOWING INFORMATION REQUIRED BASED ON FISCAL OR CALENDAR YEAR

(A) Gross sales from trading or manufacturing, less returns and allowances $

(B) Gross profit from trading and manufacturing $

(C) Gross profit from other than trading and manufacturing $

(D) Entire assets $

(E) Entire liabilities, excluding capital stock and surplus $

(F) Net worth as shown by balance sheet at end of calendar or fiscal year $

(G) Number of people employed, average

		High	Low
(30) Average price at which this corporation's stocks sold during the year	Common		
	Preferred		
	No par		

(31) How many shares of the corporation's stock were transferred on its books during the period covered by this report?.....

(32) Detailed statement of interest received on bonds, item 10, page 1.

	Federal	New York State	New York State Municipal	Other Bonds	Total
Amount held					
Interest received					

MUST BE ANSWERED

(33) **Does this corporation use or occupy any part of the real property of another corporation which it owns or controls, either directly or indirectly?** No
(Answer "Yes" or "No")

(34) **If the answer is "Yes" name the corporation holding such real estate**.....

(35) **Does this company use or occupy any part of the real property of another corporation which either directly or indirectly owns or holds a controlling interest in this corporation?** No
(Answer "Yes" or "No")

(36) **If the answer is "Yes" name the corporation holding such real estate**.....

SPECIAL INSTRUCTIONS TO NEW CORPORATIONS

The Commission will permit corporations subject to taxation under Article 9-a of the tax law, organized between January 1st and July 1st, 1930, to omit filing report on form 3-IT due July 1st, 1930, conditioned that such corporations file a report on form 60 C. T. during the month of November, 1930.

Corporations organized between June 30th and November 1st, 1930 will be required to file a report on form 60 C. T. This form will be mailed about November 1st, and the report must be filed not later than November 30th, 1930.

SEGREGATION OF ASSETS NOT INCLUDING THOSE OF ANY OTHER CORPORATION

(This segregation must be based on same fiscal or calendar year as report)

Read: The following segregations MUST be made by all corporations having stock without par value and all corporations which have not signed consent (18)

TOTAL SEGREGATED ASSETS WHEREVER LOCATED

(37-a) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within and without this state	$ N
(37-b) Average total monthly value for the fiscal or calendar year of bills and accounts receivable arising from the purchase, or sale of, or trading in, personal property, or from services performed by the corporation, its officers or agents, excluding those arising in any way from advances or loans	$ O
(37-c) ‡Average monthly value of all its real property wherever located (actual value)	$ N
(37-d) ‡Average monthly actual value of all machinery and fixtures wherever located	$ E
(37-e) ‡Average monthly actual value of all other tangible personal property wherever located	$
(37-f) §Average total *actual* value of shares of stocks of other corporations owned by this corporation (notes, bonds, cash and evidences of debt must not be included). (Note: List of shares must be made on separate sheet and show corporate name, number of shares held, par value per share, actual value and dividends received)	$ ———
Total	$
(37-g) Does the segregation above made include assets of any subsidiary or other corporation?	

ADDITIONAL INFORMATION—To be used to determine fees under § 181 of Tax Law and one mill tax.

(38-a) Average monthly bank and cash balance during the year	$
(38-b) Average value of bills and accounts receivable during the year arising from advances or loans and not included above	$ N
(38-c) Average value of bonds, loans on call and other financial securities wherever held, used or employed during the year (not including shares of stock)	$ O N E

ASSETS SEGREGATED TO NEW YORK STATE ONLY

(39-a) Average monthly value of bills and accounts receivable arising from personal property sold by the corporation from merchandise manufactured by it within this State	$ N
(39-b) Average monthly value of bills and accounts receivable arising from personal property owned by the corporation and not manufactured by it within this State but sold by it or its agents and located within the State at the time of the receipt of the order	$ O
(39-c) Average monthly value of bills and accounts receivable arising from the purchase or sale of, or trading in, goods, wares or merchandise not located at any place at which the corporation conducted a permanent or continuous business without the State and where the bills and accounts receivable arose from orders received or accepted by any officer or agent, or at any place of business, in this State.	$ N E
(39-d) Average monthly value of bills and accounts receivable arising from services performed by any officer, agent or representative of the corporation connected with, sent from, or reporting, either directly or indirectly, to any officer located in this State or at any office located, owned, rented or occupied in this State	$
(39-e) ‡Average monthly value of its real property within this State as detailed in this report (actual value)	$
(39-f) ‡Average monthly actual value of all machinery and fixtures in New York State	$
(39-g) ‡Average monthly actual value of all other tangible personal property in New York State	$
(39-h) §Average total *actual* value of shares of stocks of other corporations owned by it and allocated to this State by rule below	$ ———
Total	$

ADDITIONAL INFORMATION—To be used to determine fees under § 181 of Tax Law and one mill tax.

(40-a) Average monthly bank and cash balance in New York State during the year	$ N
(40-b) *Average value of all bills and accounts receivable in New York State during the year	$ O
(40-c) Average value of bonds, loans on call and other financial securities held, used or employed in New York during the year (not including shares of stock)	$ ——— N E

* All bills and accounts receivable due for goods located in New York State at the time of sale or receivable by the corporation at an office within New York State and not already included in (a), (b), (c), and (d), in assets segregated to New York State, must be included in this item.

‡ Real property and tangible personal property shall be taken at its actual value where located.

§ The value of shares of stock of another corporation owned by a corporation liable hereunder shall for purposes of allocation of assets be apportioned in and out of the State in accordance with the value of the physical property in and out of the State representing such share stock.

(41) **DISTRIBUTION SCHEDULE (Must be completed)**

Do not confuse the political subdivisions "incorporated village" and "town."

Names of hamlets or postoffices other than incorporated villages are *not* wanted.

Schedule of Real and *Tangible* Personal Property in New York State by Cities, Towns and Incorporated Villages

City of	County of	Personal actual value	Real estate actual value	Real estate assessed value
		$	$	$

Town of	Incorporated village of	County of			

(If more space is needed add a paster)

PENALTIES

Any OFFICER making a fraudulent report becomes personally liable to a FINE OF $1000.

The Law provides a PENALTY of not more than $5000 for neglect or refusal to file this report.

FOR FAILING, THROUGH NEGLIGENCE, TO PAY TAX WHEN DUE:

Ten per cent of the tax due and unpaid plus interest at the rate of 1 per cent per month during the period in which it remains unpaid.

INFORMATION

The word "average" wherever it appears in this report has its plain, ordinary significance; neither the highest amount nor the lowest, but the mean.

In making report every space must be used except where the blank states that the spaces are not to be filled. Wherever no figures are to be inserted the word "none" should be inserted.

If there is no net income to be returned in answer to paragraph (8) insert the word "deficit" and state the amount thereof.

ALL CORPORATIONS MUST MAKE THIS REPORT EXCEPT THE FOLLOWING:

(1) Real estate corporations wholly engaged in the purchase and sale of and holding title to real estate for themselves (this does not include so-called real estate companies having leasehold interests only, except as specified in subd. 2 below, or real estate agents or brokers).

(2) Corporations engaged in the business of subleasing real property held under a leasehold for a term of twenty years or more, by the terms of which the taxes on the real property are paid by the lessee corporation as part of the consideration for the leasehold.

(3) Corporations whose sole business consists of holding stocks of other corporations for the purpose of controlling the management and affairs of such other corporations, except such as are specifically subject to report under the provisions of subdivision nine of section two hundred and eleven of the tax law.

(4) Farmers', fruit growers', and other like agricultural corporations organized and operated on a co-operative basis for the purposes expressed in and as provided under the co-operative corporations law of the state of New York.

(5) Transportation, transmission, heating, lighting and power corporations, insurance companies, savings banks and other corporations taxable under Sections 184 to 189 of the tax law, inclusive.

(6) Corporations taxable under Articles 9-B and 9-C of the tax law.

Simply to write "out of business," "never began business," "dead," et cetera, is not a sufficient compliance to relieve from the penal provisions of the statute.

THIS TAX IS DUE AND PAYABLE ON OR BEFORE JANUARY 1, 1931, OR WITHIN 30 DAYS OF BILLING DATE IF BILLED AFTER DECEMBER 3, 1930. DO NOT SEND CHECK WITH REPORT.

AFFIDAVIT OF PRESIDENT, VICE-PRESIDENT, SECRETARY OR TREASURER

STATE OF NEW YORK,
County of New York } ss.:

On this ..... day of June A. D. 193 0., personally appeared before me, a Notary Public in and for the County of New York, Albert H. T. Banzhaf, Treasurer, of the above named company who, being duly sworn according to law, did depose and say that the foregoing report is just, true and correct and that it includes a true statement of the annual net income of said company for the year.

.....

.....
(Official title)

Sworn to before me the day and year aforesaid.

.....
Notary Public

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Allen's Press Clipping Bureau
LOS ANGELES,
SAN FRANCISCO.
PORTLAND, ORE.
CLIPPING FROM

DETROIT, MICH.
FREE PRESS
June-29-30

"Abraham Lincoln."

After many, many lean years, David Wark Griffith has come forth with a masterpiece, "Abraham Lincoln." Of all subjects that should be a masterpiece in the minds of the American people, it is the life story of Lincoln. At the same time, it is undoubtedly the most difficult subject of all to produce. In talking pictures, requiring dialogue to be spoken, there was no opportunity of selecting the perfect Lincoln type, such as George Billings proved to be in a silent picture made several years ago. A finished actor had to play the leading role. It was an extremely wise move on Griffith's part choosing Walter Huston, stage actor, who had already proven his picture ability, by performances in "Gentlemen of the Press," "The Lady Lies," and other films. Huston looks more like Lincoln than any other real actor and he threw himself into the role with a sincere and spiritual zeal. "Abraham Lincoln" may prove to be the greatest picture Griffith has made since his immortal "Birth of a Nation." Huston has just been signed to a long term contract by Warner Brothers. His first starring role will be Otis Skinner's stage success, "The Honor of the Family."

Walter Huston.

June 30th 1930.

Mr. Bertram Nayfack,
350 Madison Ave.,
New York City.

Dear Mr. Nayfack:

I am enclosing herewith original and three copies of the notice signed by Mr. Griffith and the Griffith Corporation addressed to Art Cinema Corporation under date of June 12th 1930, advising said Corporation that the Griffith Company and Mr. Griffith will finance the last, or fifth picture, under the terms of the Griffith-Art Cinema contract known as the "finance agreement". Each of these has been signed as originals by Mr. Griffith and D.W.Griffith, Incorporated and as soon as you have had Art Cinema sign kindly return one to me for my files.

Thanking you for your courtesy in this matter, I remain

Very truly yours,

AHTB: GDM
Encs.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

TELEPHONE 9816 FITZROY

PATENTS
TRADEMARKS
COPYRIGHTS

O. ELLERY EDWARDS
ATTORNEY AT LAW
WOOLWORTH BUILDING
233 BROADWAY
NEW YORK

July 1st, 1930

Banzhaf & Richter, Esqs.,
130 West 42nd Street,
New York City.

Gentlemen:

Herewith I hand you Letters Patent No.1,767,668 issued to David Wark Griffith for Means and Methods for Taking Moving Pictures. This patent issued on June 24th, 1930 and is good for a term of seventeen years.

Will you kindly pass this patent on to Mr. Griffith for safe keeping.

With best wishes, I remain

Very truly yours,

HS

TELEPHONE MURRAY HILL 6484-6485 CABLE ADDRESS "SAGWEN" NEW YORK

NEWGASS, NAYFACK & WALDHEIM
ATTORNEYS AND COUNSELLORS AT LAW
350 MADISON AVENUE

GEORGE W. NEWGASS
BERTRAM S. NAYFACK
FRANKLIN WALDHEIM

NEW YORK

July 3, 1930

Mr. A. H. Banzhaf,
130 West 42nd St.,
New York City.

Dear Mr. Banzhaf: Re. D. W. Griffith

I am returning to you as per your letter of June 30th, one copy of the Griffith-Cinema agreement dated June 12, 1930, fully signed on behalf of Art Cinema Corporation as well as the Griffith interests.

Will you please send me a secretarial certificate of the D. W. Griffith, Inc., corporation showing the authority of Mr. Griffith and yourself to sign said document. I would appreciate your sending me this as soon as possible.

Please also acknowledge receipt of the above mentioned document by signing and returning to me the enclosed duplicate copy of this letter.

Sincerely yours,

Bertram S. Nayfack

BSN:BM
Enc

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

395.—STATUTORY FORM K.
(Chapter 681, Laws of 1917)
Release of Part of Mortgaged Premises,
Individual or Corporation.

V.CL.DO.H.

JULIUS BLUMBERG, LAW BLANK PUBLISHER
262 GRAND STREET, NEW YORK

Consideration $12,000.

This Indenture,

made the 14th day of July, nineteen hundred and ~~twenty~~ thirty

Between D.W.GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at #729 Seventh Avenue, City and State of New York

, party of the first part,

and EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

, party of the second part,

Whereas, EDGEWATER POINT, INC.

by indenture of mortgage, bearing date the 4th day of August nineteen hundred and twenty-five, recorded in the office of the Register of the County of Westchester, in liber 2383 of mortgages, of Section , page 147, on the 12th day of August, nineteen hundred and twenty-five, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto D.W.GRIFFITH, INCORPORATED, said party of the first part; which said mortgage was extended by agreement dated June 26th 1929 and filed in the aforesaid office the day of 1929.

And Whereas, the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage,

Now this Indenture Witnesseth, that the party of the first part, in pursuance of said agreement, and in consideration of Ten ($10.00) - - - - - - - - - - - - - - - - - - Dollars; lawful money of the United States,

paid by the party of the second part, does grant, release and quitclaim unto the party of the second part, all that part of said mortgaged lands described as follows:

All that lot or parcel of land with the buildings and improvements thereon situate in the Village of Mamaroneck, Town of Mamaroneck, County of Westchester and State of New York, known and designated as Lots Nos. 30, 31 and 32 as shown on "Amended Subdivision Map of

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Edgewater Point Section No. 1, in the Village of Mamaroneck, Westchester County, N.Y." made by A.J. Foote, Surveyor and Civil Engineer, dated January 27th, 1928 and filed in the office of the Register of the County of Westchester as Map No. 3275, May 1st 1928.

TOGETHER with all the right, title and interest of the party of the first part of, in and to so much of the sea-wall which runs along the rear or easterly line of the premises hereby conveyed, together with the land upon which said sea-wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the party of the first part of, in and to the land under water between the premises hereinbefore described and the approximate line of the New York State Water Grant as shown on said map and between the northerly and southerly lines of the said premises if the same were extended easterly in a straight line to the line of said water grant.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Together *with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore,*

To Have and to Hold *the lands and premises hereby released and conveyed to the party of the second part,* **its successors** *and assigns, to* **its** *and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.*

In Witness Whereof, *the party of the first part* **has caused these presents to be signed by its duly authorized officer and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.**

D.W.GRIFFITH INCORPORATED.

In presence of

By A. Gruhell Gray
Vice President.

attest Albert W Banzhaf
Sec

State of }
County of } ss.:

On the day of , nineteen hundred and twenty before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART. FILM LIBRARY

State of
County of } ss.:

On the day of , nineteen hundred and twenty
before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of NEW YORK
County of NEW YORK } ss:

On the 14th day of July , nineteen hundred and thirty
before me came A. GRIFFITH GREY to me known, who,
being by me duly sworn, did depose and say that he resides in New York, New York

that he is the Vice President of D.W.GRIFFITH INCORPORATED

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed his name thereto by like order.

Irving Frank Bach

Reserve this space for use of Recording Office

Release,

PART OF MORTGAGED PREMISES.

Dated, 192

The land affected by the within instrument lies in Section in Block on the Land Map of

Record and return to

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT
1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

July 14, 1930

Mr. A. H. T. Banzhaf,
Banzhaf & Richter,
130 West 42nd Street,
New York City.

Dear Mr. Banzhaf;

I am enclosing herewith check of Edgewater Point, Inc. to the order of D. W. Griffith, Inc. for $12,000 in return for which will you kindly deliver to bearer the release of Lots 30, 31 and 32 from the Griffith mortgage on the Edgewater Point property.

Yours very truly,
Chas. F. Cathin

CFC:K

Encl.

295.—STATUTORY FORM K.
(Chapter 681, Laws of 1917)
Release of Part of Mortgaged Premises,
Individual or Corporation.

V.GL.DO.H.

JULIUS BLUMBERG, LAW BLANK PUBLISHER
262 GRAND STREET, NEW YORK

This Indenture,

196

made the day of December *, nineteen hundred and twenty-eight.*

Between D. W. GRIFFITH, INCORPORATED, a Maryland Corporation, having its office at 1476 Broadway, City and State of New York

, party of the first part,

and EDGEWATER POINT, INC., a New York Corporation, having its principal office in the Village of Mamaroneck, Westchester County, New York

, party of the second part,

Whereas, EDGEWATER POINT, INC.

by indenture of mortgage, bearing date the 4th *day of* August *nineteen hundred and* twenty-five *, recorded in the office of the* Register *of the County of* Westchester *, in liber* 2383 *of mortgages, of Section , page* 147 *, on the* 12th *day of* August *, nineteen hundred and* twenty-five *, for the consideration therein mentioned, and to secure the payment of the money therein specified, did convey certain lands and tenements, of which the lands hereinafter described are part, unto* D. W. GRIFFITH, INCORPORATED, said party of the first part.

And Whereas, *the party of the first part, at the request of the party of the second part, has agreed to give up and surrender the lands hereinafter described unto the party of the second part, and to hold and retain the residue of the mortgaged lands as security for the money remaining due on said mortgage,*

Now this Indenture Witnesseth, *that the party of the first part, in pursuance of said agreement, and in consideration of* Ten and 00/100 ($10.00) - - - - - - - - - - - - - *Dollars; lawful money of the United States, paid by the party of the second part, does grant, release and quitclaim unto the party of the second part, all that part of said mortgaged lands described as follows:*

All that lot or parcel of land with the buildings if any and improvements thereon situate in the Town of Mamaroneck, County of Westchester

and State of New York, commonly known and described as Lot No. 39 as shown upon a Map entitled "Amended Subdivision Map of Edgewater Point, Section No. 1, in the Village of Mamaroneck, County of Westchester and State of New York," A. J. Foote, Engineer, dated January 27, 1928, and filed in the office of the Register of the County of Westchester May 1, 1928 as Map No. 3275.

TOGETHER with all the right, title and interest of the party of the first part of, in and to so much of the sea-wall which runs along the rear or easterly line of the premises hereby conveyed, together with the land upon which said seal-wall is erected and together with any other upland which may lie between the said premises and the land under water adjoining the same.

TOGETHER with all the right, title and interest of the party of the first part of, in and to the land under water between the premises hereinbefore described and the approximate line of the New York State Water Grant as shown on said map and between the northerly and southerly lines of the said premises if the same were extended easterly in a straight line to the line of said water grant.

The party of the first part further releases from the lien of said mortgage the right to use any highway shown on said map for usual street purposes but retains under the lien of said mortgage the land in the bed of any such highway.

Together *with the hereditaments and appurtenances thereunto belonging, and all the right, title and interest of the party of the first part, of, in and to the same, to the intent that the lands hereby conveyed may be discharged from said mortgage, and that the rest of the land in said mortgage specified may remain to the party of the first part as heretofore,*

To Have and to Hold *the lands and premises hereby released and conveyed to the party of the second part,* its successors *and assigns, to* its *and their own proper use, benefit and behoof forever, free, clear and discharged of and from all lien and claim under and by virtue of the indenture of mortgage aforesaid.*

In Witness Whereof, *the party of the first part* has caused these presents to be signed by its duly authorized officer and its corporate seal to be hereunto affixed by order of its Board of Directors the day and year first above written.

D. W. GRIFFITH, INCORPORATED
By D. Griffith Grey
Vice President

In presence of
Secretary
attest Albert H. T. Banzhaf
Sec.

State of }
County of } ss.:

On the day of , nineteen hundred and twenty before me came , the subscribing witness to the foregoing instrument, with whom I am personally acquainted, who, being by me duly sworn, did depose and say that he resides in

that he knows

to be the individual described in, and who executed the foregoing instrument; that he, said subscribing witness, was present, and saw execute the same; and that he, said witness, at the same time subscribed h name as witness thereto.

State of
County of } ss.:

On the day of , nineteen hundred and twenty
before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of New York
County of New York } ss:

On the 30th day of July , nineteen hundred and ~~twenty~~ thirty
before me came A. GRIFFITH GREY to me known, who,
being by me duly sworn, did depose and say that he resides in

that he is the Vice President of D.W.GRIFFITH, INCORPORATED

the corporation described in, and which executed, the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of directors of said corporation; and that he signed h(S name thereto by like order.

Lydia F. Bach

Notary Public, Bronx County
Bronx Co. Clks. No. 159, Reg. No. 3270
Certificate filed in New York Co.
N.Y. Co. Clks. No. 482, Reg. No 20396
Commission Expires March 30, 1932

Reserve this space for use of Recording Office

MUSEUM OF MODERN ART FILM LIBRARY

Release,

PART OF MORTGAGED PREMISES.

Dated, 192

The land affected by the within instrument lies in Section in Block on the Land Map of

Record and return to

A

COPY

TRIANGLE FILM CORPORATION

Statement of Account

As of July 17th, 1930

		Sound Stage Charges & Royalty	Other Charges	Total
	Balance - Brought Forward	$2,156.25	$ 131.26	$2,287.51
7/2	Haulage		1.50	
	Outside Prop Rentals		22.83	
	Projectionists - S.T.		3.37	27.70
7/3	Sound Stage Rental	31.25		
	Material		6.67	
	Pos. Film - Sound Track		7.60	
	Projectionists - S.T.		6.73	52.25
7/5	Office Rent		15.00	
	Material		5.71	
	Outside Prop Rental		1.65	
	Prop Dept. Rentals		36.15	
	Projectionists - S.T.		4.49	
	Telephone Services		3.01	
	Services of Chief Prop Man		1.69	
	Still Dept. Charges		14.35	122.05
	Rental of Moviola & Sound Pickup		40.00	
	Sound Stage Rental	83.33		
	Waxes		5.00	
	Positive Film - Sound Track		5.35	
	Royalty due E.R.P.I.	5,500.00		5,593.68
7/8	Labor		1.17	
	Haulage		2.00	
	Projectionists - S.T.		17.95	
7/9	Labor		.89	
	Material		6.67	
	Outside Prop Rentals		2.75	
	Projectionists - O.T.		19.64	
	" S.T.	572.92	11.22	41.17
7/10	Sound Stage Rental	572.92		
	Labor		6.62	
	Pos. Film - Sound Track		60.00	
	Projectionists - S.T.		22.44	661.98
7/11	Sound Stage Rental	593.75		
	Labor		1.73	
	Pos. Film - Sound Track		54.00	
	Projectionists - S.T.		14.58	664.06
7/12	Sound Stage Rental	750.00		
	Office Rent		15.00	
	Labor		15.35	
	Pos. Film - Sound Track		100.00	
	Projectionists - S.T.		20.20	
	Projectionists - O.T.		22.44	
	Telephone Services		4.10	
	Optical Printer Charges		7.50	
	Rental of Moviola & Sound Pickup		50.00	984.59
7/14	Sound Stage Rental	572.92		
	Labor		13.40	
	Material		.09	
	Positive Film - Sound Track		1.85	
	Projectionists - O.T.		22.44	
	Projectionists - S.T.		22.44	633.14
7/15	Sound Stage Rental	343.75		
	Labor		10.56	
	Positive Film - S.T.		60.00	
	Elect. Equipt. Rentals		15.00	

	Projectionists - S.T.		17.95	
	Projectionists - O.T.		2.81	450.07
	Sound Stage Rental	322.92		
	Pos. Film - Sound Track		31.80	
	Outside Prop Rentals		12.10	
	" " "		60.50	
	Projectionists - S.T.		11.22	
	" O.T.		22.44	
	Telephone Services		.25	
	Petty Cash Expenditures, Sound Crew, O.T. Lunches		5.50	466.73
7/17	Material		2.88	
	Projectionists - O.T.		22.44	
	" S.T.		7.85	33.17
	Totals.....	$10,927.09	$1,112,13	$12,039.22

NEW CRAZY HOTEL
STRICTLY MODERN, OPEN ALL THE YEAR
CRAZY PAVILION AND MINERAL BATHS UNDER SAME ROOF.
THE HOME OF CRAZY WATER IN THE PALO PINTO MOUNTAINS
THE CENTER OF EVERYTHING IN MINERAL WELLS

CRAZY WATER HOTEL CO.
OWNERS AND OPERATORS
CRAZY, CARLSBAD AND GIBSON WELLS

MINERAL WELLS, TEXAS _____ 193__

FROM _____

Packard auto Rent Co
811 Taylor St Fort Worth Texas
Phone 2-6106

Auto Hire on Packard Sedan —
and Driver from 9-9 to 7-25 mi
Start #3,400 Cc Finish Rubber
to Date 7-25-32

Finish
7-24-32
Packard auto Rent Co
L. A. Stovall

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

28FW OM 48 1 EXTRA RUSH

LOSANGELES CALIF 1215P JUL 25 1930

D W GRIFFITH

WORTH HOTEL

DEAR D W HUSTON THOROUGHLY PLEASED WITH PICTURE AND LIKES PRESENT CUTTING OF QUESTIONABLE SCENES STOP WILL WIRE YOU FULLY AFTER SANDIEGO PREVIEW STOP SAM TAYLOR FITZMAURICE ARTHUR HORNBLOW FREDDIE LONSDALE WILLIAMS ANTHONY MCGUIRE ALL EXTREMELY ENTHUSIASTIC ABOUT QUALITY OF PICTURE AND YOUR FINE WORK BEST REGARDS

JOHN CONSIDINE JR

239P

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

FEATURE PRODUCTIONS, INC.

1041 NORTH FORMOSA AVENUE

TELEPHONE GRANITE 5111

HOLLYWOOD, CALIF.

July 26th, 1930

D. W. Griffith, Inc.
729 Seventh Avenue
New York City, N.Y.

Gentlemen:

Under the terms of that certain agreement between us dated November 6, 1928, you agreed that in the event we did not produce the story "THE PIONEER WOMAN" as one of the pictures covered by that certain contract between us dated April 19th, 1927, you would purchase said story from us at the agreed price of Twelve Thousand Five Hundred Dollars ($12,500.00) plus interest at the rate of six per cent (6%) per annum, from the date of purchase of said story by us.

Please be advised that said story was not produced by us as one of the pictures covered by said contract. We accordingly request that you purchase said story from us as provided in said contract, and demand is accordingly hereby made upon you for the payment of the purchase price thereof, to-wit: Twelve Thousand Five Hundred Dollars ($12,500.00), plus interest at the rate of six per cent (6%) per annum, from October 13th, 1928, being the date of the purchase of said story by us.

Very truly yours,

FEATURE PRODUCTIONS, INC.

By A. M. Brentinger

A. M. Brentinger
Joseph M. Schenck
MOTION PICTURE ENTERPRISES
1041 NORTH FORMOSA AVE.
HOLLYWOOD, CALIF.

REGISTERED
NO. 233064

D. W. Griffith, Inc.
729 Seventh Avenue
New York City, N.Y.

REGISTERED MAIL
RET. REC. RQSTD

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12208

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

SB52 153 NL=SANDIEGO CALIF 26

D W GRIFFITH= 1930 JUL 27 AM 4 18 A. L.

ASTOR HOTEL NEWYORK NY=

PREVIEW GRAND SUCCESS AUDIENCE THRILLED BY MAIN TITLE AND HELD ALL THE WAY THROUGH PICTURE STOP CANT TELL YOU HOW OFTEN THEY APPLAUDED FROM START TO FINISH STOP HAVE NEVER HEARD AS MUCH APPLAUSE AT END OF ANY PREVIEW STOP COMEDY THOROUGHLY APPRECIATED STOP IF WE EXPLOIT THIS PICTURE IN SUCH A WAY AS TO CAPTURE THE INTEREST OF THE FLAPPERS AND NOT GIVE THE PUBLIC AN IDEA THAT IT IS JUST ANOTHER HISTORICAL OR EDUCATIONAL FILM WE CAN HAVE A GREAT SUCCESS STOP THE JOB IS TO SELL THEM ON THE FACT THAT IF THEY COME TO SEE THIS PICTURE THEY WILL FIND OUT SOME STARTLING TRUTHS ABOUT LINCOLNS PRIVATE LIFE THAT FEW PEOPLE HAVE KNOWN IN THE PAST STOP IF THEY SELL IT UNIMAGINATIVELY AS JUST ANOTHER GREAT EPIC WITH THE CUSTOMARY ADJECTIVES IT MAY DISAPPOINT US ALL STOP TRY TO GUIDE THEM ALONG THESE LINES IF YOU AGREE BEST ALWAYS=

JOHN CONSIDINE JR.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

135

AGREEMENT

between

UNITED ARTISTS CORPORATION

and

PUBLIX THEATRES CORPORATION

Dated, July 28, 1930

AGREEMENT

between

UNITED ARTISTS CORPORATION

and

PUBLIX THEATRES CORPORATION

Dated, July 28, 1930

THIS AGREEMENT, made and entered into as of the 28th day of July, 1930, by and between UNITED ARTISTS CORPORATION, a Delaware corporation, hereinafter called the Distributor, party of the first part, and PUBLIX THEATRES CORPORATION, a New York corporation, hereinafter called the Exhibitor, party of the second part.

WITNESSETH:

WHEREAS the parties hereto entered into an agreement (with two amendments and/or supplements), all as of the 3rd day of February, 1928, (the whole being hereinafter referred to as the "franchise agreement" or "franchise"), whereunder the Distributor granted and the Exhibitor accepted a franchise to exhibit, upon certain terms and conditions, the several "special feature photoplays" to be distributed by the Distributor during the period which began on October 1, 1927, and is to end on July 31, 1937; and

WHEREAS the parties hereto have agreed that the said franchise shall apply solely to the motion pictures and to the theatres hereinafter referred to, for the period to begin on the first day of August, 1930, and to end upon the completion of the exhibition of such motion pictures by the Exhibitor, and that the terms, provisions and conditions of this agreement shall govern with respect thereto, superseding any provisions of the said franchise agreement which may be inconsistent herewith;

NOW THEREFORE, in consideration of the premises of the mutual covenants hereinafter contained and for other good and valuable considerations moving from each party to the other, the receipt whereof by each party is hereby acknowledged, the Distributor and the Exhibitor have agreed, and do hereby agree, as follows:

1. In lieu of the fourteen (14) "special feature photoplays" which the Distributor and the Exhibitor are at present obligated, the one to deliver and the other to exhibit pursuant to the provisions of Article numbered III of the aforementioned franchise agreement, the Distributor hereby grants to the Exhibitor, and the latter hereby accepts, a license, under the respective copyrights relating to the same, to exhibit the motion pictures hereinafter referred to, in the order of their availability, for the number of days (called "playing time") and in the particular theatres hereinafter referred to, during the period beginning on August 1st, 1930, and the Exhibitor hereby agrees to exhibit such motion pictures, upon the conditions stated; it being further understood and agreed between the parties hereto that the following terms and conditions shall govern with respect thereto, and that if any of such terms and conditions shall be inconsistent with the provisions of the said franchise agreement of February 3, 1928, the latter provisions shall be deemed superseded by the provisions of this agreement for the period beginning August 1st, 1930, and ending upon the completion of the exhibition by the Exhibitor, in accordance with the terms hereof, of all the motion pictures covered by these presents.

2. The motion pictures covered by these presents are, as a matter of convenience, hereinafter referred to, respectively, as "United" pictures and "Art Cinema" pictures. The "United" pictures comprise the following:

"Whoopee";
2 Ronald Colman pictures;
1 Evelyn Laye picture, temporarily entitled "Lillie";
2 Gloria Swanson pictures, one temporarily entitled "What a Widow" and the other temporarily untitled;
1 Mary Pickford picture; and
1 Douglas Fairbanks picture, temporarily entitled "Reaching for the Moon".

The "Art Cinema" pictures comprise the following: :

6 motion pictures produced or to be produced by the Art Cinema Corporation, as follows:

Norma Talmage in "DuBarry",
"Lincoln",
"The Bat Whispers",
1 De Sylva-Brown-Henderson Production,
"The Lottery Bride",
Al Jolson in "Sons O' Guns".
1 motion picture produced by Inspiration Pictures, Inc., entitled "Eyes of the World".

3. The theatres covered by these presents are those listed in the attached Schedules. (If any theatre is listed or referred to in the aforementioned franchise agreement of February 3, 1928, but is "unlisted," i.e., not listed or referred to, in any of the attached Schedules, then it is understood between the parties hereto that, for the season beginning August 1st, 1930, and ending July 31st, 1931, neither the Distributor nor the Exhibitor shall be under any obligation to the other, either under said franchise or under this agreement, insofar as any such "unlisted" theatre may be concerned; except, however, that with respect to the so-called Cooper theatres in Oklahoma City, Oklahoma, St. Joseph, Missouri, and Lincoln, Nebraska, the terms and provisions of the franchise agreement of February 3, 1928, shall continue to apply, in all respects, unaffected by this agreement or any of the provisions hereof.) Schedule A contains a list of all theatres which the parties hereto have agreed to denominate as "Class A" houses. Schedule A-1 contains a list of all other theatres which the parties hereto have agreed also to denominate as "Class A" houses but to which special terms of payment are to apply. Schedule B contains a list of what the parties hereto have agreed to denominate as "Class B" houses. Schedule C contains a list of all theatres in the Chicago territory, (said

theatres being also denominated as "Class A" houses), and the pictures to be exhibited therein, and to which the special terms of payment therein specified are to apply, subject, however, to the approval of the several producers concerned with the pictures therein specified; and if, in any case, any necessary approval shall be withheld or refused by any producer, the parties hereto agree that a disagreement shall thereby be deemed to have arisen between the parties hereto with respect to the proper rentals to be paid by the Exhibitor to the Distributor for the picture concerned in the theatres concerned, and that such disagreement or dispute shall thereupon be submitted for settlement to arbitrators appointed in accordance with the applicable provisions of the franchise agreement of February 3, 1928.

4. "United" pictures shall be exhibited only in the "Class A" houses listed in Schedules A, A-1, and C, and for the respective number of days in said schedules specified. "Art Cinema" pictures shall likewise be exhibited, solely for the respective number of days specified therein, in the "Class A" houses listed in Schedules A, A-1, and C, except as hereinafter in this Article provided, to wit: With respect to each "Art Cinema" picture, the Distributor agrees to screen the same for the Exhibitor, (as often as the latter may reasonably require but not exceeding five times within the period of fourteen days from and including the date of the first screening), and as soon as practicable after each such picture shall be ready for release by the Distributor, the first such screening to be available to the Exhibitor, in any event, at least thirty (30) days prior to the date on which such picture shall be "available" for exhibition by the Exhibitor. If, in the opinion of the Exhibitor, the picture so screened and examined by it shall be unsuitable for exhibition generally in "Class A" houses, and the Exhibitor shall communicate such opinion to the Distributor in writing, then and in that event such

picture shall be exhibited, at the election of the Exhibitor, either in "Class A" houses or in "Class B" houses, or in a combination of the two, it being distinctly understood that the said picture must be exhibited by the Exhibitor either in "Class A" houses or in "Class B" houses, or in a combination of the two; provided, however, that if the Distributor shall disagree with the Exhibitor's opinion of the picture in question it shall have the right, within five (5) days after receiving written notification of the Exhibitor's opinion, to cause such disagreement to be submitted for determination to the committee provided for by subdivision 10 of Article V of the aforementioned franchise agreement of February 3, 1928.

Wherever there are, in any given city or town, two or more listed theatres denominated as "Class A" houses, the Exhibitor shall have the right, in its sole discretion, to select the particular "Class A" theatre or theatres in the given city or town in which it shall exhibit any given pictures. The same rule shall apply with respect to theatres denominated as "Class B" houses. Wherever the term "indefinite run" is used in any of the Schedules, such term shall be understood to mean that the Exhibitor shall have the sole right to fix the number of days, (not less than 1 week) during which any given picture shall be exhibited in the theatre opposite which the term "indefinite run" has been set. Wherever, from said Schedules, it appears that a particular theatre's policy has not as yet been determined, it is agreed that, as soon as determined, the policy of the theatre concerned shall govern with respect to the exhibition therein of the pictures covered by these presents, and the playing time of each of them. Wherever a lesser number of pictures than those covered by these presents is set opposite the name of any theatre, it is agreed that such lesser number shall control for such theatre, and that, subject to the foregoing, the Exhibitor shall have the sole right to designate which of all the pictures covered by this agreement it will exhibit in the theatre concerned.

5. With respect to the motion pictures covered by these presents, in lieu of any and all rentals, percentages, and payments by whatever name called, which the Exhibitor would be required to make to the Distributor therefor in accordance with the provisions of the said franchise agreement of February 5, 1928, the following rentals or payments shall be substituted:

(A) as to pictures exhibited in the "Class A" houses listed in Schedule A, the Exhibitor agrees to pay, and the Distributor agrees to accept, except as hereinafter in this subdivision (A) provided, a sum equivalent to twenty-five percent (25%) of the "gross receipts" of the theatre concerned for the duration of the run of the picture concerned, up to the point where the seventy-five per cent (75%) of the "gross receipts" remaining shall be equal to such theatre's "operating cost"; thereafter the "gross receipts" shall be divided between the parties hereto equally. The term "operating cost," as herein used, is understood to cover and embrace all items of the nature of those mentioned or referred to in subdivisions (2) and (3) appearing on pages 23-29, both inclusive, of the printed copy of the aforesaid franchise agreement. As to the "Art Cinema" pictures exhibited in the theatres of the Exhibitor located in the State of Florida, the Exhibitor agrees to pay and the Distributor agrees to accept a sum equivalent to seventeen and one-half per cent (17½%) of the "gross receipts" of the theatre concerned for the duration of the run of the picture concerned, up to the point where the eighty-two and one-half per cent (82½%) of the "gross receipts" remaining shall be equal to such theatre's "operating cost"; thereafter the "gross receipts" shall be divided between the parties hereto equally.

(A-1) As to each picture exhibited in the 'Class A" houses listed in Schedule A-1, the Exhibitor agrees to pay, and the Distributor agrees to accept, as a minimum guarantee, a sum equal to the number of points set forth in said Schedule and marked opposite each theatre, computed on the basis of thousandths of one per cent, multiplied by the cost of the picture concerned, said cost to be calculated in accordance with the provisions of subdivisions D (a) 1, et seq., appearing at the foot of page 16 of the printed copy of the franchise agreement of February 3, 1928, and continued on the succeeding pages, except, however, that there shall be no limitation on the negative cost of each picture for the purposes of said computation; and in addition thereto the Exhibitor agrees to pay a sum equal to fifty per cent (50%) of the "net profits" resulting from the exhibition of each such picture in each theatre during the period of its exhibition, the term "net profits" being defined in accordance with the definition thereof contained in the aforesaid franchise agreement of February 3, 1928.

(B) As to pictures exhibited in the "Class B" houses listed in Schedule B, the Exhibitor agrees to pay, and the Distributor agrees to accept, payment therefor calculated in accordance with the provisions of subdivision (A) of this Article.

(C) As to pictures exhibited in the houses listed in Schedule C, the Exhibitor agrees to pay, and the Distributor agrees to accept, the respective payments referred to in said Schedule, (subject, however, to the provisions of so much of Article 3 of this agreement as specifically relates to said Schedule C).

PROVIDED, however, that with respect to the "Art Cinema" pictures, if the exhibition of any such picture in any "Class A" theatre, (other than one located in the State of Florida), shall result in a loss, and if, in addition to such resulting loss, the

"gross receipts" of the theatre concerned (for the picture concerned) shall be less than a sum equal to the quotient obtained by dividing (a) the total "gross receipts" of the theatre concerned for the thirty playing days immediately preceding the first exhibition of the "Art Cinema" pictures in such theatre by (b) the number of feature motion pictures exhibited in such theatre during the said thirty-day period, then and in such event the Distributor agrees, forthwith upon demand, to repay to the Exhibitor one-fourth of the rental paid by the Exhibitor for the exhibition of the "Art Cinema" picture concerned in the "Class A" theatre concerned; such rebate to be made notwithstanding that the amount thereof may be greater or less than the actual loss sustained.

Payments shall be made by the Exhibitor at the times hereinafter specified, to wit: with respect to the Distributor's initial percentage of "gross receipts," and with respect to any fixed (flat) rentals or guarantees, within seven days after the close of the run of the picture concerned in each theatre concerned; and with respect to any other and/or additional payments, within thirty days following the close of the month in which the picture concerned was exhibited in the theatre concerned.

In the event, however, that any picture shall be exhibited at any theatre for more than one week, payment shall be made on the basis of each separate week, or fraction of a week, involved; that is to say, for example, if a picture shall have been exhibited for, say, ten days, payment shall be made by the Exhibitor on the same basis as if there were involved two separate pictures one of which was exhibited in the first seven days of the ten-day period and the other of which was exhibited in the last three days of such ten-day period.

6. Each and every of the terms and provisions of the aforemen-

tioned franchise agreement of February 3, 1928, to the extent that the same are not inconsistent herewith, are hereby continued in full force and effect for the duration of this agreement. From on and after August 1, 1931, *all* the terms and provisions of the aforesaid franchise agreement of February 3, 1928, (subject to such modifications, theatres, eliminations and substitutions, etc., as the parties hereto have heretofore made therein or thereunder), shall again come into full force and effect to govern the obligations of the parties hereto with respect to the motion pictures to be distributed and exhibited, respectively by the Distributor and the Exhibitor, during the seasons beginning on said August 1, 1931, and annually thereafter. By way of emphasis, the parties hereto do hereby declare that the terms and provisions of this agreement alone shall control with respect to the motion pictures covered by these presents, notwithstanding that any act or thing required hereunder to be performed by either of the parties hereto may not be performed until on or after the first day of August, 1931.

IN WITNESS WHEREOF, the parties hereto have executed and sealed this agreement as of the day and year first above written.

UNITED ARTISTS CORPORATION,
By AL LICHTMAN
Vice-President

PUBLIX THEATRES CORPORATION,
By SAM DENBOW
Vice-President

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Anderson, S. C.	Strand	2
Asheville, N. C.	Plaza-Imperial	3
Charlotte, N. C.	Carolina or Imperial	3-6
Chattanooga, Tenn.	Tivoli	3
Columbia, S. C.	Imperial	3
Greenville, S. C.	Carolina	3
Jackson, Tenn.	Lyric	2
Johnson City, Tenn.	Majestic	2
Knoxville, Tenn.	Tennessee	3
Spartanburg, S. C.	Montgomery	2-3
Sumter, S. C.	Rex	2

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
Atlanta, Ga.	Paramount	6	
Anniston, Ala.	Ritz	2	
Augusta, Ga.	Imperial or Mojeska	3	
Birmingham, Ala.	Alabama	6	
Macon, Ga.	Capitol	3	
Montgomery, Ala.	Paramount	3	
Daytona, Fla.	Vivian	2	
Jacksonville, Fla.	Florida	4	
Lakeland, Fla.	Polk	2	
Lakeworth, Fla.	Oakley	2	Seasonable only
Miami, Fla.	Olympia	4	
Miami Beach, Fla.	Community	2	Seasonable only
St. Petersburg, Fla.	Florida	3	
Tampa, Fla.	Tampa	4	
Palm Beach, Fla.	Beaux Arts	2	Seasonably only
W. Palm Beach, Fla.	Kettler	4	

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Springfield, Mo.	Paramount	3-4
Joplin, Mo.	Paramount	3-4

SCHEDULE "A"

City	*Theatre*	*Playing Time*
So. Bend, Ind.	State	7
	Colfax	4

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Cheyenne, Wyo.	Paramount	3
Colo. Springs, Colo.	Para.-Rialto	4
Denver, Colo.	Paramount	7
Gr. Junction, Colo.	Mesa-Avalon	2
Greeley, Colo.	Sterling	3
Pueblo, Colo.	Colorado	3
Boise, Idaho	Pinney	4
Idaho Falls, Idaho	Paramount	3
Ogden, Utah	Para.-Orpheum	4
Provo, Utah	Paramount	3
Salt Lake City, Utah	Capitol-Paramount	7
San Francisco, Cal.	California	Indefinite Run

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Newburgh, N. Y.	Broadway	3
	Academy	6
Poughkeepsie, N. Y.	Bardavon	7
	Stratford	3-4
Yonkers, N. Y.	Strand	7
Buffalo, N. Y.	Century	Indefinite Run
Niagara Falls, N. Y.	Bellevue	4
Rochester, N. Y.	Eastman	7
Youngstown, Ohio	State	7
Lexington, Ky.	Kentucky	4
Kansas City, Kas.	Electric	3-4
Peekskill, N. Y.	Paramount	2-3
Springfield, Ill.	Orpheum	3-4

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Cedar Rapids, Ia.	Paramount	3-4
Council Bluffs, Ia.	Broadway	2
Davenport, Ia.	Columbia-Garden	4-7
Des Moines, Ia.	Des Moines	7
Moline, Ill.	LeClaire	2
Newton, Ia.	Capitol	2
Rock Island, Ill.	Fort	3-4
Waterloo, Ia.	Paramount	3-4
Ottumwa, Ia.	Rialto	2
Beatrice, Nebr.	Rivoli	2
Columbus, Nebr.	Columbus	3
Fairbury, Nebr.	Bonham	2
Fremont, Nebr.	Empress	3
Grand Island, Nebr.	Capitol	3
Hastings, Nebr.	Rivoli	3
Kearney, Nebr.	World	3
Missouri Valley, Neb.	Rialto	2
Norfolk, Nebr.	Granada	3

SCHEDULE "A"

City	*Theatre*	*Playing Time*
North Platte, Nebr.	Keith	3
Omaha, Nebr.	Paramount	7
Sioux City, Ia.	Capitol	7

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
Alton, Ill.	Grand	3	
Aurora, Ill.	Tivoli	2	When new theatre opens playing time to be 3 days.
Bloomington, Ill.	Irwin	3	
Blue Island, Ill.	Lyric	2	14 pictures—1 theatre—40 weeks operation.
Chicago Hgts., Ill.	Lincoln-Dixie	2	
Danville, Ill.	Fischer	3	
Decatur, Ill.	Lincoln	4	
Elgin, Ill.	Crocker	2	
Harvey, Ill.	Harvey	2	14 pictures—1 theatre—40 weeks operation.
Kankakee, Ill.	Majestic	3	
Kewanee, Ill.	Peerless	2	
La Salle, Ill.	Majestic	2	
Peoria, Ill.	Madison	4	
Quincy, Ill.	Washington	4	
Spring Valley, Ill.	Valley	2	14 pictures—1 theatre—40 weeks operation.
Streator, Ill.	Plumb	2	

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Aberdeen, S. D.	Capitol	3
Austin, Minn.	Paramount	3
Brainerd, Minn.	Paramount	3
Duluth, Minn.	Garrick-Lyceum	7
Eau Claire, Wis.	State	3
Eveleth, Minn.	Regent	2
Fargo, N. D.	Fargo	3
Faribault, Minn.	Paramount	3
Grand Forks, N. D.	Paramount	2
Hibbing, Minn.	State	3
Huron, S. D.	Huron	3
Mankato, Minn.	State	3
Minot, N. D.	Satte	2
Mitchell, S. D.	Metropolitan	3
Rochester, Minn.	Chateau	3
St. Cloud, Minn.	Paramount	3
Sioux Falls, S. D.	State	3
Superior, Wis.	Palace	3-4
Virginia, Minn.	Garrick	3
Waseca, Minn.	State	3

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Watertown, S. D.	Colonial	3
Winona, Minn.	State	3
Minneapolis, Minn.	Century	Indefinite Run
	State	7
St. Paul, Minn.	Riviera	7

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Alexandria, La.	Rapidee	3
Baton Rouge, La.	Columbia	3
Biloxi, Miss.	Saenger	2
Clarksdale, Miss.	Paramount	2
Greenville, Miss.	Paramount	3
Greenwood, Miss.	Paramount	2
Gulfport, Miss.	Strand	2
Hattiesburg, Miss.	Saenger	2
Helena, Ark.	Pastime	2
Jackson, Miss.	Majestic	2
Meridian, Miss.	Temple	2
Mobile, Ala.	Saenger	3-4
Monroe, La.	Paramount	3
Natchez, Miss.	Baker-Grand	2
New Orleans, La.	List A-1	
Pensacola, Fla.	Saenger	3
Pine Bluff, Ark.	Paramount	2
Texarkana, Tex.	Saenger	3
Vicksburg, Miss.	Saenger	3

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
Perth Amboy, N. J.	Majestic	4	
Plainfield, N. J.	Strand	6	
Freehold, N. J.	Strand	2	
Asbury Park, N. J.	Para. May Fair	4-7	Depending on Season
Long Branch, N. J.	Strand	2	

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Casa Grande, Ariz.	Paramount	2
Mesa, Ariz.	Nile	2
Phoenix, Ariz.	Orpheus	3-4
Tucson, Ariz.	Opera House	3-4
Winslow, Ariz.	Rialto	2
Yuma, Ariz.	Yuma	2

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Austin, Tex.	Paramount-Queen	3-4
Dallas, Tex.	Melba	7
Ft. Worth, Tex.	Palace-Worth	4
Galveston, Tex.	Queen	4
Houston, Tex.	Kirby	7
San Antonio, Tex.	Aztec	7
Chickasha, Okla.	Rialto	2
Enid, Okla.	Criterion	3
Ft. Smith, Ark.	New	3

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Staten Island, N. Y.		Policy not yet determined.
Lynchburg, Va.		Policy not yet determined.

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Bloomsburg, Pa.	Capitol	2
Carlisle, Pa.	Strand	2
Danville, Pa.	Victoria	2
Duryea, Pa.	Pastime	2
Forest City, Pa.	Freedman	2
Hazelton, Pa.	Capitol	3
Honesdale, Pa.	Lyric	2
Jersey Shore, Pa.	Victoria	2
Kingston, Pa.	Kingston	2
Luzerne, Pa.	Marinas	2
Mauch Chunk, Pa.	Capitol	2
Northumberland, Pa.	Savoy	1
Old Forge, Pa.	Holland	2
Olyphant, Pa.	Granada	2
Parsons, Pa.	Parsons	2
Pittston, Pa.	American	3

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Pottsville, Pa.	Capitol	3
Plymouth, Pa.	Shawnee	2
Scranton, Pa.	Strand-Capitol	6
Shenandoah, Pa.	Strand	3
Sunbury, Pa.	Strand	2
Towanda, Pa.	Keystone	2
Wilkes-Barre, Pa.	Capitol-Irving	6
Owego, N. Y.	Tioga	2
Waverly, N. Y.	Capitol	2

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
Allston, Mass.	See Schedule A-1		
Athol, Mass.	York	2	
Bangor, Me.	Opera House-Bijou	3	
Barre, Vt.	Park	2	
Bath, Me.	Opera House	1-2	
Biddeford, Me.	Central	3	
Chelsea, Mass.	Olympia	3-4	
Chicopee, Mass.	Elm	2	
Dorchester, Mass.	See Schedule A-1		
Dover, N. H.	Strand	2	
Framingham, Mass.	St. George	3-4	
Ft. Fairfield, Me.	Paramount	1	
Gardner, Mass.	Orpheum	2	
Gloucester, Mass.	North Shore	3-4	

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
Greenfield, Mass.	Garden	3-4	
Haverhill, Mass.	Paramount	3-4	
Houlton, Me.	Temple	1-2	
Jamaica Plains, Mass.	Jamaica	3	
Lowell, Mass.	Strand	4	
Lynn, Mass.	Paramount	3-4	
Marlboro, Mass.	Marlboro	3	
Mattapan, Mass.	See Schedule A-1		
Natick, Mass.	Colonial	2	14 pictures only
Needham, Mass.	Paramount	2	
New Bedford, Mass.	Empire	7	
Newport, R. I.	Paramount	3-4	
Newton, Mass.	Paramount	3-4	

SCHEDULE "A"

City	*Theatre*	*Playing Time*	
North Adams, Mass.	Paramount	3	14 pictures only
No. Attleboro, Mass.	Community	2	
No. Cambridge, Mass.	Harvard	3	
Norfolk Downs, Mass.	Wollaston Regent	3	
Palmer, Mass.	Strand	1-2	
Pawtucket, R. I.	Strand	3-4	
	Imperial	7	
Pittsfield, Mass.	Palace	3	
Rockland, Me.	Strand	2	
Roslindale, Mass.	Rialto	3	
Roxbury, Mass.	Rivoli	3-4	
Rutland, Vt.	Strand	3	
Salem, Mass.	Paramount	3-4	

SCHEDULE "A"

City	*Theatre*	*Playing Time*
Waltham, Mass.	Embassy	3-4
Ware, Mass.	Casino	1-2
Waterville, Me.	Haines	3
Westbrook, Me.	Star	1-2
Woonsocket, R. I.	Stadium	3-4
Amherst, Mass.	Amherst	2

SCHEDULE "A-1"

City	*Theatre*	*Playing Time*	*Picture Terms*
Atlanta, Ga.	Georgia	6	220 Points actual cost
Houston, Tex.	Metropolitan	7	231 " " "
San Antonio, Tex.	Texas	7	231 " " "
Dallas, Tex.	Palace	7	313 " " "
Buffalo, N. Y.	Buffalo	7	500 " " "
Buffalo, N. Y.	Hippodrome	7	500 " " "
Denver, Colo.	Denver	7	250 " " "
San Francisco, Cal.	Paramount	7	600 " " "
Omaha, Nebr.	World	7	175 " " "
New Orleans, La.	Loew's State or Saenger	7	256 " " "
Allston, Mass.	Capitol	3-4	53 " " "
Mattapan, Mass.	Oriental	3-4	20 " " "
Dorchester, Mass.	Morton St.	2-3	14 " " "
Roxbury, Mass.	Shawmut	2-3	12 " " "
Roxbury, Mass.	Warren	2-3	6 " " "
Dorchester, Mass.	Strand Fields Corner and Colman	2 out of 3 houses	65 " combined

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Anderson, S. C.	Strand	1
Asheville, N. C.	Strand	3
Charlotte, N. C.	Alhambra	3
Chattanooga, Tenn.	State	3
Columbia, S. C.	Rex	3
Greenville, S. C.	Egyptian	2
Jackson, Tenn.	Lyric	1
Johnson City, Tenn.	Liberty	2
Knoxville, Tenn.	Riviera	3
Spartanburg, S. C.	Strand	2
Sumter, S. C.	Rex	1

SCHEDULE "B"

City	*Hostetter*	*Playing Time*	
Anniston, Ala.	Noble	2	
Atlanta, Ga.	Paramount	6	
Augusta, Ga.	Imperial or Mojeska	2	
Birmingham, Ala.	Strand	6	
Macon, Ga.	Ritz	2	
Montgomery, Ala.	Strand	2	
Daytona, Fla.	Vivian	1	
Jacksonville, Fla.	Imperial	3	
Lakeland, Fla.	Polk	1	
Lakeworth, Fla.	Oakley	1	(Seasonable Only)
Miami, Fla.	Hippodrome	3	
Miami Beach, Fla.	Community	1	(Seasonable Only)
St. Petersburg, Fla.	Aleazar	2	
Tampa, Fla.	Victory	3	
Palm Beach, Fla.	Beaux Arts	1	(Seasonable Only)
W. Palm Beach, Fla.	Stanley	2	

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Springfield, Mo.	Paramount	3
Joplin, Mo.	Paramount	3

SCHEDULE "B"

City	*Theatre*	*Playing Time*
South Bend, Ind.	State	3-4

SCHEDULE "B"

City	*Theatre*	*Playing Time*	
Cheyenne, Wyo.	Strand	2	
Colorado Spgs.	Rialto-Paramount	3	
Denver, Colo.	Rialto	7	
Grand Junction, Colo.	Mesa Avalon	2	
Greeley, Colo.	Rex	2	
Pueblo, Colo.	Colorado	2	
Boise, Idaho	Granada	3	
Idaho Falls, Idaho	Paramount	2	
Ogden, Utah	Paramount-Orpheum	3	
Provo, Utah	Paramount	2	
Salt Lake City, Utah	Victory	4 or 7	
San Francisco, Cal.	St. Francis	7-14	(Terms to be mutually agreed upon)

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Newburgh, N. Y.	Broadway-Academy	3
Poughkeepsie, N. Y.	Bardavon-Stratford	3-4
Yonkers, N. Y.	Strand	3-4
Buffalo, N. Y.	See List A-1	
Niagara Falls, N. Y.	Bellevue	3
Rochester, N. Y.	Regent	7
Youngstown, Ohio	Paramount	3-4
Lexington, Ky.	State	2-3
Kansas City, Kans.	Electric	3
Peekskill, N. Y.	Paramount	1-2
Springfield, Ill.	Majestic	3-4

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Cedar Rapids	State	3
Council Bluffs	Broadway	2
Davenport	Garden	3
Des Moines	Strand	4
Moline	LeClaire	2
Newton	Capitol	1
Rock Island	Spencer	2 or 3
Waterloo	Strand	3
Ottumwa, Ia.	Rialto	2
Beatrice	Rivoli	2
Columbus	Swan	2
Fairbury	Bonham	1
Fremont	Fremont	2
Grand Island	Majestic	2
Hastings	Strand	2
Kearney	Empress	2
Missouri Valley	Rialto	1
Norfolk, Neb.	Lyric	2

SCHEDULE "B"

City	*Theatre*	*Playing Time*
North Platte	Keith	2
Omaha	State	7
Sioux City	Princess	3

SCHEDULE "B"

City	*Theatre*	*Playing Time*	
Alton, Ill.	Princess	2	
Aurora, Ill.	Tivoli	2	
Bloomington, Ill.	Majestic	2	
Blue Island, Ill.	Lyric	2	(14 pictures — 1 Theatre—40 Week Operation)
Chicago Heights, Ill.	Washington	2	
Danville, Ill.	Palace	2	
Decatur, Ill.	Empress	3	
Elgin, Ill.	Rialto	2	
Harvey, Ill.	Harvey	2	(14 pictures — 1 Theatre—40 Week Operation)
Kankakee, Ill.	Luna	2	
Kewanee, Ill.	Peerless	2	
LaSalle, Ill.	LaSalle	2	
Peoria, Ill.	Palace	3	
Quincy, Ill.	Orpheum	2	
Spring Valley, Ill.	Valley	2	(14 pictures — 1 Theatre—40 Week Operation)
Streator, Ill.	Plumb	2	

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Aberdeen, S. D.	Lyric or Orpheum	2
Austin, Minn.	State	2
Brainerd, Minn.	Paramount	1 or 2
Duluth, Minn.	Lyric	3
Eau Claire, Wis.	Wisconsin	3
Eveleth, Minn.	Regent	2
Fargo, N. D.	State or Garrick	2
Faribault, Minn.	Paramount	2
Grand Forks, N. D.	Orpheum	2
Hibbing, Minn.	Garden	2
Huron, S. D.	Bijou	2
Mankato, Minn.	Grand	2
Minot, N. D.	Strand	2
Mitchell, S. D.	Metropolitan	2
Rochester, Minn.	Lawler	3
St. Cloud, Minn.	Grand	2
Sioux Falls, S. D.	Egyptian	3
Superior, Wis.	Peoples	3
Virginia, Minn.	State	2
Waseca, Minn.	State	2

SCHEDULE "B"

City	*Theatre*	*Playing Time*	
Watertown, S. D.	Lyric	3	
Winona, Minn.	Winona	2-3	
Minneapolis, Minn.	State or Lyric	7	Either theatre to be agreed upon by mutual consent.
St. Paul, Minn.	Riviera or Tower	7	Either theatre to be agreed upon by mutual consent.

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Alexandria, La.	Saenger	2
Baton Rouge, La.	Louisiana	2
Biloxi, Miss.	Gaiety	1
Clarksdale, Miss.	Paramount	1
Greenville, Miss.	Paramount	2
Greenwood, Miss.	Paramount	1
Gulfport, Miss.	Strand	2
Hattiesburg, Miss.	Strand	1
Helena, Ark.	Pastime	1
Jackson, Miss.	Century	2
Meridian, Miss.	Strand	2
Mobile, Ala.	Crown	2-3
Monroe, La.	Capitol	2
Natchez, Miss.	Baker-Grand	1
New Orleans, La.	Strand or Tudor	7
Pensacola, Fla.	Isis	2
Pine Bluff, Ark.	Paramount	1

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Texarkana, Texas	Strand	2
Vicksburg, Miss.	Alamo	2

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Perth Amboy	Crescent	3
Plainfield	Oxford	3
Freehold	Strand	1
Asbury Park	Lyric	4
	St. James	4
Long Branch	Strand	1

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Casa Grande, Ariz.	Paramount	1
Mesa, Ariz.	Nile	2
Phoenix, Ariz.	Rialto	3-4
Tucson, Ariz.	Opera House	2 or 3
Winslow, Ariz.	Rialto	2
Yuma, Ariz.	Lyric	1

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Austin, Texas	Majestic-Queen	3-4
Dallas, Texas	Old Mill	7
Ft. Worth, Texas	Palace-Worth	4
Galveston, Texas	Tremont	3
Houston, Texas	Queen	7
San Antonio, Texas	State	7
Chickasha, Okla.	Sugg	2
Enid, Oklahoma	New	2
Ft. Smith, Ark.	New	2

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Staten Island		Policy not yet determined.
Lynchburg, Va.		Policy not yet determined.

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Bloomsburg, Pa.	Columbia	2
Carlisle, Pa.	Orpheum	2
Danville, Pa.	Luna	1
Duryea, Pa.	Pastime	1
Forest City, Pa.	Freedman	1
Hazelton, Pa.	Grand	2
Honesdale, Pa.	Lyric	1
Jersey Shore, Pa.	Victoria	1
Kingston, Pa.	Kingston	1
Luzerne, Pa.	Marinos	1
Mauch Chunk, Pa.	Capitol	1
Northumberland, Pa.	Savoy	1
Old Forge, Pa.	Holland	1
Olyphant, Pa.	Granada	1
Parsons, Pa.	Parsons	1
Pittston, Pa.	Roman	2

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Pottsville, Pa.	Hippodrome	2
Plymouth, Pa.	Shawnee	1
Scranton, Pa.	Riviera	6
	State	6
Shenandoah, Pa.	Strand	2
Sunbury, Pa.	Victoria	2
Towanda, Pa.	Keystone	1
Wilkes-Barre, Pa.	Orpheum	6
Owego, N. Y.	Tioga	1
Waverly, N. Y.	Capitol	1

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Allston, Mass.	Egyptian	3-4
Athol, Mass.	Capitol	1
Bangor, Me.	Park	2
Barre, Vt.	Magnet	2
Bath, Me.	Opera House	1
Biddeford, Me.	City Opera House	2
Chelsea, Mass.	Broadway	3-4
Chicopee, Mass.	Elm	1
Dorchester, Mass.	See Schedule A-1	
Dover, N. H.	Strand	1
Framingham, Mass.	Gorman	2
Ft. Fairfield, Me.	Paramount	1
Gardner, Mass.	Uptown	2
Gloucester, Mass.	Strand	3-4

SCHEDULE "B"

City	*Theatre*	*Playing Time*	
Greenfield, Mass.	Lawler	2	
Haverhill, Mass.	Colonial	3-4	
Houlton, Maine	Temple	1	
Lowell, Mass.	Merrimac Square	3-4	
Lynn, Mass.	Olympia	3-4	
Marlboro, Mass.	Marlboro	3	
Mattapan, Mass.	Morton St.	2	
Natick, Mass.	Colonial	2	14 pictures only
New Bedford, Mass.	Empire	3-4	
Newport, R. I.	Strand	3-4	

SCHEDULE "B"

City	*Theatre*	*Playing Time*	
North Adams, Mass.	Paramount	2	14 pictures only
No. Attleboro, Mass.	Community	1	
Norfolk Downs, Mass.	Wollaston Regent	2	
Plamer, Mass.	Strand	1	
Pawtucket, R. I.	Imperial	3-4	
Pittsfield, Mass.	Capitol	3	
Rockland, Me.	Park	2	
Roxbury, Mass.	Dudley	3-4	
Rutland, Vt.	Grand	2	
Salem, Mass.	Salem	3-4	

SCHEDULE "B"

City	*Theatre*	*Playing Time*
Waltham, Mass.	Central	3-4
Ware, Mass.	Casino	1
Waterville, Me.	City	2
Westbrook, Me.	Star	1
Amherst, Mass.	Amherst	1

SCHEDULE "C"

UNITED ARTISTS-CHICAGO

1930-31

	La Grange	*Norshore*	*Varsity*	*Covent*	*Bebbark*	*State*	*Crystal*	*Manor*	*Alamo*	*Pantheon*
What a Widow	$175.	$400.	$200.	$150.	$150.	$400.	$300.	$200.	$200.	$250.
Raffles	175.	400.	200.	150.	150.	400.	300.	200.	200.	Released too late to play
Lottery Bride	150.	300.	150.	100.	125.	350.	225.	150.	150.	200.
Whoopee	250.	500.	250.	200.	200.	500.	400.	225.	225.	300.
Lincoln	150.	350.	175.	150.	150.	350.	300.	175.	175.	200.
Kiki	175.	400.	200.	150.	150.	400.	300.	200.	200.	250.
Colman No. 2	175.	400.	200.	150.	150.	400.	300.	200.	200.	250.
Lilli	175.	400.	200.	150.	150.	400.	300.	200.	200.	250.
Reaching for Moon	200.	500.	200.	200.	200.	450.	350.	225.	225.	300.
Swanson No. 2	175.	400.	200.	150.	150.	400.	300.	200.	200.	250.
De Sylva-Brown	175.	400.	200.	150.	150.	400.	300.	200.	200.	250.
Sons O' Guns	175.	450.	200.	150.	150.	400.	300.	200.	200.	250.
Du Barry	150.	300.	125.	150.	125.	350.	225.	150.	150.	200.
Bat Whispers	150.	400.	150.	150.	150.	350.	225.	150.	150.	200.
Playing Time (No. Days)	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3	2-3

TERMS: FLAT RENTAL.

SCHEDULE "C"
UNITED ARTISTS-CHICAGO
1930-31

	Gate-way	*Bel-mont*	*Mary-land*	*Central Park*	*Regal*	*Ber-wyn*	*Bilt-more*
What a Widow	$400.	$300.	$250.	$400.	$500.	$450.	$150.
Raffiles	400.	300.	250.	400.	500.	450.	150.
Lottery Bride	400.	250.	250.	350.	500.	350.	150.
Whoopee	600.	500.	400.	600.	600.	500.	250.
Lincoln	400.	300.	250.	400.	500.	400.	150.
Kiki	400.	300.	250.	400.	500.	400.	150.
Colman No. 2	400.	300.	250.	400.	500.	400.	150.
Lilli	400.	300.	250.	400.	500.	400.	150.
Reaching for Moon	500.	400.	300.	500.	600.	450.	200.
Swanson No. 2	450.	300.	250.	400.	500.	400.	150.
De Sylva-Brown	500.	350.	275.	450.	500.	400.	200.
Sons O' Guns	500.	350.	275.	450.	500.	400.	200.
Du Barry	400.	250.	250.	400.	500.	350.	150.
Bat Whispers	400.	250.	250.	400.	500.	350.	150.
Playing Time (No. Days)	2-3	2-3	2-3	2-3	3-4	2-3	2-3

NOTE: Maryland to have privilege of eliminating Ticoli pictures. Regal to select (11) of the above pictures on screening.

TERMS: FLAT RENTAL.

SCHEDULE "C"
UNITED ARTISTS-CHICAGO
1930-31

	Uptown or Granada	*Tivoli or Tower*	*Harding or Congress*	*Marbro or Paradise*
What a Widow	$3000.	$2750.	$1500.	$3000.
Lottery Bride	2000.	1750.	1100.	2000.
Raffles	3250.	2750.	1500.	3250.
Whoopee	3500.	3000.	2000.	3500.
Abraham Lincoln	2750.	2250.	1500.	2750.
Kiki	3000.	2750.	1500.	3000.
Colman No. 2	3250.	2750.	1500.	3250.
Reaching for Moon	3500.	2750.	2000.	35.00
Swanson No. 2	3000.	2750.	1500.	3000.
De Sylva-Brown	3000.	2750.	1500.	3000.
Sons O' Guns	3250.	2750.	1500.	3250.
Du Barry	2250.	2000.	1250.	2250.
Bat Whispers	2500.	2250.	1250.	2500.
Lilli	3250.	2750.	1500.	3250.
Playing Time (No. Days)	7	7	7	7

TERMS: FLAT RENTAL.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12208

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

N50 131 DL=HD HOLLYWOOD CALIF 29 557P

1930 JUL 29 PM 9 47

D W GRIFFITH=ASTOR HOTEL=

DEAR D W DID YOU RECEIVE MY PREVIEW WIRE FROM SANDIEGO STOP HAVE PUT BACK END OF WHITEHOUSE BREAKFAST ROOM SEQUENCE WHERE MRS LINCOLN TALKS ABOUT TAKING TRIP AROUND WORLD AND LINCOLN TELLS TAD THAT HE WILL TAKE HIM WITH HIM WHEN THEY GO STOP ONLY FEW OTHER MINOR CORRECTIONS SUCH AS SHORTENING HOUR GLASSES DISSOLVES ETC STOP SKOURAS HEAD OF ALL WARNER BROS THEATRES WIRES MR SCHENCK THAT HE HAD SEEN PICTURE AT HIS HOME AND CONSIDERED IT TRULY GREAT ACHIEVEMENT ALSO PREDICTED IT WOULD BE OUTSTANDING BOX OFFICE HIT IF IT RECEIVED UNUSUAL INDIVIDUAL EXPLOITATION STOP UNDERSTAND MR SCHENCK HAS ENGAGED MAN NAMED ATWELL WHO IS FAVORABLY KNOWN EVERYWHERE TO HANDLE SPECIAL EXPLOITATION FOR NEWYORK OPENING

SUGGEST YOU SEE HIM AND GIVE HIM BENEFIT OF OUR IDEAS BEST REGARDS=

JOHN W CONSIDINE JR.

S. M. H. CORPORATION

"Eagle Hommocks"

REAL ESTATE

1501 Broadway, New York--Tel. Penn. 7400
2 North Chatsworth Avenue, Larchmont--Tel. 2386

July 29, 1930

Banzhaf & Richter,
130 West 42nd St.,
New York City.

Attention of Mr. Banzhaf

Gentlemen:

Enclosed herewith please find our check to the order of D. W. Griffith, Inc. for $765.00 being semi-annual interest at the rate of 6% per annum on mortgage of S.M.H. Corporation to D. W. Griffith, Inc., dated February 1, 1926, on which there is still a balance unpaid of $25,500 and payment of which has been extended to February 1, 1931. The interest is due August 1, 1930.

Yours very truly,

Chas. F. Cathin

CFC:HK

Encl.

196

LAW OFFICES OF
WESLEY M. MESSERSMITH
2 N. CHATSWORTH AVENUE
LARCHMONT, N. Y.

TELEPHONE LARCHMONT 2365-2366

July 31, 1930

Albert H. T. Banzhaf, Esq.
130 West 42nd Street
New York City

Dear Mr. Banzhaf:

Executed Release of Mortgage on Lot No. 39, Edgewater Point, was duly received this morning, for which please accept my thanks.

Check to your order in the sum of $35.00 in settlement therefor is enclosed.

Very truly yours,

Wesley M. Messersmith

FEW

Aug. I, 1930

MR. D.W. GRIFFITH:

Mr. Quinn Martin salutes you.
Says if he were other than a very polite person he would challenge the veracity of your humble representative's claims in your behalf as a golf "whizz".

Was reassured by the suggestion that "wheeze" was meant instead of "whizz", and has serious intentions of challenging you to a game.

Will 'phone. you in a day or two to make an engagement for an interview.

In the interim he has asked me to convey Mrs. Martin's love and his own.

Miss Julia Shawell of the Graphic would like an interview with you at any time of your convenience after I P.M. Monday.

I will establish contact with you to confirm the time, and will, in turn, confirm it with Miss Shawell.

Mr. Warren Nolan has "sold" an interview with you to Miss Regina Crewe, and will discuss the detail with you in person, probably at the time of one of the interviews we are arranging.

This memo is intended to meet the situation if I encounter difficulty in establishing contact with you this evening.

sincerely,

Ben H Atwell

BEN H. ATWELL

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Received at 1930 AUG 4 PM 7 35

SA110 90 NL=LOSANGELES CALIF 4

J ALBERT GREY,CARE A H T BANZHAF=
1476 BROADWAY NEWYORK NY=

IN PREPARING FOR TRIAL OF THE CASE OF D W GRIFFITH INC VS STOCKHOLDERS OF FORUM THEATRE I HAVE CONTACTED TOM KANE STOP TOM WRITES ME THAT SOME TIME AGO YOU TOLD HIM THAT CASE WAS TO BE DROPPED AND IT WAS UNNECESSARY FOR HIM TO GIVE DEPOSITION STOP PLEASE ADVISE ME IF I AM NOT TO GO AHEAD WITH THIS LITIGATION STOP ALSO ADVISE ME IF YOU WISH ME TO ENDEAVOR TO GET SOME SORT OF SETTLEMENT IN EVENT YOU WISH TO AVOID NECESSITY OF TRIAL STOP KINDEST REGARDS=

LOYD WRIGHT.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH INCORPORATED
729 - 7TH AVENUE
NEW YORK CITY, N. Y.

OFFICE OF THE SECRETARY
130 WEST 42ND ST.
NEW YORK CITY
TELEPHONE WISCONSIN: 1665

August 4th 1930.

Mr. Joseph Schenck,
President, Art Cinema Corporation,
1041 North Formosa Avenue,
Hollywood, California.

Dear Mr. Schenck:

I was very much surprised to receive through the mail a letter from Mr. Brentinger under date of July 26th last demanding that the Griffith Company purchase the story "The Pioneer Woman" from you for the sum of $12,500., plus interest from the date you purchased the same, stating that we had agreed to purchase the same provided I did not produce the picture as one of the pictures to be made by me under our contract of agreement.

You will remember that this story was purchased by you for the purpose of having me produce the same and that you got me to agree on behalf of the Griffith Company that in the event I refused to produce the same that I would save you harmless by purchasing it from you. You will also remember that I was always very insistent on producing this story and that I frequently, especially in the months of November and December of 1928 and again in New York in February and March of 1929, insisted on doing this story for you. It was, as I remember, at the latter interview that you stated that you did not think it was opportune to do the story and that I should cease to worry about the picture as it was your property and not mine.

My understanding of the letter was that in case, for some reason, I refused to produce "The Pioneer Woman" I would agree to purchase the same from you in order that you might not suffer a loss due to my own act, but it certainly was not my understanding that in case you refused to permit me to produce the said story as one of the pictures under our contract that I would have to purchase the same from you and thereby suffer a loss by your own act.

I am sure that this is your understanding of the matter and that you will so notify Mr. Brentinger and accordingly confirm this understanding to me.

Very truly yours,

D. W. GRIFFITH, INCORPORATED

TELEPHONE BRYANT 6761

729 SEVENTH AVENUE

NEW YORK CITY, N.Y.

August 4, 1930.

Feature Productions, Inc.,
1041 N. Formosa Avenue,
Hollywood, Calif.

Gentlemen:

We have received your notice and demand of July 26, 1930 of payment under the alleged terms of an agreement between us dated November 6, 1928 in connection with "The Pioneer Woman".

We wish to inform you that during the period of March and April, 1929 and on numerous occasions prior thereto, Mr. D. W. Griffith declared his willingness and intention to produce "The Pioneer Woman" to Mr. Joseph M. Schenck. For reasons unknown to us Mr. Schenck informed Mr. Griffith that he did not wish him (Mr. Griffith) to make this story but rather he would direct some other story instead. When Mr. Griffith reminded Mr. Schenck of the agreement that existed in connection with "The Pioneer Woman" Mr. Schenck informed him that the story was his (Mr. Schenck's) and that it was his money involved and that Mr. Griffith was not to worry about it.

By the action of Mr. Schenck and the series of events described above it can be readily seen that all liability or responsibility attaching to D. W. Griffith, Inc. or Mr. Griffith in the above referred to agreement ceased to exist a long time ago, and insofar as we are concerned it is a closed matter.

Very truly yours,

D. W. Griffith, Inc.

Treasurer.

RAK/CC

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — COMMERCIAL CABLES

TELEGRAMS · CABLEGRAMS · RADIOGRAMS

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE	X	NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	

Patrons should check class of service desired, otherwise message will be transmitted as a full-rate communication

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

Send the following Message, subject to the terms on back hereof, which are hereby agreed to

Form 2

AUGUST 5 1930

LOYD WRIGHT
BOARD OF TRADE BLDG
11 West 7th STREET
LOS ANGELES CALIFORNIA

ANSWERING YOUR WIRE TO GREY REGARDING CONVERSATION WITH TOM KANE GREY DENIES EVER HAVING MADE SUCH STATEMENT STOP AT ANY RATE THE GRIFFITH COMPANY WISHES TO PROCEED TO THE FULLEST EXTENT UNLESS YOU CAN MAKE A FAVORABLE SETTLEMENT PLEASE KEEP ME POSTED KINDEST REGARDS

BANZHAF

10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To Mr. Banzhaf

From Mr. Klune

Date August 5, 1930.

Time

Reply to

Dear Mr. Banzhaf,

I am sending you herewith the Corporation balance sheet and Profit and Loss statement as of December 31, 1929. I have prepared this especially at the request of the New York Curb Exchange and have promised their Mr. James R. Murphy, Assistant Secretary, to submit it to them on or about August 15th. Inasmuch as you took care of this before I think it is proper you should send it to them.

You will also find enclosed a duplicate copy of this statement for your own files.

Raymond Klune

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Please make all replies on back of this memorandum.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12208

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at 1930 AUG 6 AM 12 03

HT

SE46 474 NL 1/134=HOLLYWOOD CALIF 5

D W GRIFFITH=

ASTOR HOTEL NEWYORK NY=

DEAR D W IN TRYING TO COMPLY WITH YOUR REQUEST FOR ME TO PLAY THE OLD LOVE SEQUENCE FIRST FOLLOWED BY NEW RAIL SPLITTING SEQUENCE CAME TO CONCLUSION THAT THIS WAS WRONG FOR LOTS OF REASONS STOP WITH LOVE SCENES IN THIS ORDER THERE IS NOTHING TO LEAD US INTO ARRIVAL OF ABE AT RUTLEDGE COTTAGE FOR DEATH SCENE STOP HAVE TRIED SCENES CUT THIS WAY AND SHOWN PICTURE TO SEVERAL PEOPLE ALL OF WHOM AGREE THAT PICTURE WILL BE SEVERELY CRITICIZED FOR LACK OF SMOOTHNESS IN GETTING INTO DEATH SCENE STOP IF NEW SCENE COMES FIRST OLD LOVE SCENE ENDS WITH CAMERA SWINGING OVER TO PASTORAL SCENE AND SLOW FADE WHICH PREPARES YOU FOR NEXT SEQUENCE STOP ASIDE FROM THIS IMPORTANT REASON BELIEVE THAT STARTING PICTURE WITH NEW LOVE SCENE GIVES US LOGICAL=

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 12208

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Received at 1930 AUG 6 AM 12 05

SE46 2/186=

EMOTIONAL GROWTH OF STORY AS WE BEGIN STORY WITH SCENE OF YOUNG ABE CONFIDENT AND BOLD IN HIS PHYSICAL STRENGTH WITH ARMSTRONG THEN THE YOUNG ABE CONFIDENT AND CAREFREE IN HIS ROMANCE FOLLOWED BY A SCENE IN WHICH HE IS QUIETED AND HUMBLED BY HIS GREAT LOVE THEN COMES THE GREAT TRAGIC BLOW SHATTERING HIS ROMANCE AND THERE BEGINS THE MENTAL AND SPIRITUAL CLIMB WHEREIN ABE LINCOLN BECOMES THE LOVER OF HUMANITY STOP HE LOSES THE ONE WOMAN FROM HIS HEART BUT GROWS ON UNTIL HE CAN TAKE A WHOLE PEOPLE INTO HIS HEART AND I AM SURE THAT PLAYING THE NEW LOVE SCENE FIRST STARTS THAT GROWTH BETTER THAN THE OTHER WAY STOP ALSO CONSIDER THAT IN NEW LOVE SCENE ABE IS A RAIL SPLITTER STUDYING LAW AND THAT IN OLD SCENE HE IS THE OWNER OF THREE STORES REGARDLESS OF THE FACT THAT HE SAYS THEY ARE BANKRUPT AND CANDIDATE FOR THE LEGISLATURE WHICH PRESUMES THAT HE HAS PROGRESSED FROM EARNING HIS LIVING AS A RAIL SPLITTER AND STARTING HIS STUDY OF LAW STOP AN ADDITIONAL REASON AGAINST YOUR SUGGESTION IS THAT EVERY FRAME=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1930 AUG 6 AM 12 03

SE46 3/154=

OF THE NEGATIVE HAD ALREADY BEEN CODED WHEN I RECEIVED YOUR CALL WHICH MEANS THAT IF THE CHANGE WERE MADE THESE NUMBERS WOULD HAVE TO BE SCRAPED OFF THE NEGATIVE AND RESULT IN BOTH SEQUENCES BEING COVERED WITH FINE WHITE DUST WHICH WOULD MAKE IT IMPOSSIBLE TO GET THE KIND OF PRINTS WE CAN NOW GET STOP PLEASE DONT WORRY ABOUT THIS CHANGE AS AFTER ALL OVER TWO THOUSAND PEOPLE SAW THE PICTURE AT A PREVIEW WITH THE NEW LOVE SCENE FIRST AND NOT ONE PERSON COMPLAINED OF THIS ORDER IN FACT SEVERAL CARDS SPOKE WITH ENTHUSIASM OF THE ANN RUTLEDGE ROMANCE STOP HAVE FINALLY GOTTEN OUT GREAT TRAILER WHICH IS ON ITS WAY TO NEWYORK ALSO FINISHED EXCELLENT ARTISTIC ONE REEL MUSICAL ENTITLED ZAMPA TO BE SHOWN WITH LINCOLN IN NEWYORK AND WHEREVER ELSE THE PICTURE IS ROAD SHOWN STOP SUGGEST YOU RUN THIS AS SOON AS IT ARRIVES IN NEWYORK BEST REGARDS=

JOHN CONSIDINE JR.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

104

August 12th 1930.

Mr. M.E. Harby,
Nowata Farm,
Lloyd Harbor,
Huntington, N.Y.

Dear Judge:

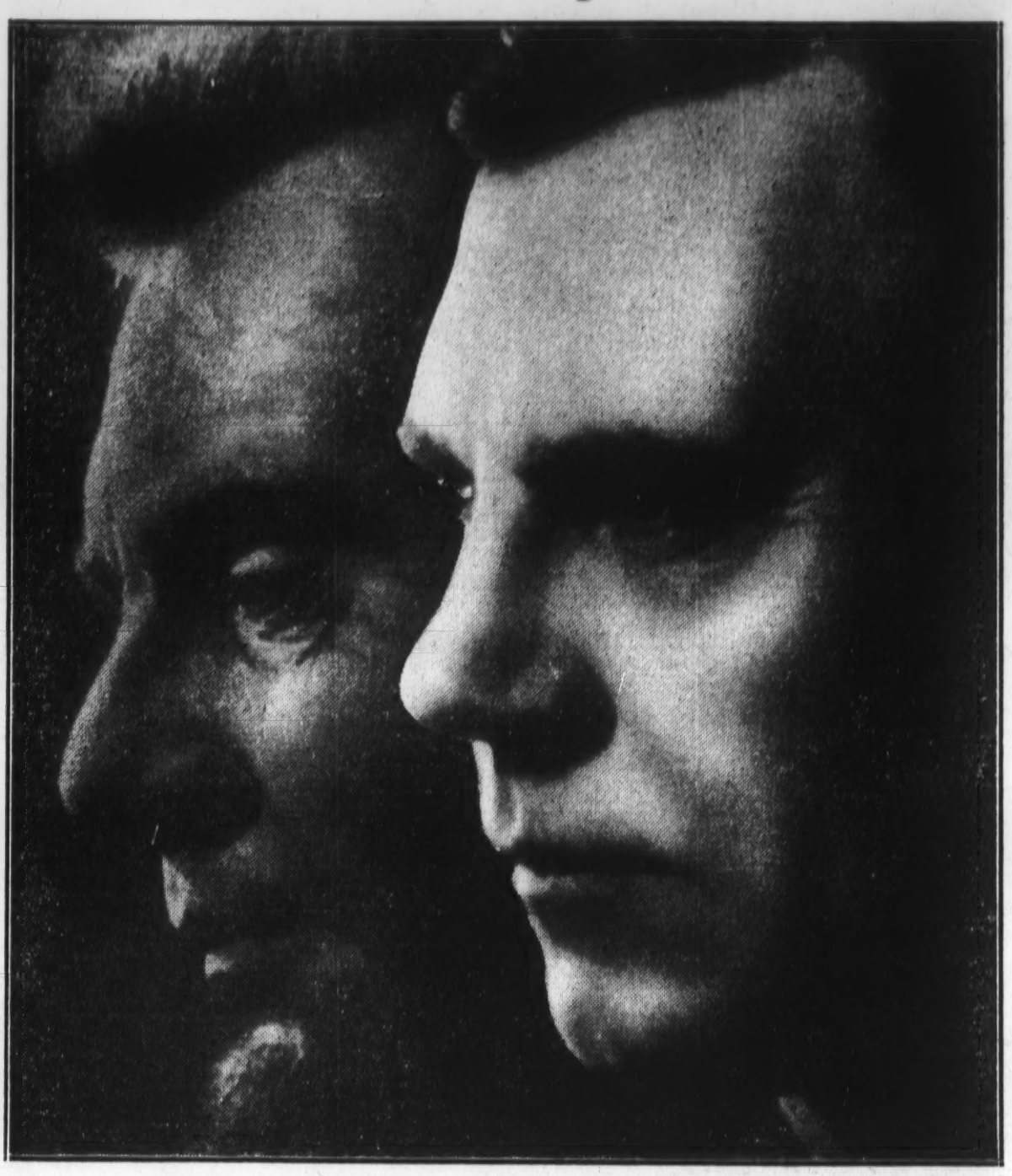
Just learned that the picture ABRAHAM LINCOLN was shown yesterday, and will be shown today and tomorrow at some theatre in Southampton, L.I. and it may be that you and Mrs. Harby would care to see it.

Kindest regards.

Very truly yours,

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN

The Most Astounding Performance Ever Seen On Stage Or Screen!



Walter Huston, Broadway's most distinguished stage star, who in motion pictures has captured the popular favor of millions, gives to the world in this Griffith masterpiece the greatest individual performance ever seen on stage or screen! Moving and appealing is his Lincoln . . . a thrilling . . . dramatic . . . romantic figure destined to be acclaimed the screen's finest achievement!

As though inspired by their tasks the great cast rises to lofty heights . . . nothing more beautiful and tender has been seen than the Ann Rutledge as portrayed by that sensational new screen discovery UNA MERKEL. There is grandeur in Hobart Bosworth's *General Lee* . . . Pathos in Henry Walthall's "*Little Colonel*" . . . Living Battle in Frank Campeau's "*Phil*" *Sheridan!*

Joseph M. Schenck
Presents

A Picture as Epoch Making as "The Birth of a Nation"

D. W. GRIFFITH'S "LINCOLN"

FIRST
ALL-TALKING
PICTURE

with **Walter Huston**
and **Una Merkel**

UNITED ARTISTS PICTURE

Story and Production Advisor, John W. Considine, Jr.

Adapted for the Screen by
STEPHEN VINCENT BENET
Author of "John Brown's Body"—Pulitzer Prize Poem

GALA WORLD PREMIERE

MONDAY EVENING AT 8:45

CENTRAL THEATRE
BROADWAY and 47th STREET

EVENINGS—75c, $1.00, $1.50, and $2.00
MATINEES—(Excl. Sat., Sun., and Hol.)
50c, 75c, and $1.00

No advance in prices for the Premiere

Twice Daily Thereafter, 2:45 and 8:45

(COPY)

MOTT, VALLEE AND GRANT

Suite 1215 Citizens National Bank Building
Los Angeles

August 16, 1930.

Dennis F. O'Brien,
New York City,
N. Y.

My dear Mr. O'Brien:

Re: United States vs. West Coast Theatres, United Artists, et al.

Enclosed you will find proposed consent decree which we are contemplating entering in the above matter after the pending criminal action is dismissed and the matter has been refiled on the equity side of the court.

This morning a conference was held in New York which was attended by practically all of the motion picture companies. The Paramount representative who called the conference to consider the enclosed decree, and the advisability of consenting to its entry, was instructed to call you to the meeting as a representative of United Artists but in his telephonic report to our meeting here this morning advised that you were out of the city and that no one representing United Artists was present.

Mr. Schenk is absent from Los Angeles until Monday, so we are compelled to act on our own judgment as we are all in a position where we must submit some form of decree to the government representatives this afternoon.

Briefly the situation is this: The government has indicated a willingness to dismiss the criminal action, which is set for trial Monday morning, provided the defendants are willing to consent to the entry on the equity side of the court of a decree restraining the acts of which the government complains. The decree was originally submitted by the government. For some time the twelve or fourteen attorneys handling the case here on the ground have been busy emasculating the decree, and we are all agreed that we cannot be injured by it, and that it is desirable to consent to its entry if we can thereby secure dismissal of the criminal action.

As to the criminal case, we are all agreed that the chances are that the case will get to the jury if tried. There is a jurisdictional point involved, but we hardly anticipate that the trial court will rule with us on it, in view of prior decisions which might be construed against us, although in case of an adverse ruling we feel the Supreme Court might later uphold our theory.

MUSEUM OF MODERN ART FILM LIBRARY

Should the case go to the jury an unfavorable finding is of course possible under the evidence in the case, and rather than take a chance in this connection we are all agreed that an equity decree, emasculated as is the one submitted by the government, is desirable.

The decree enclosed is a rough draft with some pencilled changes which we agreed upon this morning following a long conference yesterday. Another change is now in the process of drafting and will be added before the draft is submitted to the government. This change will provide that any modification of the decree under provision ten will be made only on hearing with opportunity for the taking of evidence and preservation of a proper record which would enable the matter to be taken up on appeal.

Please excuse the appearance of this letter. The office is closed and I am my personal stenographer this afternoon. However, I would like you or some other representative of United Artists to have some voice in the matter, and particularly would like you to have the opportunity of checking over the proposed decree before it is entered. We have already indicated our approval, but hoped that you would be at this morning's New York conference. If you will contact Mr. Keough, of Paramount, I think he can post you on the Eastern attitude.

Mr. Mott and I have been called into almost daily conferences on the matter, and have given it our close attention. You will note that the decree expressly states that defendants admit none of the allegations of the complaint, and we feel that the only effect of the decree is to prevent us in the future from conspiring to the unreasonable injury of the independent theatres. In other words, if contempt proceedings are ever commenced, the questions of the illegality of the acts complained of, the jurisdiction of the court, and the unreasonableness of the acts, will still have to be determined.

Please wire us your impressions immediately after reading the decree, and if you approve the procedure kindly advise. Again asking you to overlook the unseemly appearance of this letter and the haste with which I am compelled to present the matter to you, I am

Very truly yours,

H. E. GRANT
for
Mott, Vallee & Grant.

P.S. You will understand that the government has not yet approved the decree in its present form. It may absolutely refuse to consider it, but we feel that it will be accepted in substantially its present form. The criminal case will probably proceed Monday with possibility of dismissal before completion of evidence if the equity decree can be agreed on.

IN THE DISTRICT COURT OF THE UNITED STATES OF AMERICA,
FOR THE SOUTHERN DISTRICT OF CALIFORNIA, GENERAL DIVISION.

In Equity No. ____

THE UNITED STATES OF AMERICA,

Petitioner,

vs.

WEST COAST THEATRES, INCORPORATED, ET AL.,

Defendants.

FINAL DECREE

This cause having regularly come on to be heard at this term and the defendants having duly appeared by their counsel

(INSERT NAMES)

and having consented in open court to the making and entry of this decree, without any testimony whatever having been taken, now, on motion of Samuel W. McNabb, Esq., United States Attorney, and John H. Amen, Esq., of counsel for the petitioner, and after due consideration,

IT IS ORDERED, ADJUDGED AND DECREED AS FOLLOWS:

The term "affiliated exhibitors" as used herein shall include all persons, firms, partnerships and/or corporations which are engaged directly or indirectly in the exhibition of motion pictures at theatres owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

The term "independent exhibitors" as used herein shall include all persons, firms, partnerships and/or corporations which are engaged in the exhibition of motion picture films at theatres which are not owned, operated or controlled directly or indirectly by any producer or distributor of motion picture films.

1. That the court has jurisdiction of the subject matter hereof and of all persons and parties hereto and that the petition states a cause of action against the defendants under the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies," commonly known as the Sherman Anti-trust Act.

2. That the combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films as described in the petition herein is hereby declared illegal and in violation of the Act of Congress of July 2, 1890, entitled, "An Act to Protect Trade and Commerce against Unlawful Restraints and Monopolies", commonly known as the Sherman Anti-trust Act, but the defendants herein, and each of them, by consenting to the entry of this decree, do not thereby admit as a fact the allegations contained in said petition.

3. That the defendants and each of them, and each and all of the respective officers and directors of the corporate defendants and each and all of the respective agents, servants, employees and all persons acting or claiming to act on behalf of defendants or any of them, be and they hereby are perpetually enjoined and restrained from carrying out, directly or indirectly, by any means whatsoever, the conspiracy described in Paragraph VIII of the petition herein, and from entering into or carrying out, directly or indirectly, such conspiracy.

4. That the defendants, their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them or any of them be enjoined from collusively, collectively or by concert or agreement--

a. Excluding or attempting to exclude said independent exhibitors from contracting in the course of the aforesaid interstate trade and

commerce in motion picture films for films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. Excluding or attempting to exclude said independent exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films for films to exhibit in competition with exhibitions thereof by said defendant West Coast Theatres, Incorporated; and

c. Excluding or attempting to exclude from the aforesaid interstate trade and commerce in motion picture films all said independent exhibitors who --

(1) Exhibit two feature motion pictures on one program,

(2) Donate gifts or premiums to patrons;

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant West Coast Theatres, Incorporated, in the City of Los Angeles, California, and in other cities and towns in the southern half of California.

5. That the defendant West Coast Theatres, Incorporated, its officers, agents, servants, employees, and all persons acting or claiming to act on behalf of it, or them, or any of them, be enjoined from coercing or compelling said distributors, their officers, agents or employees, with the intent, for the purpose, or calculated to have the effect of causing them --

a. To exclude said independent exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. To exclude said independent exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant West Coast Theatres, Incorporated; and

c. To exclude from the aforesaid interstate trade and commerce in motion picture films all said independent exhibitors who --

(1) Exhibit two feature motion pictures on one program, and

(2) Donate gifts or premiums to patrons;

d. Enforcing or attempting to enforce clearance schedules providing for unreasonable and discriminatory clearances for each and every theatre so operated by the defendant West Coast Theatres, Incorporated, in the City of Los Angeles, California, and in other cities and towns in the southern half of California;

e. Giving or attempting to give defendant West Coast Theatres, Incorporated, the right to select and contract for motion picture films to be exhibited at the theatres maintained and operated by it, or at theatres in behalf of which it contracts for motion picture films, before negotiations are entered into for film contracts with independent exhibitors; and

f. Entering or attempting to enter into film contracts whereby defendant West Coast Theatres, Incorporated, is given the right to select for exhibition a certain number of motion picture films from the annual product of certain of said distributors to be selected by West Coast Theatres, Incorporated, from time to time during the season for the purpose and with the effect of preventing independent exhibitors competing with West Coast Theatres, Incorporated, from contracting for and securing any of the product of those exhibitors immediately after the release thereof because of the requirement that the distributors not contract with any other exhibitor until West Coast Theatres, Incorporated, had made its selection.

Nothing in either of the foregoing subdivisions e and f of this paragraph 5 shall be construed as preventing the defendant distributors acting separately from entering into contracts with the defendant West Coast Theatres, Incorporated, for motion picture films to be exhibited at theatres maintained and operated by or at theatres for which West Coast Theatres, Incorporated, contracts for motion picture films, or from permitting West Coast Theatres, Incorporated, from selecting for exhibition a certain number of motion picture films from the annual product of such distributors, or any of them, from time to time, before said distributors or some of them enter into contracts with independent exhibitors for, or permit independent exhibitors to select, motion picture films from time to time for exhibi-

tion purposes, nor as preventing the West Coast Theatres, Incorporated, from entering into contracts for or making selections of motion picture films for exhibition purposes before the time when independent exhibitors, or some of them, have entered into such contracts or made such selections.

6. That the defendants and their officers, agents, servants, employees, and all persons acting or claiming to act on behalf of them or any of them are enjoined from taking concerted and agreed action to prepare, publish, adopt, attempt to enforce or enforcing any uniform plan, system or schedule of zoning and/or clearance with the intent or for the purpose of unreasonably:

a. Excluding said independent exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit first or second run or first suburban run in the City of Los Angeles, California, and in other cities and towns in the southern half of the State of California;

b. Excluding said independent exhibitors from contracting in the course of the aforesaid interstate trade and commerce in motion picture films to exhibit in competition with exhibitions thereof by said defendant West Coast Theatres, Incorporated; and

c. Giving certain designated motion picture theatres operated by said defendant West Coast Theatres, Incorporated, an arbitrary and unreasonable protection over competing theatres operated by independent exhibitors;

d. Giving motion picture theatres operated by said defendant West Coast Theatres, Incorporated, an arbitrary and unreasonable clearance over motion picture theatres operated by independent exhibitors.

7. That nothing in this decree contained shall be construed to declare a classification of theatres according to the method described in the petition as first, second, third or subsequent run or runs theatres, or such other reasonable classification as may hereafter from time to time be in use in the motion picture industry or zoning of such theatres or clearance of motion picture films for exhibition

purposes as between theatres, including clearances according to runs or price of admission, to be illegal as such or in violation of the Act of Congress of July 2, 1890, entitled "An Act to Protect Trade and Commerce", commonly known as "Sherman Anti Trust Act", or as prohibiting any defendant from selecting its own customers and bargaining with them in accordance with law, or any affiliated exhibitor from exhibiting at any time its own films in theatres owned or controlled by it.

8. That the terms of this decree shall be binding upon and shall extend to each and every one of the successors in interest of any or all of the defendants herein.

9. For the purpose of this decree in case any defendant is owned directly or indirectly by another defendant, the two defendants shall, so long as such relationship continues, be deemed one defendant.

10. That jurisdiction of this cause be and it hereby is retained for the following purposes:

a. Enforcing this decree;

b. Enabling the defendants or any of them to apply to this court for modification of any of the provisions of this decree on the ground that the same have become inappropriate or unnecessary.

The Nassau

LONG BEACH, L. I.

D

No. 5790

Mr. D. H. Griffith

Rate $ 25.00

Address

ROOM NO.	ARRIVED
2246	8/7
FROM BILL NO.	TO BILL NO.
5492	

DATE	8/14	15	16	17				TOTAL
FORWARD	299 33	374 83	409 53	440 13				
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ROOMS E. P.	25 00	25 00	25 00					
RESTAURANT A. P.								
EXTRA MEALS								
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TELEPHONE	80 10 39 10 10 10	10 10	10 10					
LAUNDRY								
VALET								
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TRANSFER TO								
BALANCE	374 83	409 53	440 13					

PAID HOTEL NASSAU AUG 17 1930

PAID HOTEL NASSAU

33

VOUCHERS CANNOT BE RETAINED INDEFINITELY. ALL ERRORS MUST, THEREFORE, BE ADJUSTED WITHIN THREE DAYS.

BILLS PAYABLE WHEN RENDERED

ATTORNEYS & COUNSELLORS AT LAW

DENNIS F. O'BRIEN
M. L. MALEVINSKY
ARTHUR F. DRISCOLL

O'BRIEN, MALEVINSKY & DRISCOLL
LAW OFFICES
KNICKERBOCKER BLDG. 152 WEST 42nd STREET
TIMES SQUARE
NEW YORK CITY
CABLE ADDRESS "OBMADRIS"

EDWARD C. RAFTERY
ARTHUR R. WALSH
BENJAMIN PEPPER
FRANK B. MESEKE
EDWARD J. CLARKE
THOMAS F. COHALAN
EDWARD R. PECKERMAN

IN - RE .....

136

August 20, 1930

Mr. Albert H.T. Banzhaf
130 West 42nd Street
New York City

Dear "Bert":

I am hastening to you a copy of letter from Mott, Vallee & Grant and of proposed final decree to be consented to by the defendants in the present criminal proceeding brought by the United States of America against West Coast Theatres and others, among whom is the United Artists Corporation.

It is the proposed plan to discontinue the present criminal proceeding and for the Government to bring a proceeding in equity seeking the relief which the defendants will consent to pursuant to the proposed decree.

A meeting of the committee of the Hays' organization is being held this morning at 11 o'clock to consider the matter. Meanwhile, the trial of the criminal case has been adjourned until tomorrow, Thursday.

Sincerely yours,

Dennis F. O'Brien

DFO'B/IC
(Enc)

Aug. 21-30 Had talk with O'Brien on phone, and he expects to say nothing pending

Edgewater Point

"One mile of shore front on Long Island Sound"

EXCLUSIVE, HIGHLY RESTRICTED WATERFRONT DEVELOPMENT

1501 Broadway, New York City

PHONE
MAMARONECK 1190
PENNSYLVANIA 7496

DEVELOPMENT BY
EDGEWATER POINT, INC.
MAMARONECK, N. Y.

August 21, 1930

Messrs. Banzhaf & Richter,
130 West 42nd Street,
New York City.

Gentlemen:

I duly received your favor of the 8th instant enclosing extension agreement between D. W. Griffith, Inc. and Edgewater Point, Inc. extending mortgage for one year from August 4, 1930 for the balance of the mortgage on that date, namely, $242,850. Both copies of the agreement have been duly executed by Edgewater Point, Inc. and acknowledged, and I am returning same herewith. Will you kindly have them executed and acknowledged on behalf of D. W. Griffith, Inc. and return the original to me.

I am also enclosing herewith check to your order for $1214.25 in accordance with our understanding, being 1/2 of 1% on the balance of the mortgage.

Referring to the matter of interest which became due on August 4, 1930 and which I took up with Mr. Hammons on his return, in accordance with our telephone conversation, Mr. Hammons desired me to ask if D. W. Griffith, Inc. would be willing to postpone the payment of this interest for a month or two. As you doubtless know, the company has been at considerable expense in developing the property and the sales have been very slow, owing to inactivity in the real estate market and the general existing depression. We should be glad, therefore, if you could see your way clear to extending the time for payment of such interest for a couple of months. Will you kindly advise me regarding this, and oblige.

Yours very truly,

Chas. F. Catlin

CFC:K

Encl.

8/24/30

GRIFFITH AND HIS WORK

The "Old Master" Recalls Amusing Things From the Past and Talks of Plans

EULOGIZED by the more avid as the "Old Master" of the films, by others as a "lyricist in an age of realism," and by still others as the "father of our modern technique," David Wark Griffith at 50 refuses to have requiems said over his work and stands, physically a tall, gaunt, easy-speaking man, choosing to be known and called a "good fellow" rather than one to whom the picture business owes any debt.

At the Astor Hotel recently where he had encamped for a period until his first talking picture, "Abraham Lincoln," will be exhibited at the Central Theatre on Aug. 25, he showed signs of slight worriment, however. Possibly the fear that the rush of younger men armored with new devices for recording the voice, with tricks to paint the screen in many colors and hundreds of other schemes to make pictures what they weren't in Griffith's time harassed the veteran director.

At any rate his conversation flowed from reminiscences of the time he gave Lionel Barrymore the munificent sum of $5 a day, to his future plans, which included ideas for the filming of an "epic" on the Texas plains.

Griffith gives one the feeling of a "debunker." He may be the father of that which the Russians call montage, and Eisenstein may have admitted his debt to the American, but the director of "The Birth of a Nation" doesn't even know how to pronounce montage and has seen only one of the Soviet worker's films, "Potemkin." "Yes," he says in a noncommittal fashion. "I liked 'Potemkin.' And that is all.

Once when Lenin was foremost in Russia's affairs he offered Griffith a position with the Soviet making propaganda films.

"But," Mr. Griffith said, "when I heard Russian spoken for the first time I decided not to go."

This may or may not have been the reason, but the comment is typical of the Griffith mind. He didn't want his name changed to "Griffithsky," he said. It is his dry humor that wins his friends and his apparent disregard for the seriousness of any such thing as "motion pictures in the guise of a great art." He admits frankly that he is still in love with picture making and would rather do it than anything else, but also, and in the same breath, he views its money-making possibilities and then philosophizes whimsically on the advantages of a swollen monetary larder.

Griffith likes talking films and accepts them completely. He believes that there are few, "very few," he added quickly, who can still make a silent film and succeed. One of these is Chaplin. He sees little need for remaking versions of his early successes, because people would not want to see new stars in the place of the old favorites. He mentioned only "Judith of Bethulia" as suitable for an audible revival because of its excellent dialogue, having been adapted from the Bible.

"Judith of Bethulia," incidentally, was his first four-reeler and it was in his succeeding films that he introduced the close-up, mist photography, the flash-back, the fade-out and other devices. When the close-up was first shown, the audience rose to its feet shouting, and demanded to be shown the feet of the actors. The close-up was difficult to accomplish because the camera man on the set refused to photograph an object when the background was not visible and out of focus in the frame. The first camera man had to be discharged and another hired in order to proceed with the picture.

His "Lincoln."

His new picture, "Abraham Lincoln," is said to have more sets than any previous talking picture and more speaking parts for the central character, and, if that is not enough to recommend it, Mr. Griffith emphasizes the nature of Lincoln. He is portrayed by Walter Huston and made, by Mr. Griffith, to be a man, rather than the historical martyr and sculptured emancipator.

"He is a man," according to the director, "who wrestled and fought and loved and lived like any other being, and we have tried to imbue the character with just that spirit. Lincoln suffered many vicissitudes after Ann Rutledge's death. We have incorporated all of this in our film."

Stephen Vincent Benet wrote the scenario after Griffith had written it first. The latter wasn't quite satisfied with his own work, and when he read "John Brown's Body," the Benet poem, he decided that the writer was the man. So he came East and induced him to return to California to work on the film.

Some of the more amusing highlights in the Griffith career include the time when he was at dinner with George Bernard Shaw, Sir James M. Barrie and Winston Churchill in England. Mr. Shaw let it be known, according to newspaper accounts and Mr. Griffith's description of the affair, that he would like to write a scenario for pictures. Mr. Shaw's offers at the time were more and more pressing until Griffith was forced to the point of refusing him point blank. Later Shaw remarked, when questioned by a reporter, that he had not only offered to write one scenario for D. W. Griffith but to write forty or fifty of them and "on the spot."

Asked of his future plans, Griffith sat back in his chair and drawled: "Well, I'd like to get this film out of the way and then go off for a long rest. Play golf. Swim!"

Then he lit up another of the chain of cigarettes he smokes and continued in the same voice:

"But I'd like to get hold of Steve Benet and do something on this here story of Sam Houston that I

AMUSEMENTS. | AMUSEME

ALL AROUND THE TOWN!

"On Lenox Avenue"

They are talking about New York's Best Beloved Motion Picture . . .
D. W. GRIFFITH'S
First All-Talking Picture
"LINCOLN"
with Walter Huston and Una Merkel
Twice Daily, 2:45 and 8:45
CENTRAL THEATRE
Broadway & 47th Street
Matinees, $0.50, $0.75 & $1.00
Evenings, $0.75, $1.50 & $2.00

This item appeared in
The Morning Telegraph
New York, N. Y. 8/21/30
On Walt Gordon

Griffith Sees Era Of Better Films

Producer Finds Proof of His Contention in Shaw Signing First Contract.

"GEORGE BERNARD SHAW has gone and done it—signed his first film contract—and thereby given concrete tangible support to the contention I raised with my recent arrival in New York that an era of better pictures is at hand," declared D. W. Griffith yesterday, commenting upon reports from London describing Shaw's radical departure from established principle.

"Better writers will compel the use of better actors; better actors will mean better pictures in every sense of the word. We are on the eve of bidding farewell to the beautiful but dumb as the dominating personalities in popular public entertainment. The hour when high intelligence will be the outstanding characteristic of motion picture making is at hand.

▼

"SHAW is merely a symbol in this instance. His action is a gesture indicative of the attitude of real writers as distinguished from reel writers.

"With the coming of the talkies the restrictive limitations under which picture production has suffered have disappeared. The combination of voice and action is such a tremendous advance over action alone that a new form of entertainment may be said to have developed. We have not as yet tested its possibilities by any means. It has opened new avenues to the producer, but I do not agree with the thought attributed to Shaw that this spells the end of the theater.

▼

"THE theater will survive. It will be a better theater, however, for the advance picture making will force this. But the ture will not in my opinion replace the actor. There will always be those w light in the inspiring influence of pers felt with greater intimacy than is through any mechanical medium.

"I have just passed through an ex for with a great writer contacting the win- the first time—Stephen Vincent Be ld, an ner of a Pulitzer prize, a John Ma ld Gug- Albert Cook and a Ten Eyck pri a poem genheim fellowship, and the autho d as the of 100,000 words generally acce ed. This American Iliad—'John Brown's ody.'

(Continued on Page 3, Col. 3.)

Griffith Sees Better Era

Cites Change in Attiutde Toward Films of Leading Writers.

(Continued from Page 1.)

American literary genius, Stephen Vincent Benet, could not have been induced to associate himself with pictures for any price a couple of years ago. I have just completed filming 'Abraham Lincoln,' which Benet adapted for the screen and for which he and Gerrit Lloyd wrote the dialogue, and my presence in New York is to attend the approaching world premiere on August 25.

▼

"THE character of his dialogue swept all the old-time type actors out of consideration and sent us on a hunt for the best talent in the country. Employment of anything else would have been farcical. Walter Huston, best remembered for his character delineations in 'Desire Under the Elms,' 'The Barker,' 'Elmer the Great' and other stage successes, was selected for the title role. Not because he looked like Lincoln by any stretch of the imagination, but because he could put over the dialogue with intelligence, feeling and sincerity. When the time came he looked Lincoln, even though he had to change the shape of his head.

"Una Merkel, best known for her work in the stage play 'Coquette,' was selected for the ingenue lead for the same reason. Also Kay Hammond, who plays Mary Todd Lincoln. There are 150 speaking parts and seventy-five sets in the picture and you will be surprised to find established first-line actors and actresses playing bits. If Benet wrote a line it was important, and that importance could be registered only by a capable actor or actress.

▼

"THIS method of procedure, similar to that employed by various European institutions famed for their ensemble work, is what the

The Cinema Circuit

By MARTIN DICKSTEIN

D. W. Griffith Joins Ranks of Talkie Directors With 'Abraham Lincoln'—'Old English' Premiere Tonight—Screen News

D. W. Griffith's first endeavor in the field of talking film production will be revealed to Broadway for the first time next Monday evening, when "Abraham Lincoln" has its premiere at the Central Theater. The picture is said to be a complete life story of the rail splitter who became the great war President. Lincoln's earlier activities are accentuated, affording a more intimate personal view of the Great Emancipator than would be possible if the biographical material had been confined to the more familiar period after he achieved greatness. His youthful struggles, involving physical battle with the Bully of New Salem, the little Illinois town where he embarked in business; his tragic romance with the ill-fated Ann Rutledge, and the strange combination of circumstances that made Mary Todd first lady of the land, are among the many incidents which picture Lincoln one of the regular run of men instead of a cold and remote figure on a pedestal.

The biography was outlined by Mr. Griffith, who says that he pored through 180 volumes by standard authors to marshall his facts. Then he sought out Stephen Vincent Benet, author of the 100,000-word prize poem "John Brown's Body," to give the subject dramatic form. The film adaptation is thus the work of that eminent American poet-author and Civil War authority, and represents his first contribution to the screen.

Walter Huston will impersonate Lincoln. Una Merkel will appear as Ann Rutledge, Kay Hammond will have the role of Mary Todd Lincoln, and other important parts will be played by Lucille La Verne, Helen Freeman, Ann Sutherland, Henry B. Walthall and Helen Ware.

COPY

GUEDALLA, JACOBSON & SPYER

WINCHESTER HOUSE
OLD BROAD STREET
LONDON, E. C. 2,
21st August, 1930

Mr. Dennis F.O'Brien,
O'Brien, Malevinsky & Driscoll,
152, West 42nd Street,
New York, U.S.A.

Dear Sir:

United Artists Super Tax

Herewith we enclose for your information copy letter we have today received from the Special Commissioners of Income Tax.

We are, dear sir,

Yours faithfully,

(sgd) Guedalla, Jacobson & Spyer

COPY

Office of the Special Commissioners of Income Tax

York House

23, Kingsway, W. C. 2

Gentlemen:

Super-Tax/
United Artists Corporation Ltd.

I am directed by the Special Commissioners to refer to your letter of the 12th August, and to the accounts of the above-named Company for the periods ended 31st March, 1926; 2nd April 1927 and 31st March 1928, forwarded by the Secretary on 30th November 1928, and to inform you that on the information now before them they have decided to take no further action under the provisions of Section 21 of the Finance Act, 1922 in respect of the income of the Company for the above-mentioned periods.

I am,

Gentlemen,

Your obedient Servant,

C. W. MINFORD (?)

for Clerk to Special Commissioners

Messrs. Guedalla Jacobson & Spyer

ARCHIVE OF MODERN TAX LITERATURE
D. M. GRIFFITH COLLECTION

108 W 57th St.

Aug 25/30

Dear Griffith —

Just came from Jim Cleveland's of "Lincoln". Cheers!
It was thrilling & beautiful!
As of course I knew it
would be.
Some time I'd like you to
drop into my studio &
see my portrait of Lincoln.

Yours

James Montgomery Flagg

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

1041

NOWATA FARM
VILLAGE OF LLOYD HARBOR
TOWN OF HUNTINGTON, N. Y.

Aug 26/30

Dear Mr Baerghof.

Thanks for the picture. I enjoyed it. It is a work of art. It has a spiritual note which is suggested by the touch of a genius.

It has outstanding weaknesses. These are

1. The negroes with the tow rope have the motion of pulling in of a seine. I did not know what they were hauling at. I guessed it was a tow rope. It seems a repetition of the Volga boatmen. Don't like repetitions.

2. The transport of negroes & throwing over dead ones is untrue to history &, when the picture is shown in the South must be cut out. If the negroes were on their way from Africa it would be correct to show the act for the Boston slave dealers did such things. If the transportation were a local one

NOWATA FARM
VILLAGE OF LLOYD HARBOR
TOWN OF HUNTINGTON, N. Y.

such as down the Mississippi or from Mobile to Savannah the incident never occurred. If these were African abductees they would not have been singing & of course not in Negro or other English.

3. Lincolns remark at the Bull Run defeat is not clear. He "feared that". Why? If he meant does not appear. He should have said "I blame these Southerners. I am one my self" or some such gallery stuff to that effect. That means box office in the South anyway.

4. Lee should not have been shown in tears. Lee never broke. Nice box office in the South to remember. Lee looks broken & defeated. Good but must see, but Lee never showed up as a broken man even in defeat.

Haven't seen criticisms. James Harby
They probably missed the show..

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM

Law offices
NOWATA FARM
VILLAGE OF LLOYD HARBOR
TOWN OF HUNTINGTON, N. Y.

Closure
"Abraham Lincoln"
104th

M. E. Harby

Dear Borzi

You got a nerve - Send me to Southampton. I want 2 free seats for the opening in N.Y.C.

The picture has been shown privately in N.Y. The verdict was

(a) D.W.G. has shown that he is still on the map.

(b) Picture is good work of art.

(c) " " almost interesting

(d) " will probably earn its cost.

(e) Chief value of picture is that it shows what DWG can do, even now, & he might get a job as the result.

(f) Less bad. they "didn't have him do as well on a real box office affair.

wm

D. W. GRIFFITH COLLECTION
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(7) Possibly, but not probably, public will be enthusiastic

(8) Public is bored by movies + talkies - prefers Tom Thumb Golf. Needs something new. Prefers newness to re-hash of school boy heroes.

Remains to be seen how good a guesser your unimaginative friend is.

Yours
Harby

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MUSEUM OF MODERN ART FILM LIBR

TELEPHONE 9300 BRYANT
NIGHT CALLS 9327 BRYANT
CABLE ADDRESS "RADIOKEITH"

104

RADIO-KEITH-ORPHEUM CORPORATION

1560-1564 BROADWAY

NEW YORK

NATIONAL PUBLICITY DEPARTMENT
SUITE 802-808
1560 BROADWAY

Aug. 26, 1930

Mr. Albert H. T. Banzhaf,
130 West 42nd St.,
N Y C

My dear Mr. Banzhaf:-

I certainly owe you an apology for not picking up the seats yesterday after you were good enough to place two at my disposal at a time when they were so eaverly sought and almost priceless.

Shortly after your phone call I received word from the country that Mrs. Luescher's mother was visiting us and was taken quite ill with indigestion and Mrs. Luescher was quite alarmed and did not feel that she should come to town and leave her alone. As a result I took an early train and asked one of the young ladies here in the office to telephone you, but found out this morning that there was some mix-up in the telephone number and the message never reached you.

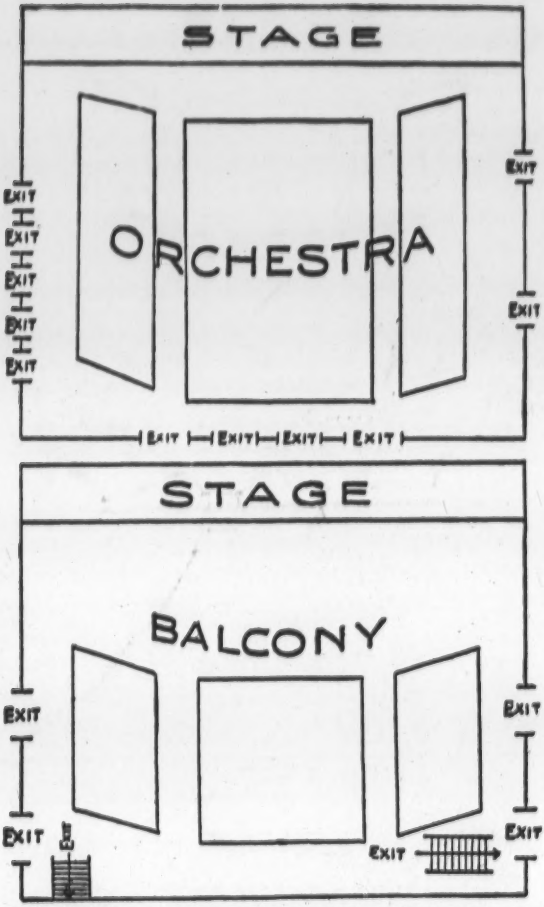
I hope this explanation will in some degree pardon the incident. I would like to emphasize the fact that I appreciate your courtesy and thoughtfulness and trust that it did not inconvenience you.

With best regards, I am

Sincerely yours,

Mark A. Luescher

Mark A. Luescher



FIRE NOTICE -- Look around now and choose the nearest exit to your seat. In case of fire walk (not run) to that exit. Do not try to beat your neighbor to the street.

JOHN J. DORMAN, Fire Commissioner.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

THE MOST IMPORTANT MOTION PICTURE PRODUCED IN FIFTEEN YEARS

Program

A. **"ZAMPA"**

A United Artists dramatic musical featurette. Presented by Joseph M. Schenck. Produced by Hugo Riesenfeld and William Cameron Menzies, based on the famous opera by HEROLD.

B. **CHARLEY CHASE in**

"DOLLAR DIZZY"

A Hal Roach-M. G. M.-Charlie Chase Comedy with Thelma Todd and James Finlayson. Directed by James Horne.

Intermission

C. Joseph M. Schenck Presents

D. W. GRIFFITH'S

First All-Talking Picture

"ABRAHAM LINCOLN"

The Story of a Man

Adapted for the Screen by
STEPHEN VINCENT BENET

Story and Production Advisor
JOHN W. CONSIDINE, Jr.

Program

CAST

WALTER HUSTON

as "Lincoln" - The Man Nobody Knows

UNA MERKEL

as "Ann Rutledge"

Hobart Bosworth	"General Lee"
Kay Hammond	"Mary Todd"
Fred Warren	"General Grant"
E. Alyn Warren	"Stephen Douglas"
Ian Keith	"John Wilkes Booth"
Frank Campeau	"General Sheridan"
Henry B. Walthall	"Colonel Marshall"
Oscar Apfel	"Secretary Stanton"
Gordon Thorpe	"Tad Lincoln"
Lucille La Verne	"Mid-Wife"
W. L. Thorne	"Tom Lincoln"
Otto Hoffman	"Offut"
Helen Freeman	"Nancy Lincoln"
Edgar Deering	"Armstrong"
Russell Simpson	"Lincoln's Boss"
Charles Crockett	"Sheriff"
Jason Robards	"Herndon"
Helen Ware	"Mrs. Edwards"
Cameron Prudhomme	"John Hay"
James Bradbury, Sr.	"General Scott"
Jimmie Eagle	Young Soldier

◆

UNITED ARTISTS PICTURE

CENTRAL THEATRE

BROADWAY at 47th STREET

TWICE DAILY - 2:45 P. M. - - 8.45 P. M.

EVENING GRAPHIC

TUESDAY, AUGUST 26, 1930

Screen-views

by JULIA SHAWELL

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its reels the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced, its episodes so deftly fitted into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it presents and along the march of events from Abe Lincoln's birth to his death. It has shadow flashes of such photographic beauty as to make one breathless, and, in its entirely, it leaves one spent with the force of its appeal.

Walter Huston, in the title role, has reached the high mark of his acting career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given spontaneous applause as a just recognition of his accomplishment. Una Merkal, as Ann Rutledge, was one of the most charmingly appealing figures the current film season has yet offered, and all the other characters were almost equally deserving of merit. Hobart Bosworth, Kay Hammond, Lucille La Verna, Ian Keith, Helen Ware, Henry B. Walthall has each fitted into this film as an unobtrusive, but convincing, figure with [illegible] Mr. Griffith has made another important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

N.Y. TIMES
Aug. 26/30

24 * * * *

THE SCREEN

By MORDAUNT HALL.

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alwyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury Sr.; directed by David Wark Griffith. At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoln's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoln are unfurled in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Gaiety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoln," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years is often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. He brings out forcefully, too, that the paramount solution of the war was for the union of North and South.

The portrayal of Mrs. Lincoln is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle nearer this day than it should be. Throughout this film one feels that while Mr. Griffith is thoroughly conversant with the facts, here and there he is impelled to lend to them a fictional decoration.

In the beginning there are several stirring incidents of Lincoln's early career. The Ann Rutledge romance receives attention, and here Mr. Griffith occasionally makes his scenes a little too much like the old-time moving picture. In other words, one appreciates the effort to give to the screen, Lincoln, the man, but nevertheless, it might have been sagacious to leave more to the imagination. The debate between Lincoln and Douglas might easily have been filmed at greater length, even if other glimpses had to be shortened.

Mr. Griffith also errs in prognosticating too often in the course of his scenes. Perhaps the persons involved might have committed themselves in this wise, but in the picture it strikes one as something that detracts from the suspense. Lincoln is heard and seen praising Grant, and even then it might have been better to save these lines for later scenes. Grant glances at a whisky bottle and Lincoln asserts that if it makes fighters like Grant he would like to send a few barrels of whisky to some of his other generals.

The anxiety of the President when he hears of Sheridan's defeat is splendidly unfurled, for while Lincoln reveals his chagrin, his disappointment, he expresses his confidence in the final outcome. Mr. Griffith then turns to the indomitable Sheridan and shows him and his officers on horseback galloping through his routed troops and by his example renewing their fighting zeal.

The scenes are beautifully lighted, notably those of Lincoln and his Cabinet and there is real imagination where Mr. Griffith depicts the long line of telegraphers receiving dispatches. It is also a film that has fine vocal recording and the producer shows a bent for sound perspective.

There is a finely conceived flash at the end, with a log cabin dissolving into the majestic Lincoln memorial.

Una Merkel is gracious and pleasing as Ann Rutledge. Ian Keith plays John Wilkes Booth. Frank Campeau gives a vigorous portrayal of Sheridan. Hobart Bosworth does moderately well as General Lee. Henry B. Walthall, who was in the old "Birth of a Nation," here impersonates Colonel Marshall. Oscar Apfel is satisfactory as Secretary of War Stanton. Kay Hammond acts Mary Todd Lincoln. E. Alwyn Warren officiates as Douglas. Fred Warren is more the actor than the General in the part of Grant.

June Blossom Makes Stage Debut

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

On D. W. Griffith -:- B

'Abraham Lincoln' Premiere Here August 25

By ROSE PELSWICK.

D. W. Griffith is happy. He is in New York now, for the premiere of "Abraham Lincoln," his first all-dialogue production which will open at the Central Theatre on Monday evening, August 25.

Making a motion picture is one thing. Making a motion picture of a subject about which one is supremely enthusiastic and to which one has devoted years of study is something else again. And "Abraham Lincoln" falls into the second category.

During the last twelve years, Mr. Griffith has written at least five stories on Lincoln, positive that the human qualities of the martyred President would prove to be outstanding screen material. And for the entire past year, the famous director has been at work on the filming of the picture. Stephen Vincent Benet, who wrote the story and dialogue, he regards as a genius. Walter Huston, who plays the role of Lincoln, he considers a great actor. There are 150 speaking parts in the picture, each character being chosen expressly to convey just the right feeling in the completed whole. Lucille La Verne, for instance, well known on Broadway, has only four speaking lines — but a lesser artiste, explains Mr. Griffith, could not have given a finished perfection to those four important lines. Una Merkel (remember her as the appealing Betty Lee in "Coquette?") is Ann Rutledge; Hobart Bosworth is Lee; and the part of Lee's aide is enacted by the beloved "Little Colonel" of "The Birth of a Nation" — Henry B. Walthall.

LINCOLN NO STATUE.

"Abraham Lincoln," says Mr. Griffith, "is not to be thought of as a statue. There has been such a tendency to place him upon a pedestal that the human side of his character has been overlooked in many quarters. Lincoln was a complex, many-sided personality with all the characteristics of the average man in addition to his rare genius.

HELEN ARLEN

A brunette beauty who adorns the stage at the New Amsterdam, where

Nevi
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plays in wh
and Joseph
sent Jane C
Maxine Ell
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director of
in London.
In Miss
Leon Quart

"A lover? As a young fellow preparing for life, he was so broken up by the death of his sweetheart, Ann Rutledge, that he disappeared for days. His friends disarmed him and feared for his sanity when he threw himself upon her newly made grave to protect it with his body from the ravages of a storm.

"A regular fellow? Lincoln did not confine his fighting to warfare with the Indians; he administered a sound thrashing to the town bully when he embarked in business in a small way as a young man. When he was through with the bully, Armstrong, he cleaned up the latter's gang, compelling respect through the power of his own hard fists.

MADE VAST RESEARCH.

"Why," insists Mr. Griffith who read 180 volumes on Lincoln during the period of research, "the very human and the humorous incidents and episodes in which he figured would fill volumes if I kept on talking like this; the interesting young Lincoln has been forgotten in the very natural tendency to center thought on his later years, weighted down with the cares of a nation at war with itself."

Asked how he thought the picture would be received in these days when back-stage and underworld plots are still prevalent, Mr. Griffith replied:

"Of course it is impossible to predict public reaction to any given thing." (This, incidentally, is the 432nd picture that Mr. Griffith has directed) "If the public likes 'Abraham Lincoln,' it may prove significant in indicating the possibilities of talking pictures. The production could not have been made in the days of silent film; it would have meant nothing, but with Benet's powerful dialogue in able hands, it may prove an important step in leading the picture towards its ultimate possibility. For with the movietone adding to our powers and exercising a certain amount of compulsion in forcing the employment of better writers and more intelligent actors, better pictures many be expected."

AMUSEMENTS.

ROXY — 50th St. & 7th Ave. Direction of S. L. Rothafel (ROXY)
All Talking Movietone Drama
2nd Week "COMMON CLAY"
with Constance BENNETT—Lew AYRES
"LA TICKERA" opera, IRVING CAESAR and large cast. Brilliant Stage Features with Roxy Symphony Orchestra, Ballet, Roxyettes—Chorus—Soloists.

THE BIG HOUSE
"Refrigerated"
ASTOR — Broadway & 45th Street. Twice Daily 2:50—8:50

Earl Carroll's "Vanities" diverts Summer audiences.

HAMPTON PLAYERS TRY OUT NEW DRAMA

Quogue, Long Island, will have its first world premiere tonight when "This Present Greatness" will be tried out by the Hampton Players of Southampton. After its presentation there the play will be shown at East Hampton and Southampton, the following week.

The play was written by Knowles Entrikin, author of "The Seed of the Brute" which was produced a few seasons ago and "The Graceful Generation" which is scheduled for Fall production by Brady and Wiman.

Included among the players will be Mary Law, Albert Van Dekker, Bessie Belmont, John Breeden, Jacquelyn Green, John Knapp, Miriam Dean, George H. Quimby, Alan Wallace and Harry Selby. H. C. Potter staged the play.

AMUSEMENTS.

CHARLES DILLINGHAM presents
SUSPENSE
A New Melodrama by Patrick McGill
Staged by Reginald Denham
FULTON THEATRE, 46 St., W. of B'way
Evgs. 8:50. Mats. Weds. & Sats. 2:50

DAVID BELASCO presents
DANCING PARTNER
A New Comedy
with Lynne Overman, Irene Purcell, Henry Stephenson, Charlotte Granville.
BELASCO Theatre, W. 44 St., E. of B'way
Mats. TODAY & Sat 2:40. Evgs. 8:40
Good Seats on Sale at the Box Office

EARL CARROLL
8th EDITION VANITIES ALL NEW
66 Glittering Scenes—1000 Laughs
HERB WILLIAMS, JIMMY SAVO, JACK BENNY
A Cast of 150 and the
Most Beautiful Girls in the World
462 GOOD BALCONY SEATS AT $1.00
NEW AMSTERDAM THEA., W. 42d ST.
Nights & Mats. Wednesdays & Saturdays

BROCK PEMBERTON Presents
Strictly Dishonorable
Preston Sturges' Famous Comedy
with TULLIO CARMINATI
Staged by Antoinette Perry & Mr. Pemberton
This Attraction Never at Cut Rates
AVON, W. 45 St. Evgs. 8:30 | Theatre Cooled
Mats. THURS. & SAT. 2:30 | By Iced Air

GEORGE WHITE'S SCANDALS
APOLLO THEATRE, W. 42 St. Mats. Wed. & Sat. 2:30
GEORGE WHITE'S SCANDALS
ACE OF MUSICAL COMEDIES
FLYING HIGH
with BERT LAHR and OSCAR SHAW
200 GOOD SEATS—$1 - $1.50
Good Seats at Box Office
Evgs. $1.50 to $5; Wed. & Sat. Mats., $1 to $3

The Green Pastures
MANSFIELD THEATRE, W. 47th St.
MATS. SATURDAY & WEDNESDAY 2:30
No One Seated During Scenes
EVENINGS, 8:30

Journey's End
HENRY MILLER'S THEATRE
124 W. 43d St. Evenings 8:30
Matinees Thurs. & Sat.
SPECIAL SUMMER PRICES
Cooling System in Operation

7TH MONTH
APRON STRINGS
Funniest Play in Town
with JEFFERSON DE ANGELIS
48TH ST. THEATRE AIR COOLED
Evgs. 8:50. Mats. Today & Sat. 2:40

(Continued on Page 6)

FILM DAILY Aug 26/30

"Abraham Lincoln"

Last night was a rather eventful one on Broadway. First, it brought to the Central Theater a distinguished picture, "Abraham Lincoln." Second, it added to the cinema gallery of stars a new, excellent portrait of Lincoln in the well rounded character portrayal of Walter Huston. Third, and best of all, it marked the return of the prodigal, the daddy of 'em all, D. W. Griffith, in a decided achievement. His vivid, colorful, episodic, pictorial chronicle of Lincoln and civil war days is splendid, and obviously cut and tailored to fit popular demand and consumption. Exhibitors should not be misled into thinking of this production as merely biographical and educational. In addition to its historical interest it is one of the most absorbing, entertaining and important subjects of the new talker age. "Lincoln" is another answer to the demand for bigger and better talkers. It is a United Artists picture.

J. A.

VARIETY Aug. 27/30

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet; John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 93 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupenduous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium whereby both sides are always winning—and both win.

The Yanks' parade past the brownstone fronts is edited as quickly into the Dixie boys' flag waving, as conferences of the President and his cabinet are turned to the thrills of galloping cavalry, or the tirades of the lovable Mary Todd Lincoln with the White House servants.

A vivid prolog, reviewing the times, with camera sweeping through dark-lit forests, hazy fields and clouded cities, brings the opening to the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly unconvincing in parts. Una Merkel, at times, seems too light to attract a man of the woodcutter's depth. She as quickly makes up for a childishness of voice at the death scene, which is one of the impressive scenes. Lincoln then gives vent to full emotion for the first and last time, falling upon her grave in a blinding storm.

From the first fight in the country store and the passing of Ann, Huston then begins to make the personality of Lincoln heighten in degrees of realism. The maximum of fineness in the actor's performance is unquestionably during the brooding and sorrowing moods of his characterization.

The scenes at Springfield where he meets the haughty Mary Todd have considerable comedy. Lincoln's abrupt method of being introduced, the dance, and later his failure to appear at his own marriage ceremony—all have a genuine comic side which is augmented by its very human interest.

The association of Lincoln is classically melodramatic. A study in theatre shadows is capitalized by Griffith, as the murderer steals to the President's box. The director has availed himself of innumerable similar opportunities throughout the picture. One particularly good study is the descent of the long Lincoln, his height increased by the stovepipe hat, against a narrow flight of stairs. Again, as Lincoln enters his first cabinet meeting, the silhouette camera is used to much advantage.

Use of Riesenfeld's musical score is another stroke of artistry. Always off-set, the muted orchestration lends an emphasis or an understanding.

United Artists is possessed of a bookful of data concerning the props and research which went into the production. Exploitation and the opportunity for tie-ups with educational centers are unusual and universal. The picture on the screen, however, more than substantiates the claims of statisticians.

Waly.

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln.....Kay Hammond
Gen. U. S. Grant.....E. Alyn Warren
Gen. Robert E. Lee.....Hobart Bosworth
John Wilkes Booth.....Ian Keith
Gen. Lee's Aid.....Henry B. Walthall

and

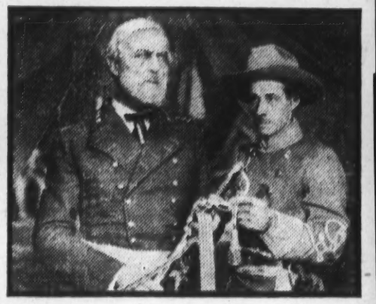
Lucille LaVerne — Helen Ware
Helen Freeman — Jason Robards
W. L. Thorne — Russell Simpson
Frank Campeau — Gordon Thorpe
Otto Hoffman — Oscar Apfel
Charles Crockett — Fred Warren
Cameron Prudhomme — Edgar Deering
James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile and tender Ann Rutledge. They evinced delight at Kay Hammond's shrewish Mary Todd. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthal's confederate colonel role touched them. And Ian Keith's interpretation of the half-crazed actor, John Wilkes Booth, infuriated and nauseated them—which was the right reaction.

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.



Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president, and Gordon Thorpe as Tad Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

David Wark Griffith has given his public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in sweeter, finer style. Instead of presenting many great battle scenes (those shown are thrilling indeed the director focuses his story (continuity by Gerrit Lloyd) on Lincoln.

He says in a program foreword: "If, having seen the pitcure, you can better understand the workings of Lincoln's heart and soul as well as his sincerity of purpose, then we have created more than a biography; we have given you drama—entertainment—as well."

You certainly have succeeded in your mission, Mr. Griffith!

In impressively simple fashion, the career of the great President is traced. We become acquainted with him—a normal, lanky, intelligent young man—who splits rails by day, and studies law at night. Sometimes by day, too, with the assistance of his beloved Ann Rutledge, who reads aloud to him as he wields his ax.

The great sorrow of Lincoln's life comes soon—when Ann dies and leaves him to go on without him. It is difficult at first. But, there are many things—the life or destruction of a nation—which need his attention. And so we find him campaigning against Stephen Douglas for the senate. And his capable wife Mary lends a hand to his success.

Out of the Douglas campaign comes his nomination for President. And lo, the Lincolns move bag and baggage into the White House where Old Abe serves a sincere term, and inspires his army to win a war for freedom. He is re-elected and about to give his country another four years when the fatal night occurs.

And here Mr. Griffith wisely closes his picture, first focusing his camera on an enchanting stretch of forest, on the little log cabin in which Lincoln was born in 1809, and finally on the statue of Abraham Lincoln and Washington.

In all, this is a production which rings with grandeur, and yet is so beautifully simple that it should please every man, woman and child who is fortunate enough to spend a fascinated afternoon or evening at the Central theatre. We loved "Abraham Lincoln."

GRIFFITH'S 'ABRAHAM LI

, 1930

NCOLN' SUPERB

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the warmth, charm and other typical Lincoln qualities which we have learned were possessed by our great Emancipator. His slow, almost deliberate walk, his drolling speech, his very features, were uncannily brought back to life by Mr. Huston.

He was every inch the Lincoln of our text books and our visions.

Griffith has transcribed more than just a biography of a very human man. He has given us drama that, after all, is the kind of entertainment sought for by sober-minded individuals. The master director has avoided picturing historical scenes. The Gettysburg address and Lee's surrender were sanely omitted, as Griffith did not believe in presenting the life of "President Lincoln," but gave to us the story of a man called Lincoln. It is because of this very wise treatment that "Lincoln" will be the most talked of and the most seen motion picture ever made. It is a tribute to our Civil War President.

Walter Huston must be proud. Griffith should be proud. Lincoln will be proud, and so will the millions of Americans who will see this greatest of all picture endeavors.

We earnestly advise Mr. Griffith to retire and rest on his laurels. He cannot surpass "Lincoln," nor can any other mortal.

REVIEWS

Miniature Reviews

"Abraham Lincoln" (UA). Classic of the sound screen and unquestionably the greatest of the D. W. Griffith works. Every detail from every angle spells box office of universal maximum.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

ON THE SCREEN

By Richard Watts Jr.

(Reprinted from yesterday's late editions)

"Abraham Lincoln"—Central

"Abraham Lincoln," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theater.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

Mr. Griffith's screen biography of Lincoln is, thanks chiefly to the beautiful, tender, humorous and entirely touching performance of Walter Huston, a handsome, dignified and frequently moving photoplay, which is never cheap or maudlin, and which often succeeds in being genuinely distinguished. An attempt to provide a hasty survey of the dramatic and historic high spots in the life of America's most human and best loved hero, it suffers from the natural defects of being both episodic and slow-moving, but it more than makes up for them by a virtue to be found in few dramatic works dealing with the career of the Great Liberator, even those of John Drinkwater. The film is but infrequently self-conscious.

For that striking quality, Mr. Huston, as well as Mr. Griffith, deserves proper enthusiasm. The Lincolns of the stage and screen are almost invariably ambitious actors who insist on assuming poses and doing their stuff for the ages. There are moments when Mr. Huston does hold a scene as if he were waiting for posterity to photograph him, but on the whole he is so enormously human and so splendidly unaffected that his characterization becomes one of the honest achievements of the motion picture. It must be terribly difficult for an actor, with all of his traditions of exhibitionism, to subordinate himself in any case and, when playing the role of a mighty historical character the difficulties must be doubled. Mr. Huston, however, succeeds in making the part seem real and the actor submerged, which is his greatest feat.

One of the tremendous difficulties that must face the producer of a picture about Lincoln is the very wealth of the legendary lore that has grown up about him. Every one has his favorite Lincoln anecdote, and is bound to be made unhappy if the narrative fails to include it. Though Mr. Griffith accomplishes the feat of making a picture about the war President without offering you the Gettysburg address, he omitted little else, and therefore, few people are likely to be disappointed on a vital score. It should be added, too, that the film is pictorially good, and that those two melodramatic scenes of Sheridan's ride, and in particular, of the assassination, are staged with all of the old-time Griffith shrewdness.

The acting in the supporting roles is excellent. Miss Una Merkel is quietly poignant as the boyhood sweetheart, Ann Rutledge, and Miss Kay Hammond is excellent as the efficient wife, Mary Todd. There are pictorially effective portraits of Sheridan, Lee and Scott by Frank Campeau, Hobart Bosworth and James Bradbury, while Ian Keith is admirable as the mad assassin, John Wilkes Booth. A certain heart-warming touch is provided for veteran screen fans in the sight of Henry B. Walthall, the unforgettable Little Colonel of "The Birth of a Nation," as a faithful colonel on Lee's staff. Incidentally, as is always the case in a gathering of New Yorkers, the greatest applause of the evening comes when the Confederate troops are first shown and the strains of "Dixie" are played.

SCREEN NOTES

Mary Pickford's next talking picture will be "Kiki." Sam Taylor is writing the screen adaptation for the piece and he also will direct Miss Pickford in it.

Universal has signed Ursula Parrott, author of the best seller, "Ex-Wife," to write an original story for Mary Nolan.

Pinchot to Scan More Ballots

PHILADELPHIA, Aug. 26 (UP).—Judge Harry S. McDevitt in Quarter Sessions Court today allowed the petitions of attorneys for Gifford Pinchot to open eighteen more ballot boxes in this city. The petitions called for the opening of boxes in ten divisions of the 25th Ward and eight in the 45th Ward. This makes a total of 550 boxes opened for recount of the May primary elections vote in this city upon request of Pinchot followers.

BEDTIME STO

"EVENING JOURNAL" AUG. 26/30
D. W. GRIFFITH COLLECTION
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n Lincoln' By Rose Pelswick

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PELSWICK.

"Abraham Lincoln," the first all-talking picture made by D. W. Griffith, opened at the Central Theatre last night. And in this production the director has built a dramatic document about the human interest episodes in the life of the great president.

Walter Huston enacts the role of Lincoln, and his interpretation of the part is as finely drawn as his make-up is expert. Whether he is seen as the dryly humorous rail-splitter or as the care-worn president, Mr. Huston's characterization is at all times sincere and convincing.

The picture is episodic, and shows the life of Lincoln from his birth until his death. Mr. Huston, as the young Lincoln is taken through the periods when he fought the town bully in New Salem; through his tragic romance with Ann Rutledge; his verbal controversy with Stephen Douglas, and finally his marriage to Mary Todd. And the Lincoln that is better known is presented through his cares before and during the Civil War.

Mr. Griffith's direction has dignity, humor, pathos and understanding. The picture is appealing entertainment rather than biography.

The dialogue, written by Stephen Vincent Benet, is excellent, and contributes much to the effectiveness of the production. And there is a large and able supporting cast, which includes Una Merkel, charming as Ann Rutledge; Fred Warren, whose make-up as General Grant is perfect; Kay Hammond, as Mary Todd; Lucille La Verne, as the midwife; Hobart Bosworth, as General Lee; Henry B. Walthall, as Colonel Marshall; Frank Campeau, as General Sheridan; Jason Robards, as Herndon; Ian Keith, as John Wilkes Booth, and, in other parts, Helen Freeman, Helen Ware, Russell Simpson, Oscar Apfel, James Bradbury, Sr., and Otto Hoffman.

MUSEUM OF MODERN ART FILM LIBRARY

"LINCOLN" STIRS BROADWAY TO THUNDEROUS CHEERS!

Critics Acclaim Masterpiece of Screen Entertainment!

☆☆☆☆"AUDIENCE CHEERS 4 STAR TALKIE...poignantly beautiful, powerfully dramatic and fiercely human...rings with grandeur and yet is so beautifully simple that it should please every man, woman and child! WE LOVED ABRAHAM LINCOLN."

IRENE THIRER, *Daily News*

"GRIFFITH TURNED OUT A TREMENDOUS WINNER...Griffith and Benet have done a job here of which they might be proud. WALTER HUSTON HAS GIVEN ONE OF THE MOST SINCERE, SYMPATHETIC AND HUMAN PERFORMANCES IT HAS BEEN OUR PRIVILEGE TO SEE...the war stuff was thrilling, too... it will make oodles of money."

GEORGE GERHARD, *Evening World*

"It is a story of a life, but it is a story of a most stirringly interesting one...Mr. Huston's work...APPROACHING PERFECTION. AN EARNEST AND WORTHY CONTRIBUTION to the better things of the talking pictures."

QUINN MARTIN, *The World*

"A worthy offering...GENUINELY FINE AND INSPIRING PERFORMANCE BY WALTER HUSTON...thoroughly believeable in the role." MORDAUNT HALL, *Times*

"Lincoln inspiring film...A NOBLE PICTURE, created with deep feeling and discernment...many thrilling incidents...an entertainment which is at once ENJOYABLE AND INSPIRING. In the welter of ordinary film fare it stands out...Mr. Huston's...greatest personal triumph...yet achieved on stage or screen. The film SHOULD BE RECEIVED WITH ACCLAIM...Griffith remains still the 'Old Master' of the cinematic realm."

REGINA CREWE, *American*

"Walter Huston's work is nothing short of brilliant. He makes the character a human being, as Lincoln the Man! MR. GRIFFITH HAS TURNED OUT A PICTURE TO BE PROUD OF. Una Merkel contributes one of the finest performances of the year. Abraham Lincoln is A PICTURE THAT CALLS FOR YOUR ATTENTION."

WILLIAM BOEHNEL, *Telegram*

"MR. HUSTON AS WELL AS MR. GRIFFITH DESERVES PROPER ENTHUSIASM. Mr. Huston's...characterization becomes one of the honest achievements of the motion picture."

RICHARD WATTS, JR., *Herald Tribune*

"Lincoln is WORTHY. It is BEAUTIFUL. It is IMPRESSIVE. It is SPECTACULAR."

BLAND JOHANESON, *Mirror*

"Mr. Griffith's direction has dignity, humor, pathos and understanding. THE PICTURE IS APPEALING ENTERTAINMENT."

ROSE PELSWICK, *Journal*

"A WORTHY SUCCESSOR TO HIS 'BIRTH OF A NATION'...perfectly balanced...it leaves one spent with the force of its appeal...Walter Huston...has reached the high mark of his acting career on the stage and screen...ABRAHAM LINCOLN CANNOT BE MISSED BY ANY ONE."

Ten Years From Now Audiences Will Still Be Viewing This Talking Film.

—Julia Shawell in Graphic

Joseph M. Schenck *Presents*

FIRST ALL-TALKING PICTURE

Adapted for the screen by STEPHEN VINCENT BENET

Story and Production Advisor, JOHN W. CONSIDINE, JR.

Evenings .75, $1.00, $1.50 & $2.00
Matinees (Exc. Sat., Sun & Hol.) .50, .75, $1.00.

D. W. GRIFFITH'S "LINCOLN"

With WALTER HUSTON and UNA MERKEL

United Artists Picture

TWICE DAILY AT 2:45 & 8:45

CENTRAL THEATRE

Broadway and 47th St.

Seats Now Selling at Box Office 8 Weeks in Advance

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Two Great Pictures

This week we have an overflowing supply of excellent material to choose from. Two great pictures have come into the New York studios and are on the threshold of their gala premiere performances. The first and the greatest of these is the long anticipated and widely heralded "Lincoln" produced by United Artists and directed by D. W. Griffith, with Walter Huston, the distinguished actor, in the title role. Here is a new Lincoln. . . . a flesh and blood man of America's soil who seemed to reach out from the screen in the intimacy of the small, dark pre-view studio and take us with him on the way of his frightening responsibilities and passionate sorrows. Here is Lincoln, the Man. . . . his loves, his struggles to establish himself financially; his rugged convictions; his political debate with Douglas, and then, the first part of the film, is episodic, strung together without that fine feeling of continuity that would have made the picture a technical masterpiece. But this is excusable, for the life of Lincoln was a series of sharply cut episodes, some of them without seeming relationship one to another. But with the developed manhood of Lincoln, and the White House looming tremendously on the horizon the picture assumes epic proportions.

Notwithstanding the trifles, the picture will emerge a triumph. Those of us who loved best the human Lincoln find him re-created in this film. We consider this new "Lincoln" to be one of the most noteworthy contributions that has been made to the short list of great pictures. Walter Huston, as Lincoln, has given us the best portrayal of his career.

The past season saw two George Arliss pictures achieve a phenomenal success in theatres all over the country. His Disraeli was generally voted to be the year's best motion picture. Now he comes to us in "Old English," which the review committees of this bureau on the East have unanimously pronounced an excellent production. The picture follows the play closely — perhaps too closely, but it has improved upon the stage production by its elaborate backgrounds and lavish detail. "Old English" is a most valuable addition for the adult programs for the coming season.

The Motion Picture Bureau of the International Federation of Catholic Alumnae through which this service comes to you publishes each month a comprehensive list of endorsed pictures. The bureau's slogan is, "Let your theatre ticket be your ballot for better pictures." The endorsed list is your guide to better pictures. It is a free service, which we are glad to send to anyone wishing to receive it. A post card or letter, addressed to WLWL, 59th st. and Columbus ave., New York, will bring you the list regularly each month hereafter.

N.Y. HERALD Aug. 27/30

ON THE SCREEN

By Richard Watts Jr.

"Abraham Lincoln"—Central

(Reprinted from yesterday's late editions)

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For that striking quality, Mr. Huston, as well as Mr. Griffith, deserves proper enthusiasm. The Lincolns of the stage and screen are almost invariably ambitious actors who insist on assuming poses and doing their stuff for the ages. There are moments when Mr. Huston does hold a scene as if he were waiting for posterity to photograph him, but on the whole he is so enormously human and so splendidly unaffected that his characterization becomes one of the honest achievements of the motion picture. It must be terribly difficult for an actor, with all of his traditions of exhibitionism, to subordinate himself in any case and, when playing the role of a mighty historical character the difficulties must be doubled. Mr. Huston, however, succeeds in making the part seem real and the actor submerged, which is his greatest feat.

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The acting in the supporting roles is excellent. Miss Una Merkel is quietly poignant as the boyhood sweetheart, Ann Rutledge, and Miss Kay Hammond is excellent as the efficient wife, Mary Todd. There are pictorially effective portraits of Sheridan, Lee and Scott by Frank Campeau, Hobart Bosworth and James Bradbury, while Ian Keith is admirable as the mad assassin, John Wilkes Booth. A certain heart-warming touch is provided for veteran screen fans in the sight of Henry B. Walthall, the unforgettable Little Colonel of "The Birth of a Nation," as a faithful colonel on Lee's staff. Incidentally, as is always the case in a gathering of New Yorkers, the greatest applause of the evening comes when the Confederate troops are first shown and the strains of "Dixie" are played.

N. Y. WORLD (EVENING)
TUESDAY
ESDAY, AUGUST 26, 1930

REEL REVIEWS

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainly, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to debunk history, as did Rupert Hughes in the case of Washington, but, of course, he didn't go nearly as far as did Hughes.

He did go a pretty long ways, though, and showed the sadness, the heartbreaks and the humanity of this gawky youngster who rose from nothing to immortality. And what a job he has made of it.

If there were any criticism of the opus, it would be in the mincing step which Griffith and his assistants have taken in an effort to keep their story upon an even keel when considered from the light of the present-day sympathies of the North and the South. At times, Lincoln and Gen. Grant and other Northerners were just a bit too sweet and tender; and, to balance things, Lee was also pictured in a tender light.

Here and there, too, history has been trifled with slightly. Not to any extent, of course. For example—and correct us if we are wrong—Lincoln repeated the last few lines of the Gettysburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud, but the job doesn't end there. For Walter Huston, in the name part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the aid of the author Huston shows here that Abraham Lincoln was an ordinary boy, one with ordinary ideas about life and things. He wasn't at all times an idealist, and he wasn't averse to engaging in a good fight when occasion demanded, nor was he averse to showing how well he could drink raw whiskey.

The war stuff was thrilling, too, despite the antiquated maneuvers and equipment of the Civil War days. Griffith has managed to pervade this part of the story with an ecstasy which is surprising in the light of the more devastating material of the late war. And, surprisingly, the Southern stuff received more applause last night that did that of the North.

Little Una Merkel, late comer to pictures, played the part of Ann Rutledge, and she was so good that you'll probably hate to see her death bring an end to her appearance. Kay Hammond, as Mary Todd, was a revelation. She is the most selfish and calculating young woman imaginable, and at times you feel that you could slap her if you ever got near her, but her portrayal was a thing of beauty for all that.

Hobart Bosworth was a superb Gen. Lee, and Griffith must have had a stroke of genius when he made Ian Keith the John Wilkes Booth of the piece, for Keith made Booth an utter ham and put over a great part. There were so many other good entries in this picture, which, by the way, has about 175 speaking parts, that it would take a lot of space to give each a word. Suffice it to say that the following were up among the leaders: Frank Campeau, Lucille La Verne, Henry B. Walthall, Helen Freeman, W. L. Thorne, Otto Hoffman, Charles Crockett, Helen Ware, Jason Robards, Russell Simpson, Oscar Apfel, James Bradbury sr., Cameron Prudhomme and scores of others.

Abraham Lincoln will do more than bring David Wark Griffith back into the scheme of things. It will make oodles of money.

(The Wall Street Journal)

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose which motivated the Civil War President. Again and again—but not too often—in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see *Lincoln* as a young man, courting the lovely *Ann Rutledge*, played simply by Una Merkel; as a middle-aged man debating with *Douglas* and returning humbly to a home presided over by *Mary Todd Lincoln*, played by Kay Hammond; and as the worried President, full bearded and weighed down by colossal responsibility and almost uncontrollable feelings of human sympathy. The changes wrought by time and experience in the face of *Lincoln* are admirably achieved: the changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us at periodic intervals, like illustrations from a history book, are Fred Warren's *General Grant*—smoking cigar after cigar and indulging freely in whiskey: Hobart Bosworth's *Lee*; Frank Campeau's *Phil Sheridan;* Oscar Apfel's *Stanton;* James Bradbury's *General Scott;* E. Alyn Warren's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of *General Lee's* colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents *Lincoln* following the course of the war with *Stanton*. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where *Sheridan* is having his midday meal. Suddenly the *General* hurries outside to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are cheered by the presence of "the fighting Irishman" and are ordered to return to the conflict. A few hours later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his wife enter their box, overlooking the stage. The performance halts and a cheer goes up, bringing a speech from *Mr. Lincoln*. He rejoices that the bloodshed is soon to be over. The show goes on, but while the audience is enthralled by the acting, a figure creeps stealthily around the balcony to the President's box. A shot rings out, *Booth* jumps to the stage and, flinging his hand in the direction of *Lincoln's* box, he shouts: "Sic semper tyrannus!" and disappears leaving the house in pandemonium.

—R. G.

AMUSEMENTS

N.Y. AMERICAN - AUG. 26/30

Griffith's 'Abraham Lincoln' Inspiring Film; Notables in Newsreel; Rasputin Movie Seen

By REGINA CREWE,
Motion Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part o' his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the welter of ordinary film fare it stands out as finely and as definitely as does Honest Abe himself in the love of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee; the beloved "Tad;" the able John Hay; Generals Grant and Sheridan; Secretary Stanton, and, of course, the "heavy" of the film is the misguided romanticist, John Wilkes Booth.

Each of the roles is superbly played, and the illusion that the actors are really the historic characters they portray is maintained excellently through adroit casting and amazingly authentic make-up. Hobart Bosworth is impressive as Lee; Ian Keith does marvelously as Booth; and so on through the list which includes such names as James Bradbury, Sr., Jason Robards, Oscar Apfel, Frank Campeau, Henry B. Walthall—the "Little Colonel" of "The Birth of a Nation"—and many others.

The bright, particular stars of the production are Walter Huston, in the name role, and Una Merkel, as the hero's first sweetheart. Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap enconiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

advent of real writers with real plays will force upon the producer. It is inevitable and automatically will usher in a new era in motion pictures.

"The type actor and the brainless beauty—both adequate for the purposes of the silent screen—cannot meet the new requirements. They will be replaced by intelligent, capable actors, for dialogue will force us all to establish a higher plane of production. Perhaps we have all been wrong in assuming too low a standard of public intelligence in the past. In any event, the public will greatly benefit by the change.

▼

"BERNARD SHAW'S action is not so surprising to one familiar with the possibilities of the talking picture. The last time I saw him, some years ago, some one in the gathering asked him pointblank when he would yield to the pressure to release his plays for picture production.

"Shaw looked over at Barry and some other distinguished writers who were present and replied with emphasis entirely out of keeping with the twinkle in his eye: 'I shall never permit such a thing. Plays go to the cinema only when they are worn out and through. My plays will never wear out; they are immortal. Therefore, they are not for the cinema, although you may find it a satisfactory medium for your plays. But as for mine, never.'

▼

"THE cabled reports from London quote Shaw as saying the theater is done for; also, that he needs the money. The latter, plus the fact that probably he has revised his opinion of the cinema, is responsible for his change of front, rather than any firm conviction that the legitimate theater is sunk."

MORNING
HE WORLD: TUES

The New Film

—By Quinn Martin—

ABRAHAM LINCOLN, at the Central; directed, produced and presented by D. W. Griffith; written by Stephen Vincent Benet.

THE CAST

Midwife .....Lucille La Verne
Tom Lincoln .....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut .....Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong .....Edgar Deering
Ann Rutledge .....Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd Lincoln .....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas .....E. Alyn Warren
Herndon .....Jason Robards
Ted Lincoln .....Gordon Thorpe
John Wilkes Booth.....Ian Keith
John Hay .....Cameron Prudhomme
General Scott .....James Bradbury sr.
Young Soldier .....Jimmie Eagle
General Grant .....Fred Warren
Secretary of War Stanton....Oscar Apfel
General Sheridan .....Frank Campeau
General Lee .....Hobart Bosworth
Colonel Marshall ....Henry B. Walthall

The Union Is Preserved

The life of Abraham Lincoln, once written with distinguished success for the stage by John Drinkwater, later transformed into silent pictures in masterly fashion by two then unknown Rockett brothers of Kansas, now returns as the subject for a more comprehensive treatment in the audible films. This latest is the combined work of David Wark Griffith, as director, Stephen Vincent Benet, as adapter and scenarist, and Walter Huston, as the Emancipator. It had its premiere last night at the Central Theater, and it proved to be a dignified and reverent episodic narrative embracing the complete life of the illustrious President.

A fine literary quality pervades the various fleeting chapters as prepared by Mr. Benet, and it seemed to me that in his picturing of the more pronouncedly colorful passages of the career Mr. Griffith was in every way at his best. The portrayal of the leading part by Mr. Huston was admirable, visually as well as in understanding and in the sharp, clear etching of characterization.

It was the notion of these craftsmen to bring into pictured being again a Lincoln, first the patriot, second the good humored soul, the sound sport, the sincere and generous gentleman. In this they have succeeded. So filled was the actual life of the man with the picturesque and the humorous and the tragic as they whirled about his great, ugly frame that there need be scant apprehension as to the effectiveness of the picture play in terms of entertainment. It is a story of a life, but it is a story of a most stirringly interesting one.

At the outset, in a prologue set in the year 1809, the slave traffic is introduced, followed by the birth of Lincoln. His courtship of Ann Rutledge and then her sad and untimely death. The ball at Mary Todd's, during which the young Springfield lawyer demonstrated his art in terpsi-

[illegible] the marriage to Mary, the loss of his riding horse by sheriff's attachment, his debate with Douglas, then his invitation to run for President and his arrival at the White House, only to drop upon the floor, his head on an upturned chair for rest; the cabinet's revulsion against war and Lincoln's stern declarations that the Union must be preserved. Then war and Sumter, followed by the defense of Washington.

That touching scene in which the War President, shaken by grief, visited the battlefield and pardoned the frightened boy who had been condemned to die; the signing of the proclamation of emancipation and the scenes of dissention and mistrust within the cabinet; Lincoln pacing the great halls of the White House through the night in his woolen socks and shawl. Lincoln with little Tad upon his knee. And when the war had advanced to the point of apparent frustration for the North, the appointment of Grant as Lieutenant General.

The ride of Sheridan and the turning of the tide of battle, then Robert E. Lee, facing surrender, shown refusing to put to death a Northern spy. A return to the interior of Lincoln's study, and his exultant rejection of the plan to punish Jefferson Davis. And finally Booth, the mad actor, and the assassination.

With great good judgment the playwrights have joined and polished these seemingly abrupt and, as time passes, unrelated hours out of the life of Lincoln. In one or two instances they have seen fit to depart from historical sequence, but in this they have managed well.

Of Mr. Huston's work it need only be said here that it approaches perfection. Miss Una Merkel as Ann Rutledge gives a tender and affecting performance, while Hobart Bosworth as Gen. Lee does splendidly. The cast, as a whole, is efficient and well chosen.

It represents an earnest and a worthy contribution to the better things of the talking pictures.

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Miniature Reviews

"Abraham Lincoln" (UA). Classic of the sound screen and unquestionably the greatest of the D. W. Griffith works. Every detail from every angle spells box office of universal maximum.

"Old English" (WB) Warners—Elegant picture as character study by Arliss through Galsworthy and perhaps Dickens, but will call for most careful placement by chains or indies to draw the class trade it will only appeal to.

"The Storm" (U)—As a talker third time made (twice before silent) this oldtimer will draw strictly on its merits as a fairly good programer-entertainer and through demand for outdoor features. Lupe Velez name also for b. o.

"The Matrimonial Bed" (WB)—Fair program material. Farce theme based on what happened during and after a loss-of-memory, rating over the cast.

from roping to bull-dogging and bronc-busting included in detail and some shots in slow-motion. A few laughs but none other than provided by average newsreel companies, excepting boys riding little calves. *Char.*

"JUNGLE JAZZ"
Aesop's Fables
Cartoon
7 Mins.
Loew's New York
Pathe

Good cartoon filler. Musical synchronization done especially well by Gene Rodemich. Tunes used of good choice and pleasing. Nice comedy-straight arrangement of that old fav "Dardanella."

Usual nightmare antics of the cartoon characters, this time laid in a jungle. Cartoon animals, savages, etc., used as the medium for the melodic, and sometimes vocal, accompaniment.

"SCHOOL DAZE"
Comedy-Songs
8 Mins.
Strand, New York
Vitaphone

The schoolroom locale is used for this in the way so routine with many short subjects since sound came in. In class, it is indifferent material. No better, no worse.

Jack White school masters or rather m. c.'s. Between some general tapping, a singing trio, a singing and dancing duet, White interludes some wisecracks. Some of the latter are so old they include that one about "forefathers." *Waly.*

"OLD SEIDELBURG"
Songs
8 Mins.
Loew's New York
Vitaphone No. 4169

Miniature operetta with basic idea from "Student Prince." Contrary to the title, it does not travesty. Pleasing vocal short for any house.

Scene is in a German beer garden. Boys are students, garbed in same manner as the "Old Heidelburg" studes in "Student Prince."

In between songs a girl does an eccentric-acrobatic dance, which diversifies nicely.

Wash. Settles with Booth Men, but Not Musicians

Washington, Aug. 26.

Union negotiations finally resulted in a local contract being signed with the operators. It grants a $5 increase, but a kickback in overtime cutting that amount in half.

Musicians are hanging out for the minimum-number-of-men clause with managers refusing to recognize it.

Managers have been notified that if the music situation isn't pacified by September, operators and stage hands will walk out.

New Camera Device

Hollywood, Aug. 26.

A perambulating elevator for cameras, devised by John Arnold and Lou Kolb, is in use at Metro.

New arrangement allows the camera to be moved transversely, vertically or diagonally.

Device was used first on "Big House" for following the players up the cell tiers.

McKean Off Par News

S. H. McKean, assignment man of Paramount Sound News, has resigned, with future plans unstated.

He has been with Paramount for some time, previously with Hearst.

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet; John W. Considine, Jr., story and production adviser. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 96 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupenduous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium whereby both sides are always winning—and both win.

The Yanks' parade past the brownstone fronts is edited as quickly into the Dixie boys' flag waving, as conferences of the President and his cabinet are turned to the thrills of galloping cavalry, or the tirades of the lovable Mary Todd Lincoln with the White House servants.

A vivid prolog, reviewing the times, with camera sweeping through dark-lit forests, hazy fields and clouded cities, brings the opening to the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly unconvincing in parts. Una Merkel, at times, seems too light to attract a man of the woodcutter's depth. She as quickly makes up for a childishness of voice at the death scene, which is one of the impressive scenes. Lincoln then gives vent to full emotion for the first and last time, falling upon her grave in a blinding storm.

From the first fight in the country store and the passing of Ann, Huston then begins to make the personality of Lincoln heighten in degrees of realism. The maximum of fineness in the actor's performance is unquestionably during the brooding and sorrowing moods of his characterization.

The scenes at Springfield where he meets the haughty Mary Todd have considerable comedy. Lincoln's abrupt method of being introduced, the dance, and later his failure to appear at his own marriage ceremony—all have a genuine comic side which is augmented by its very human interest.

The association of Lincoln is classically melodramatic. A study in theatre shadows is capitalized by Griffith, as the murderer steals to the President's box. The director has availed himself of innumerable similar opportunities throughout the picture. One particularly good study is the descent of the long Lincoln, his height increased by the stovepipe hat, against a narrow flight of stairs. Again, as Lincoln enters his first cabinet meeting, the silhouette camera is used to much advantage.

Use of Riesenfeld's musical score is another stroke of artistry. Always off-set, the muted orchestration lends an emphasis or an understanding.

United Artists is possessed [illegible] bookful of data concerning [illegible] props and research which [illegible] production. Exploitation and the opportunity for tie-ups with educational centers are unusual and universal. The picture on the screen, however, more than substantiates the claims of statisticians. *Waly.*

Liberty
220 EAST 42ND STREET
TELEPHONE VANDERBILT 6900
NEW YORK, N.Y.

J. M. PATTERSON
PRESIDENT

August 27, 1930

Mr. David Wark Griffith,
Central Theatre,
Broadway & 47th Street,
New York, N. Y.

Dear Mr. Griffith:

I congratulate you on the triumph which you have evidently obtained in "Abraham Lincoln". I have not seen the film yet, but shall do so very soon. I think the whole country owes you a debt of gratitude because you have been able to make history so interesting to all of us.

I wonder if you have ever thought of doing the life of Jackson. I suppose Washington is almost too perfect to make a dramatic figure. So far as we know, he never did anything wrong, except say "damn" once, when he lost a battle -- hardly enough. But Jackson went the whole route of human emotions. He fought individuals with fists, knives, and pistols, as well as the army of his Britanic Majesty, and licked them all. He had a lot of women trouble. He was an Atheist, but had a kind of quizzical death-bed repentance -- an almost humorous death.

All this you know, of course, but if it impresses me as a good subject, I think it might impress the crowd. I am somewhat mob-minded.

I shall be in New York from Tuesday to Friday next inclusive, and if you could take lunch with me any one of those days, will you simply call up and let my secretary know? I should be delighted to see you again.

With best wishes,

Sincerely yours,

J. M. Patterson

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D W GRIFFITH, UNITED ARTISTS CORP=
729 SEVENTH AVE NEWYORK NY=

XD

DEAR MR GRIFFITH DOUGLAS AND I ARE DELIGHTED AT THE WONDERFUL SUCCESS OF ABRAHAM LINCOLN AND KNOW YOU MUST BE VERY HAPPY STOP YOUR FIRST TALKING PICTURE HAS PROVEN AGAIN YOUR ARE THE SCREENS FOREMOST DIRECTOR CONGRATULATIONS AND AFFECTIONATE REGARDS=

MARY.

Tel. Darien 295.

Grey Rocks,
Tokeneke Park
Darien, Conn.

August 31st, 1930.

My dear Mr. Griffith:

Thank you for your letter and for your invitation to attend the premiere of your motion picture, "Abraham Lincoln". Your conception of the character and the period, both, are extraordinarily fine. Any quarrel I might have with you as to certain historical details is swept away by the sheer beauty of the scenes you have constructed.

The portion of the play which moved me most was the portrayal of the young Lincoln. The way you "got over" the sense of destiny in the lad and at the same moment kept him simple, understandable and companiable is as fine as any work, no, <u>finer</u> than any work I ever have seen on the screen. And no one but a true artist could have left me with the impression of tragic splendor and of poignant homeliness with which you have left me; a hauntingly moving presentment of the greatest moment in our American history.

Very gratefully yours,

(signed) Honore Morrow

David Wark Griffith
New York

NOTE--THE AUTHOR OF THE FOREGOING IS HONORE WILLSIE MORROW AUTHOR OF THREE RECENT BIG SELLERS WRITTEN ABOUT LINCOLN, THE LATEST OF WHICH IS BEING STRENUOUSLY PUSHED IN BOOK SHOPS AND NOW IS SUBJECT TO LIBERAL REVIEW BY THE PRESS.

"Abraham Lincoln" - Press clippings

NOT IN CHRONOLGICAL ORDER.

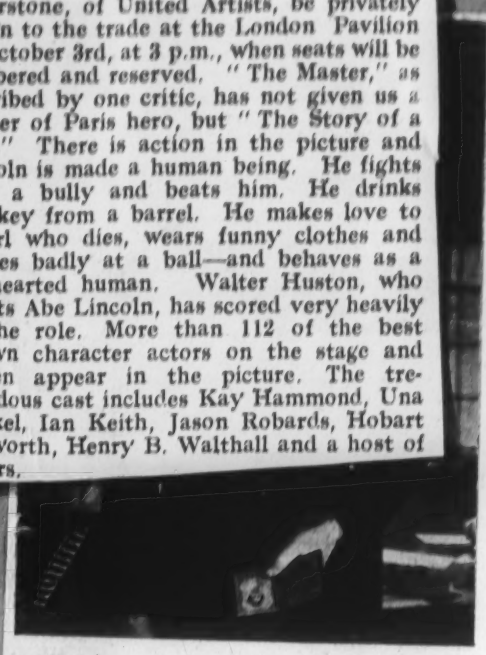
D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Bioscope

Date 1 OCT. 1930

Abraham Lincoln"..... United Artists
London Pavilion, 3

D. W. Griffith's first talking picture, "Abraham Lincoln," presented by Joseph M. Schenck will, it is announced by Murray Silverstone, of United Artists, be privately shown to the trade at the London Pavilion on October 3rd, at 3 p.m., when seats will be numbered and reserved. "The Master," as described by one critic, has not given us a plaster of Paris hero, but "The Story of a Man." There is action in the picture and Lincoln is made a human being. He fights with a bully and beats him. He drinks whiskey from a barrel. He makes love to a girl who dies, wears funny clothes and dances badly at a ball—and behaves as a big-hearted human. Walter Huston, who enacts Abe Lincoln, has scored very heavily in the role. More than 112 of the best known character actors on the stage and screen appear in the picture. The tremendous cast includes Kay Hammond, Una Merkel, Ian Keith, Jason Robards, Hobart Bosworth, Henry B. Walthall and a host of others.



Walter Huston as "Abraham Lincoln" in his younger days. The film will be shown privately at the London Pavilion on Friday next at 3 p.m.

Glasgow Bulletin

Date 2. 10. 30

"ABRAHAM LINCOLN"

The First Talking Picture of D. W. Griffiths

INTERESTING, BUT——

As the first talking picture of David Wark Griffiths, the "father" of film production, and the second attempt to portray the life of one of America's outstanding national characters on the screen, "Abraham Lincoln," which was trade shown in Glasgow yesterday, may very likely provide the opponents of talkies with further ammunition.

For there can be no question that this picture lacks both the dramatic grip of the earlier silent film of Lincoln's life and the pictorial sweep of the Griffiths silent "supers."

Serious Weaknesses

Apart altogether from the obvious effects of trying to compress so vivid a life story into about eight reels of celluloid, there are serious weaknesses of selection and portrayal.

What is in the picture seems, in the main, far less vital than much that has been left out. More of Lincoln's dramatic battles with political and personal opponents and less of the sketchy scenes of his youth would have made a better film, especially as an early romantic episode is ruined by the simpering ineptitude of the actress who plays the future President's first and only real sweetheart.

A Good "Lincoln"

The dominating role of Lincoln is sincerely interpreted, within the limits of the scenario, by Walter Huston, whose careful elocution and splendid make-up might have been put to more effective use. Although scarcely suggesting the masterfulness of Lincoln, his reading of the part is delightfully human and likeable.

Outstanding in a generally capable supporting cast are Kay Hammond as Mrs Lincoln and Hobart Bosworth as Robert E. Lee.

"Abraham Lincoln" is an interesting picture, but it misses the greatness that should have been thrust upon it by the nature of its subject and the fame of its maker.

J. D. L. G.

DAILY FILM RENTER,
8, Great Marlborough St, W.1.

Date 3 OCT. 1930

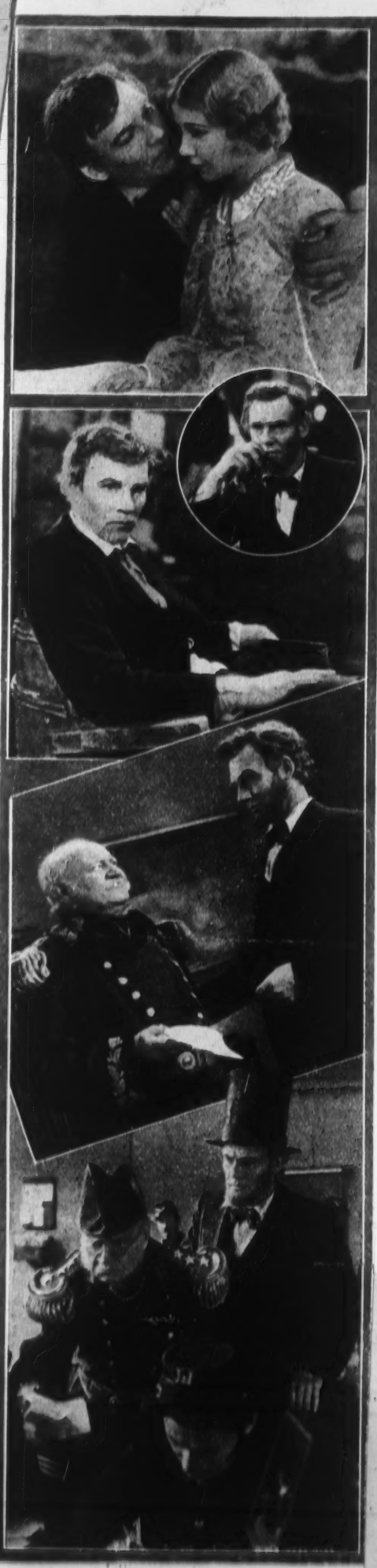
* * *

ONE of the pictures to be screened is Griffith's "Abraham Lincoln," and I'm mighty curious to see the first talkie made by the old maestro. American reports have whetted my appetite for the picture which, made as a silent in the old days, was a pretty good production, but not much of a money-maker. However, I'll be able to tell you more about it to-morrow when I've taken a look at it.

* *

KINEMATOGRAPH,
93, Long Acre, W.C.2.

2 OCT 1930



Scenes from D. W. Griffith's first talkie, ABRAHAM LINCOLN. The cast of 112 players includes Walter Huston, Una Murkel, Kay Hammond, Ian Keith, etc., to be Trade shown by United Artists on Friday

DAILY FILM RENTER,
, Great Marlborough St, W.1.

Date 4 OCT 1930

CELEBRITIES AT "LINCOLN" SHOW

Among those present yesterday at the private display of D. W. Griffith's "Abraham Lincoln" at the London Pavilion were:

The Secretary of State for the Dominions (Rt. Hon. J. H. Thomas).
The Secretary of State for War (Rt. Hon. Thomas Shaw).
The American Ambassador (General Dawes).
The Belgian Ambassador.
The Argentine Ambassador.
Mr. H. G. Wells.

TO-DAYS CINEMA,
80-82, Wardour Street, W.

4 OCT 1930

"ABRAHAM LINCOLN."

DISTINGUISHED TRADE SHOW AUDIENCE.

A crowded house of trade and Press, together with a number of distinguished political personalities, witnessed the private presentation of the latest D. W. Griffith picture, "Abraham Lincoln," at the London Pavilion yesterday afternoon. The development of this absorbing biography of a world-famous historical figure was followed throughout with tense interest, and its conclusion was the signal for a considerable outburst of enthusiasm.

Among those present were the Right Hon. J. H. Thomas, the Right Hon. Thomas Shaw, the American Ambassador, the Belgian Ambassador, the Argentine Ambassador, and Mr. H. G. Wells.

Friday

Abraham Lincoln (United Artists)
London Pavilion. 3 *p.m.*

Owing to the great demand Murray Silverstone, of United Artists, has arranged that all seats at the Trade show of "Abraham Lincoln" will be numbered and reserved. It is D. W. Griffith's first talking picture, in which he has dramatised the sweep and urge of Lincoln's mighty purpose. The New York Press who viewed speak ecstatically of his success in avoiding the temptation to present a romantic hero, and, instead, giving us, as one critic puts it, "The story of a man"—human withal—with his weaknesses and his virtues—his trials and his triumphs.

D. W. Griffith has included in the epic film story all the homely episodes that made Lincoln so dearly loved. Lincoln, the champion wrestler, the teller of funny stories, the man who would drink whisky from the barrel. Parts such as these are recorded in the film, besides those great moments in his political career at White House.

More than 112 speaking players are cast in "Abraham Lincoln." Heading this tremendous cast is Walter Huston as "Lincoln." Kay Hammond as Mrs. Lincoln. Una Murkel as Ann Rutledge, Ian Keith as John Wilkes Booth. Jason Robards as Lincoln's law partner, Hobart Bosworth as Robert E. Lee, Frank Campeau as General Sheridan. H. B. Walthall and Lucille La Verne.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

DAILY FILM RENTER,
8, Great Marlborough St, W.1.
Date 3 OCT. 1930

* * *

ONE of the pictures to be screened is Griffith's "Abraham Lincoln," and I'm mighty curious to see the first talkie made by the old maestro. American reports have whetted my appetite for the picture which, made as a silent in the old days, was a pretty good production, but not much of a money-maker. However, I'll be able to tell you more about it to-morrow when I've taken a look at it.

* * *

DAILY FILM RENTER,
, Great Marlborough St, W.1.
Date 4 OCT 1930

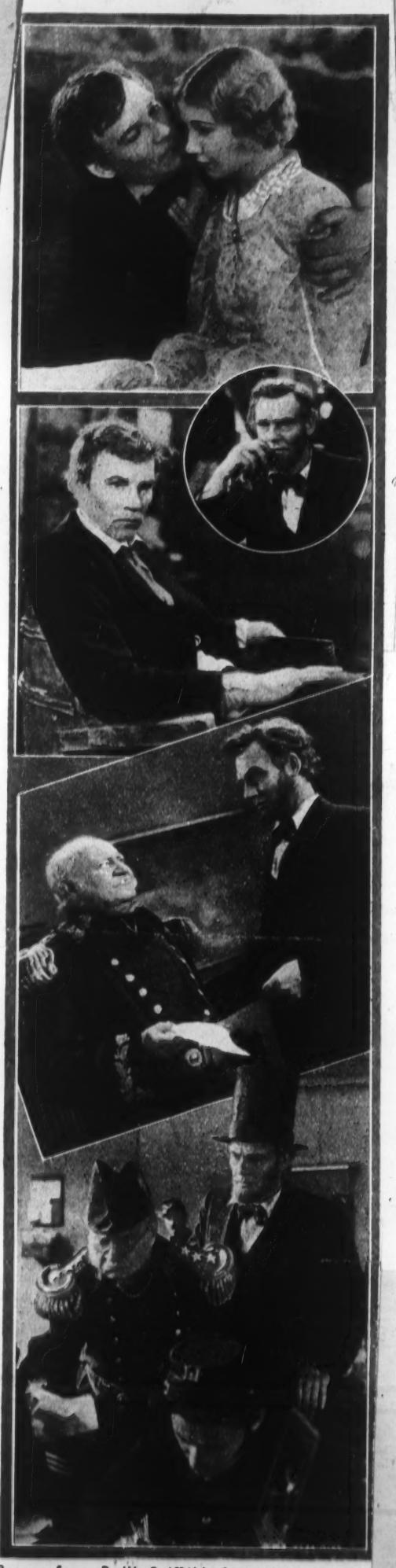
CELEBRITIES AT "LINCOLN" SHOW

Among those present yesterday at the private display of D. W. Griffith's "Abraham Lincoln" at the London Pavilion were:

The Secretary of State for the Dominions (Rt. Hon. J. H. Thomas).
The Secretary of State for War (Rt. Hon. Thomas Shaw).
The American Ambassador (General Dawes).
The Belgian Ambassador.
The Argentine Ambassador.
Mr. H. G. Wells.

Walter Huston as "Abraham Lincoln" in his younger days. The film will be shown privately at the London Pavilion on Friday next at 3 p.m.

KINEMATOGRAPH,
93, Long Acre, W.C.2.
-2 OCT 1930



Scenes from D. W. Griffith's first talkie, ABRAHAM LINCOLN. The cast of 112 players includes Walter Huston, Una Murkel, Kay Hammond, Ian Keith, etc., to be Trade shown by United Artists on Friday

TO-DAYS CINEMA,
80-82, Wardour Street, W.
4 OCT 1930

"ABRAHAM LINCOLN."

DISTINGUISHED TRADE SHOW AUDIENCE.

A crowded house of trade and Press, together with a number of distinguished political personalities, witnessed the private presentation of the latest D. W. Griffith picture, "Abraham Lincoln," at the London Pavilion yesterday afternoon. The development of this absorbing biography of a world-famous historical figure was followed throughout with tense interest, and its conclusion was the signal for a considerable outburst of enthusiasm.

Among those present were the Right Hon. J. H. Thomas, the Right Hon. Thomas Shaw, the American Ambassador, the Belgian Ambassador, the Argentine Ambassador, and Mr. H. G. Wells.

Glasgow Bulletin
Date 2. 10. 30

"ABRAHAM LINCOLN"

The First Talking Picture of D. W. Griffiths

INTERESTING, BUT——

As the first talking picture of David Wark Griffiths, the "father" of film production, and the second attempt to portray the life of one of America's outstanding national characters on the screen, "Abraham Lincoln," which was trade shown in Glasgow yesterday, may very likely provide the opponents of talkies with further ammunition.

For there can be no question that this picture lacks both the dramatic grip of the earlier silent film of Lincoln's life and the pictorial sweep of the Griffiths silent "supers."

Serious Weaknesses

Apart altogether from the obvious effects of trying to compress so vivid a life story into about eight reels of celluloid, there are serious weaknesses of selection and portrayal.

What is in the picture seems, in the main, far less vital than much that has been left out. More of Lincoln's dramatic battles with political and personal opponents and less of the sketchy scenes of his youth would have made a better film, especially as an early romantic episode is ruined by the simpering ineptitude of the actress who plays the future President's first and only real sweetheart.

A Good "Lincoln"

The dominating role of Lincoln is sincerely interpreted, within the limits of the scenario, by Walter Huston, whose careful elocution and splendid make-up might have been put to more effective use. Although scarcely suggesting the masterfulness of Lincoln, his reading of the part is delightfully human and likeable.

Outstanding in a generally capable supporting cast are Kay Hammond as Mrs Lincoln and Hobart Bosworth as Robert E. Lee.

"Abraham Lincoln" is an interesting picture, but it misses the greatness that should have been thrust upon it by the nature of its subject and the fame of its maker.

J. D. L. G.

Friday

Abraham Lincoln (United Artists)

London Pavilion. 3 *p.m.*

Owing to the great demand Murray Silverstone, of United Artists, has arranged that all seats at the Trade show of "Abraham Lincoln" will be numbered and reserved. It is D. W. Griffith's first talking picture, in which he has dramatised the sweep and urge of Lincoln's mighty purpose. The New York Press who viewed speak ecstatically of his success in avoiding the temptation to present a romantic hero, and, instead, giving us, as one critic puts it, "The story of a man"—human withal—with his weaknesses and his virtues—his trials and his triumphs.

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GLASGOW EVENING TIMES,
Glasgow.
Date 3 OCT. 1930

D. W. GRIFFITH'S NEW FILM

A Life of Abraham Lincoln

BRIDGING SIXTEEN YEARS

(By "Kinoman")

In 1914 David Wark Griffith produced the film "The Birth of a Nation."

Sixteen years later, 1930, he makes "Abraham Lincoln," a film dealing with the same events as his earlier effort.

Sixteen years is a long time, and, when Griffith made "The Birth of a Nation" he had just given up play-writing and acting and had begun afresh on a new career. His first film, "The Adventures of Dolly" (1908) showed him to be a director of forceful ideas, which, however, did not fully develop until the 1914 epic.

Earlier Films

During those sixteen years Griffith had made a number of films, "Way Down East," "Isn't Life Wonderful?" "Orphans of the Storm," and "Intolerance," probably the greatest spectacular production ever seen in the cinema.

It is natural to think, therefore, that this director, with his revolutionary technique in "The Birth of a Nation," with all the promise contained in that film, would fulfil the hopes set on him, and would, 16 years later, in a striking and new fashion, have something vital to say.

But, no! "Abraham Lincoln" has nothing new in it—except talk, for which one cannot blame Griffith. The photography is better, especially in the earlier sequences, which Griffith wrongly designates as prologue. But in the main he has told his new film exactly as he told the one in 1914.

The Wad of Dollars

One also wonders why Griffith should again make a film of the American Civil War. Was he given a cast, a number of technicians, a few cameras, and the inevitable wad of dollars and then ordered to make it, or did he fulfil a lifelong ambition in directing a "life" of the great President?

That there are such emotions as ambition in Hollywood one can see by the film "Hallelujah!" but I do not think that "Abraham Lincoln" can come under that category, because Griffith, though he has a flair for colossal productions, could easily see how impossible it is to build a "life," with all its facts, characteristics, and emotions, into the restricted eight or ten reels.

Episodic

As it is, "Abraham Lincoln" becomes episodic; that is, it is composed of little incidents in the President's life crowding one upon the other.

I have mentioned Griffith's old film, "Intolerance," which he produced immediately after "The Birth of a Nation."

"Intolerance" was made up of four incidents—the fall of Babylon, the intolerance of the Pharisees toward Christ, the massacre of St Bartholomew, and a modern story. Griffith looked about for a connecting link to bind the four incidents together, and he decided upon one, inspired by Walt Whitman's lines "Out of the cradle endlessly rocking." The link became a cradle rocked by no less a person than Lilian Gish, then practically unknown.

The Link

Again, in "Abraham Lincoln," Griffith searched for a link to make these episodes one complete whole. He discovered it in an old hour-glass whose sands run out as Lincoln nears his assassination.

When the method was first used for this purpose, I cannot say. It is so long ago now that it has lost all its effect. As it is, it was used more ingeniously by Murnau in "Faust."

The film, trade-shown at The Picture House, features Walter Huston, whose study of and make-up as Lincoln are admirable. There is a huge cast, including Henry B. Walthall, a member of the band of actors who played in "The Birth of a Nation."

GRIMSBY DAILY TELEGRAPH
Great Grimsby.
Date 3 OCT. 1930

LIFE OF ABRAHAM LINCOLN.

Another film of considerable importance is D. W. Griffith's talking picture dealing with the life of Abraham Lincoln. Stephen Vincent Benet, who won the Pulitzer prize with his poem on the American Civil War, went to Hollywood at the invitation of Mr. Griffith, and there wrote the scenario for the film, in which the part of Lincoln is taken by Walter Huston, who once before played the role. Mr. Benet, whose poems have also won for him the John Masefield prize, says that his approach to the Civil War period is unprejudiced, and that in presenting such characters as Lincoln, John Wilkes Booth, Robert E. Lee, and others he has adhered as consistently as possible to the known facts. One of the tales of Lincoln's youth—his fight with a bully named Armstrong—is incorporated in the film. A silent version of a Lincoln picture was made for the First National several years ago; and there is, of course, John Drinkwater's play based on incidents in the life of Lincoln; but Mr. Benet's story has no relation to either.

LIVERPOOL POST,
54, Victoria Street, Liverpool.
Date 4 OCT 1930

D. W. Griffith's First Talkie

FROM A LONDON FILM CRITIC

London, Friday.—The production of D. W. Griffith's first "talkie" is naturally regarded as an event in the film world. It was shown privately at the Pavilion Theatre to-day, and has for subject the life of Abraham Lincoln. His story is told without being forced home after the manner of American films. In fact, the effect is so natural that it may even disappoint those whose taste in films inclines to crude sensation in one direction or muscovite ingenuity in the other.

Even Walter Huston, in the name part, is never theatrical. That is where Griffith still proves himself a better artist than many of the very clever producers who have arisen after him. The Lincoln tradition is a sacred national possession, and he treats it with respect. The dialogue, of course, owes probably more to anecdotal report than to historical record, but there is only one point at which it approaches bathos. All in all "Abraham Lincoln" is a fine achievement, but it remains to be seen whether it is exciting enough for those who have no great interest in American history and crave for sensational incident all the time.

Griffith believes in the help that music can give and introduces a few snatches of song. They are not always happily chosen. For instance, in the prologue a slaver is shown bringing a cargo of "black ivory" to Virginia. He makes these wretched negroes straight from the African forest already proficient in the singing of negro spirituals.

YORKSHIRE EVENING POST,
Leeds.
Date 4 OCT. 1930

"D. W. G.'s" FIRST TALKIE.

A Screen Biography of Lincoln.

D. W. Griffith, the producer of super-silent pictures of the past, such as "The Birth of a Nation" and "Intolerance," which marked milestones in the history of the cinema, has at long last entered the audible film field.

His first all-talking production, "Abraham Lincoln," has just been screened at the Scala Theatre, Leeds, simultaneously with the premier presentation in London.

In the opening scenes of the film "D.W.G." shows that he has lost none of his cunning, and he makes sound serve for symbolic effects much in the manner that he used close-ups of inanimate objects in his silent productions.

Thus, the story starts on the night that Lincoln was born, and we see fleeting pictures of storm-beaten trees, and hear a mighty wind wailing through the woods. It is a very impressive beginning, quite worthy of the old master-maker of the "movies."

Some Cheap Touches.

Regarded as a whole, however, the film, which outlines the main incidents in the life of the great American statesman, provokes comparison with John Drinkwater's fine stage play dealing with the same subject, not altogether to the advantage of the picture.

Certainly, the great scope of the screen enables the producer to show scenes of the Civil War, but these are not presented on the large scale canvas that Griffith's used in some of his silent pictures.

There is a rather cheap touch in the scene where Lincoln's early love, Ann Rutledge, dies while a chorus "off" is heard singing "Shall We Gather at the River," which recalls the death of Little Eva in the old-time drama of "Uncle Tom's Cabin."

The final fade-out on Lincoln's statue, surrounded by an illuminated halo, and with a full chorus singing "Glory, Glory Hallelujah" has a distinct flavour of showmanship.

Walter Huston, who played the leading role in "Gentlemen of the Press," gives a dignified performance as Lincoln.

L. M.

DAILY NEWS AND CHRONICLE,
19, Bouverie Street, E.C. 4.
Date 4 OCT 1930

ABRAHAM LINCOLN.

FILM THAT GRIPS.

By Our Film Critic.

It was made quite clear by the "Abraham Lincoln" film, shown yesterday afternoon to a distinguished audience at the London Pavilion, that D. W. Griffith has come to terms with the talking picture.

In this pageant of the life of Abraham Lincoln he has used all the art of "The Birth of a Nation" and has improved it by the insertion of dialogue.

If there is very little of Lincoln's political faith and scarcely anything of his passionate denunciation of slavery, the film does give us pictures of the ungainly youth gradually becoming a man of importance and then president.

A HUMAN PICTURE.

Above all, D. W. Griffith has succeeded in making a human being of the great statesman, and has made us feel that only his iron will in the face of apparent defeat enabled him to keep together the Union of the States.

Also he has suggested in a few vivid pictures what the Civil War meant.

Walter Huston's Abraham Lincoln is not quite angular enough, but he has given a fine piece of acting, especially of Lincoln and his staunch faith in the righteousness of his cause.

The film suffers from covering too much ground, but it is impressive, and holds the attention.

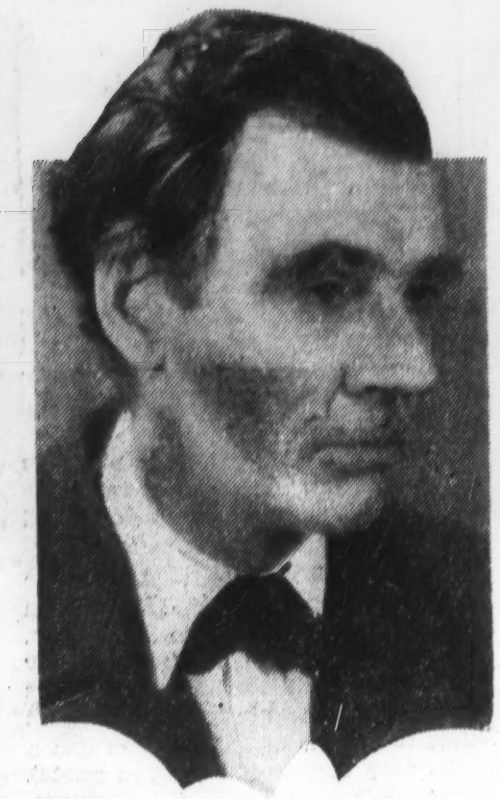
The United States Ambassador, General Dawes (complete with pipe) sat next to Mr. Tom Shaw (Secretary for War) at the performance.

E. A. BAUGHAN.

BRISTOL EVENING TIMES,
Bristol.
Date 4 OCT 1930

THE SHOWMAN'S PAGE

D. W. Griffith Triumphs A
After Years Of



Walter Huston as Abraham Lincoln

FILM directors, unlike film stars, do not shine in the glow of publicity. Although they are the brains behind the pictures their names, with one or two exceptions, are not familiar to the public like the names of the stars they direct.

Yet without them the stars would be useless. It is the director who creates the picture, who visualises the finished film scene by scene as it will appear on the screen, and directs his army of actors, cameramen, and technicians accordingly. The stars merely do what he tells them to do, yet the stars get all the credit in the public eye.

Among the very few directors whose names are as famous to the man in the street as the most publicised star, that of D. W. Griffith looms large. When years ago Griffith produced those classics of the cinema, "Birth of a Nation" and "Intolerance," he established for himself a reputation that has never been entirely eclipsed.

Griffith brought to the screen a breadth of vision, a realisation of photographic eloquence that raised the moving picture to the level of an art in the estimation of people who had regarded it merely as a vehicle of cheap showmanship.

For years D. W. Griffith has been in the background, kept there by movie magnates who cling to the belief that sex appeal and sensuality spell box-office, while anything artistic spells bankruptcy. But the genius of the man is such that sooner or later he was bound to rise to the top again, and risen he has with a triumphant effort in "Abraham Lincoln," a talking film based on the career of America's great President.

Great Screen Art

I AM told that it took four years to persuade D. W. Griffith that he would be allowed to make "Abraham Lincoln" in his own way, but now that he has made it he can sit back and congratulate himself on the fact that he has produced a picture which is as great an achievement of screen art in the talking sphere as his earlier films were in the silent era.

There is no manufactured drama in this moving history. The life of

His characters talk only when talk would naturally be expected, and there are periods of silence when such silence would naturally occur in real life.

Out of the welter of machine-made mediocrities that the talking film vogue has produced it is pictures such as this, "All Quiet on the Western Front," and one or two others which demonstrate that Hollywood can be sincere and make one respect the cinema.

Why Not Cromwell?

GRIFFITH'S deeply impressive work in "Abraham Lincoln" induces one to ask why British film producers do not turn to some of the pages of our own glorious history for material for screen drama instead of relying upon the largely meretricious offerings of modern fiction. Why not, for instance, a film of Oliver Cromwell, and some equally great historical figures whose lives were filled with spectacular drama?

Is it to be left to American producers to make our history live again on the screen, as they certainly will do if the way is kept clear for them? They have already shown what they can do in this direction in at least one notable instance, the film "Disraeli," the success of which will undoubtedly lead to others unless British producers seize the opportunity and step in first.

Times
1785
4 OCT. 1930

"ABRAHAM LINCOLN"

MR. GRIFFITH'S NEW FILM

A UNITED ARTISTS FILM BY STEPHEN VINCENT BENET. DIRECTED BY D. W. GRIFFITH.

The outstanding merit of this film, which was privately shown at the London Pavilion yesterday afternoon, is that it has combined the telling of a story and the paying of a tribute to the memory of a great man without gross distortion or sentimentality. Much has inevitably been omitted, but on the history that remains emphasis has been fairly and reasonably distributed. A temptation to represent the freeing of slaves as the dominant interest of Lincoln's mind—a temptation to which many film producers would have fallen—has been firmly resisted, and the question of slavery, though it has its place in the narrative, is rightly shown to be subsidiary to that of the unity or disruption of the States. Another and yet more dangerous pitfall has been avoided—that of representing Lincoln as a man self-consciously playing to a gallery in the future. Mr. Walter Huston's portrait of him is simple and straightforward; it leaves an impression of a statesman genuinely occupied in the affairs of his own day and feeling his way through present difficulties—a man of faith certainly, but a fallible and struggling man, not one of those lay figures of biographical fiction who, having too evidently read their own biography, spend their principal energies in living up to it.

Mr. Benet and Mr. Griffith have not been quite selective enough in the early passages of the film. Their wish to give some indication of the whole course of Lincoln's life has led them to spend too much time on his courtship of Ann Rutledge and on her death. Miss Una Merkel's performance, otherwise a pretty one, is marred by the harshness of her recorded voice, but, even if this had not been so, the prominence given to the incident in which she is concerned would be hard to justify. It might well have been exchanged for a more careful study of the President's wife, of whom we are now told very little except that she was a tender bully of her husband. But there is much more in this film to be thankful for than to regret. The battle-scenes would have been made more intelligible and interesting by a moving diagram of the country, but the scenes themselves are good, and the whole narrative, after a few early hesitations, advances swiftly and with coherence. Perhaps a little too much is made of Lincoln's reluctance to wear slippers, but the oddities of his private life are not in general over-emphasized, and he emerges as an interesting, attractive, and credible figure.

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There is no manufactured drama in this moving history. The life of Lincoln was an intense human drama from beginning to end, and Griffith pictures it with the sincerity that has always marked his work.

A biographical film of this nature must of necessity be episodic, but the most dramatic events in Lincoln's career have been knit together into a story of such absorbing interest that there is never any suggestion of patchiness about it. From the time when he abolished slavery and piloted his country through the Civil War, to the grim chapter of his assassination, we are shown Lincoln the man of simple faith and high ideals, Lincoln the nation's leader, knowing his power and fearless in the exercise of it, and Lincoln the lover. The passages between Lincoln and Ann Rutledge provide some of the most beautiful love scenes ever revealed on the screen, particularly the sad picture where Ann dies as her lover lingers by her bedside.

In places the film is splendidly spectacular, but it is spectacle that the broad canvas of Lincoln's life story legitimately demands. In a prologue the horrors of the slave traffic are vividly portrayed, and the clash of the Northern and Southern troops in the great struggle that rent America asunder is depicted in scenes of massed movement which Griffith handles with such masterly skill. His use of dialogue and sound is as inspired as his camera treatment.

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TO-DAYS CINEMA,
50-52, Wardour Street, W.1.
Date 4 OCT 1930

"ABRAHAM LINCOLN."

UNITED ARTISTS. AMERICAN. 8,819 FEET. CERT. "U." RELEASE: NOT FIXED.
DIRECTOR: D. W. Griffith. LEADING PLAYERS: Walter Huston, Kay Hammond.
RECORDING SYSTEM: R C A, sound on film.

Biography. No story in accepted sense, but deeply interesting recital of birth, romance, personal victories and defeats, and eventual triumph of great American President culminating in his assassination by demented actor. Earlier scenes moving in their human appeal and revelation of great soul, while later development, although necessarily episodic in presenting huge-scale canvas of Civil War, are gripping in their military pageantry and ebb and flow of war fortunes. Brilliant direction secures effortless succession of significant pictorial commentary, backed by superb and sustained characterisation in title-rôle. Powerful supporting portrayal, atmospheric and convincing settings, flawless recording. Unusual entertainment for discerning patrons.

D. W. Griffith's beautiful and thoughtful pictorial biography of a world-renowned American personality must commend itself to all discerning students of cinematic art. At the same time, he rather flatters our British knowledge of American history, and although one is ever conscious of the lofty idealism which governed Abraham Lincoln's conduct of the great Civil War, we must confess that the previous citation of the manner and means of his arrival at the Presidential chair savoured of more humanity and more universal interest than the conflict itself.

These earlier scenes show young Lincoln as a gauche, diffident youngster who purveys pills, sells Bibles and occasionally pulls out teeth. The outstanding event of his youth was apparently his passion for Ann Rutledge, a girl who dies and leaves Lincoln desolate. When the wound is healed he marries Mary Todd, and the development reveals that unquestionably Lincoln owed much to this woman's inspiration and ambition. Thus, in an atmosphere of tender romance, naive comedy, and poignant suffering, a fascinating picture is painted of the gradual arrival of the man whose slogan was "The Union must be preserved."

Thereafter, the development alternates sharply between magnificently staged tableaux of the struggle which involved North and South America in a welter of bloodshed, and scenes of the President at home directing the operations in a somewhat desultory fashion, receiving the good news with the bad, appointing generals, and delivering famous words which are doubtless for ever bound up in his country's history. Finally, the war is won, and slavery is abolished, but in the hour of his triumph, Lincoln is shot down by an assassin's bullet after making his moving declaration about "malice towards none . . . charity for all . . . binding the nation's wounds," and the picture closes with the sound of mighty voices singing "Glory, glory, Hallelujah" to the statue of Lincoln outside the White House.

Definitely, the film gives a deeply appealing picture of a remarkable man and a noble and lofty-minded patriot, and a vivid portrayal of the colossal events with which his memory is inevitably bound up. Of necessity, perhaps, the narration of the latter sequences are episodic, although not disjointed, and it says much for the directorial genius of D. W. Griffith that he has been able to tell us so much in so brief a space. The director grips our interest instantly with his significant scenes of the birth of the little Lincoln, and subsequently, whether he is wracking our emotions with pictures of Lincoln the lover spreadeagled over the grave of his sweetheart, or appealing to our sense of justice with scenes of Lincoln the humanitarian President, the interest is effortlessly maintained.

Although we accord high honours to the director, the production is hardly less memorable for the superb dignity of Walter Huston's work in the title-rôle. Here we see a man and a President who confirms much that has been written about him by compatriots who knew and loved him, and the fidelity of the characterisation marks it as the best work which even this versatile artiste has given us. Notable in a long supporting cast are Una Merkel as the charming sweetheart of Lincoln's young days, Kay Hammond as the ever-urging Mrs. Lincoln, Ian Keith as the murderous actor who takes Lincoln's life, and James Bradbury, senior, Fred Warren, Frank Campeau, and Hobart Bosworth as Generals Scott, Grant, Sheridan, and Lee respectively.

No praise can be too high for the settings, which cover Lincoln's birthplace, his humble shop in New Salem, his Presidential home, and the battlefields of North and South, to mention the more important locations. It is clear that tremendous attention has been given to detail, and backed as this is by faultless recording, it follows that the picture reaches an unusually high level of technical excellence.

C. A. W.

MANCHESTER GUARDIAN,
Manchester.
Date 4 OCT 1930

"ABRAHAM LINCOLN"

D. W. Griffith's First Talkie

LONDON, FRIDAY.

D. W. Griffith has returned to the screen in a talkie which is another attempt to make the figure of Abraham Lincoln a source of popular entertainment. It is to be doubted if this can be done. For one thing Griffith's methods are too much of the past to make full use of sound-synchronisation. This talkie is pictorially fine. It is fluid and by no means theatre—but neither is it kinema of the new style. It is the old style working in terms of the new. The second reason is that in attempting to stress Lincoln's humanity there is too much shown of his domestic life. We never see into the man's mind at all. We hear him uttering again and again "The Union must be saved," but we see nothing of the personality that saved it. Scenes showing Lincoln in conference are inter-cut with battle scenes. From them we are supposed to have a picture of Lincoln's work. We need no such picture—the work is well known. What we want is to have a picture showing Lincoln's forcefulness, Lincoln's determination and what he thought and suffered. It is doubtful if such a picture could be made, but Griffith has been debarred from attempting it because his methods and outlook are old.

This is not to say that "Abraham Lincoln" is not a serious and intelligent talkie well above the average, and better, for instance, than "Disraeli," for it has sweep and movement—even though the slaves are relegated to the background. But once again America has not achieved the epic it has attempted. So much is made of these attempts, so many "epics" arrive, that the achievement is taken for granted. But though "Abraham Lincoln" fails by those very standards it calls into play, it is well to remember that America at least does on rare occasions film her own history and does not do too ill by it. This picture is a trifle slow; it is marred by Griffith's usual sentimentality and by unrelated mounting. But it is consistently entertaining and instructive. As United Artists did not supply synopses at the trade show to-day it is impossible to quote the very long cast, which included Ian Keith, H. B. Walthall, Helen Ware, and Lucille Laverne. Walter Huston as Lincoln was good, but called Gary Cooper so much to mind that one realised how much better he would have been. Karl Struss's camera work was good despite obvious lighting. The battle scenes were confusing and emphasised the lack of grip noticeable throughout the picture.

R. H.

Newcastle Eve World
Date -4 OCT. 1930

DYING TO MUSIC

GRIFFITH'S TECHNIQUE IN HIS FIRST TALK-FILM

By Our Film Correspondent

A curious mixture of the old and the new in film technique was served up to us at the private view of D. W. Griffith's first talking picture of "Abraham Lincoln," in London yesterday.

Mr. Griffith was always good for a tear or two, writes the "Evening World" Film Correspondent, but with sound added he is likely to run riot.

When Anne, Lincoln's first wife, dies, this would be met in the old days with a burst of muted violins, but now Mr. Griffith goes one better and makes Anne say, "I think I could pass away better if I had some singing," or something very similar. So we have a chorus to accompany the fade-out.

The great fault of the picture is that every chance of making some good battle scenes is missed, and the film develops into a thing which is just like a stage play.

Compared with "The Birth of a Nation," it is not a particularly good effort.

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DAILY FILM RENTER,
58, Great Marlborough St, W.
Date - 4 OCT 1930

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THE main items of interest in George Pearson's speech at yesterday's inaugural luncheon at the Carlton, which I attended before going on to see "Abraham Lincoln," will be found on our news page. The fact that 2,000 out of 3,000 shareholders of the old defunct concerns have agreed to support the amalgamation scheme certainly says a lot for the hard work the chairman has put in. Whatever satisfaction he gets out of that, certainly it has been an uphill job.

* * *

£350,000, whichever way you look at it, is not an immense sum to run such an ambitious scheme as that Mr. Pearson outlined. What is consoling, however, is the fact that large economies have been effected which will at least give it a better chance of success than any of the old concerns could possibly have hoped for if they had tried any longer to struggle on independently.

* * *

Together with the rest of the trade, I shall await with interest the results of the new production program, for which I suppose we shall have to wait yet a few months longer. Provided these are of the right quality and of a sufficiently entertaining character, the trade, I know, will receive them with its usual goodwill. Now that after so many ups and downs in the non-productive stage, George Pearson and his fellow executives have got away from the City to the realms of creativeness, it remains for them to really get down to it and show us that they can give the industry something it is looking for in a practical commercial way.

* * *

We have, of course, heard a certain amount of the new plans of the company during the numerous meetings which have recently followed one another thick and fast, but of particular interest yesterday was the mention of negotiations for the formation of a syndicate to acquire theatres which would come under the commercial management of Audible. Also of interest was the establishment of a German distributing agency. The other plans for Worton Hall and Whitehall Elstree studios I was already largely familiar with, and they were to some extent mentioned in these columns a few weeks back.

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DAILY FILM RENTER,
8, Great Marlborough St, W.1
Date 4 OCT 1930

Screenings

FRIDAY'S FILMS

Abraham Lincoln

(All Talkie: Sound on Film.)
United Artists. Art. "U." 8,819 feet.
Release Not Fixed.

D. W. Griffith's talkie version of the life of Lincoln—a subject which has already attracted a dramatist of the calibre of John Drinkwater, and which was also the basis of an exceptionally fine silent film some years ago—is, for the most part, worthy of that great director and of its subject matter. It emphasises the human side of the great President, though the events of the greatest crisis in American history provide the main incidents. Brilliant acting, fine camera work, and perfect sound. It is a first-class attraction wherever screen art means anything at all.

A brilliant star performance by Walter Huston as Lincoln is an outstanding feature, but by no means the only one, of this very fine production, which certainly demonstrates Griffith to be still among the greatest of film directors, particularly in his handling of artistes.

There is a sense of absolute realism in every episode of Lincoln's life, which is traced right from his birth, through his early struggles as a nearly bankrupt lawyer, up to his assassination on the morrow of victory.

Griffith has emphatically put the emphasis on Abraham the man—a man of uncouth costume and habits, of homely wit and apparent simplicity—and the statesman is a little out of focus as a result, but the effect will probably be to increase the range of appeal of the film to the general public, who will also probably not find fault with the fact that they are given a Lincoln younger and less rugged than that of the portraits.

The battle scenes, Cabinet episodes, and the big scene of the assassination are all brilliantly handled, and in elaborating the episode of the death of Lincoln's first love Griffith has imparted a popular element to the film, though he seems to stretch dramatic licence in the process.

As Ann Rutledge, the lost sweetheart, Una Markel gives a most moving performance; apart from Huston, the big acting successes of the film are Kay Hammond as Mrs. Lincoln, Ian Keith as the murderer Booth, and Fred Warren as General Grant. Hobart Bosworth is an excellent General Robert E. Lee, but it was unnecessary to make him sob on his camp bed.

KINEMATOGRAPH,
93, Long Acre, W.C.2.
-9 OCT. 1930

REVIEWS OF

Abraham Lincoln

United Artists. American (U). F.T. Featuring Walter Huston, Una Merkel and Fred Warren. 8,819 feet. Release date not fixed.

A FINELY characterised and elaborately mounted historical biography which, however, lacks inspiration in treatment and never really gets the great American statesman in true perspective. Its artistic qualities have merit and, together with the interesting theme, furnish a combination which should appeal to better-class patrons.

Story.—The story, which opens with the birth of Lincoln, skims lightly over his early career and concentrates mainly on his statesmanship and strength of purpose during the Civil War. His efforts to preserve the Union pave the way to genuine dramatic moments which work logically up to the tense climax, depicting his untimely death at the hands of a lunatic.

Acting.—Walter Huston gives a competent and carefully graduated performance as Lincoln, but his study, good as it is, somehow lacks inspiration.

Una Merkel, as Ann Rutledge, Lincoln's first love, from whose tragic death he never really recovers, is a typical wistful Griffith heroine and indulges in all the familiar Gish mannerisms. Her performance is slightly over-sentimentalised.

Fred Warren gives an excellent study as General Grant, Hobart Bosworth is good as Lee, and Kay Hammond is adequate as Mary Lincoln. The rest of the stupendous cast give first-rate support.

Production.—This is a typical Griffith picture; it is, in fact, more Griffith than Lincoln, and is more theatrical than biographical.

The early scenes, particularly those depicting Lincoln's anguish and grief over the death of Ann Rutledge, are exaggerated both in treatment and presentation.

The other incidents, which lead up to him becoming President, are episodic and not particularly strong in entertainment values. Once he becomes President, however, real drama enters into the picture, and his sterling qualities and strength of purpose are depicted with intimacy and vividness. Despite its lack of inspiration, the picture contains much that should interest and entertain the more discerning patron.

Settings and Photography.—The Civil War scenes are staged on quite a big scale and introduce a touch of the spectacular, which should strengthen the appeal. Technically the picture is well up to the established Griffith standard.

Points of Ap[illegible] ...resting story, fine characterisation, and vivid presentation.

CINEMATOGRAPH TIMES,
Broadmead House, Panton St., S.W.
Date -4 OCT 1930

Walter Huston, playing the leading rôle in "Abraham Lincoln" (United Artists)

Yorkshire Telegraph & Post
-7 OCT. 1930
Date

"ABRAHAM LINCOLN" brings D.W.Griffith back as a producer, but it doesn't do anything else save perhaps please lovers of history, particularly American history and lovers of art. There I think we can leave it, to await the appreciation of that class.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

EVENING NEWS,
Northcliffe House, E.C.4
Date 4 OCT 1930

LINCOLN AS A TALKIE HERO.

A GREAT RECORD OF A GREAT PRESIDENT.

FROM OUR FILM CORRESPONDENT.

"Abraham Lincoln," the talkie which has been expected to prove the "come-back" of D. W. Griffith, the famous film director, has reached London.

It is a very fine piece of work in which the old master exhibits as sure a touch with the new medium as he had with silent pictures. Only the nature of the subject prevents this film from having as brilliant a future as his old-time melodramas had. Such a documentary, biographical study as this is must have a limited appeal outside America.

Griffith's family suffered in the Civil War and he makes this film a great record of Lincoln's desperate fight to keep the Union together at all costs. But it is a life-story, not a history.

Cradle to Grave.

It follows Lincoln from cradle to grave. So much has to be told in an hour and a half that the whole thing must needs be episodic. And as the incidents fade in and out one feels that one is getting to know this dreamer and fighter better and better, and one is fascinated as his rugged life-story unfolds itself.

There is an early love-scene which shows Griffith at his tenderest. It is sweeter and more human than any yet seen in a talkie. There is a death scene which is equally impressive. There are stirring scenes when the soldiers of the North and South go off to war with the crowds singing their marching songs.

There are scenes of war which emphasise the tragedy of it and the decency of each side in its campaign.

Human Drama.

Behind it all is the haggard president, hen-pecked by an unthinking wife, attacked by his Ministers, torn with the responsibility and bravely cracking a joke.

Walter Huston, who was in "The Virginian" and "Gentlemen of the Press," gives a remarkably fine picture of Lincoln, from modest youth to the nation's humble hero

"Abraham Lincoln" is the most engrossing human drama the talkies have given us. Cinema proprietors will not overlook that point, I am sure.

STAR,
19, Bouverie Street, E.C.4
e 1 OCT 1930

LINCOLN IN A FILM

The new film of "Abraham Lincoln" which I saw at the London Pavilion yesterday is another "Disraeli," but without the distortion of history which both marred and made that picture.

It is an accurate biography of Lincoln compressed into the limits of a film and I found it vitally interesting and at times profoundly moving.

We watch Lincoln's career from birth to assassination, and though by the necessity of compression and selection the film is bound to be a portrait of Lincoln with some of the important protagonists of the period rather thrust into the background, the result is a vivid sketch which cannot but remain in the mind.

Walter Huston, the actor who plays Lincoln, is as much Lincoln as George Arliss was Disraeli—a magnificent performance.

"Disraeli" proved that English history in film form can be a popular box-office success. I believe that "Abraham Lincoln" will be equally popular, though the history is American.

I hope ultimately that this film may reach schools and colleges where history is taught, and lucky will be the boys and girls who will thus have taught to them in a way they cannot forget the main outline of a complicated—to Englishmen—section of American history.

ERIC DUNSTAN.

MORNING POST,
15, Tudor Street, E.C.4.
Date 4 OCT 1930

"ABRAHAM LINCOLN"

MASTERLY TALK FILM BY D. W. GRIFFITH

(BY OUR FILM CORRESPONDENT)

Without any manner of doubt D. W. Griffith—the man who first gave dignity to the silent screen with "The Birth of a Nation" and "Intolerance"—has burst into the talk-film with a masterpiece. He has done so in "Abraham Lincoln," privately shown yesterday at the London Pavilion.

The film is just history in glimpses, with no attempt at making a fictional story of it. Griffith, however, has avoided just the mistakes that Mr. Drinkwater made in his play. He has given us a Lincoln shorn of very much of the falsely Puritanic atmosphere with which Mr. Drinkwater surrounded his version, but no whit less great a man on that account.

The march to the Presidency and the Civil War scenes are suggested with wonderful simplicity and effectiveness—there is a splendidly vigorous sequence of Sheridan's ride that stemmed the tide of Confederate victory.

Mr. Walter Huston, who has already played Lincoln on the silent screen, suggests the man himself as perfectly as one would have dreamed possible.

Weekly Scotsman
e 4 OCT. 1930

Stars' Best Films.

David Wark Griffith, the noted film director, has listed, at the request of the *New York Evening Post*, the fifty motion pictures that he considers the finest yet produced. Only four talking pictures were among them: "The Valiant," "Disraeli," "All Quiet on the Western Front," and "Hallelujah." He has just completed his own first talking picture, "Abraham Lincoln." Prior to its public exhibition Mr Griffith would make no comment on it.

Mr Griffith lists "The Kid" as the best of Charlie Chaplin's pictures, "The Mark of Zorro" and "Robin Hood" as the best of Douglas Fairbanks's films, "Smilin' Through" as Norma Talmadge's best, "Stella Maris" as Mary Pickford's best, and "The Four Horsemen" and "Monsieur Beaucaire" as the best of the Rudolph Valentino series.

Daily Herald
4 OCT. 1930

"ABRAHAM LINCOLN"

D. W. GRIFFITH SCORES IN HIS FIRST TALKIE

By Our Film Critic

The old master of film direction, David Wark Griffith has established himself as an equally great maker of talking pictures by "Abraham Lincoln," privately shown yesterday.

Griffith has exerted his genius for sweeping panoramic pictures to the full while preserving the human portraiture of a man who attains the stature of greatness by forces as much domestic as national.

For Mrs. Lincoln is shown as a masterful, affectionate dragoon of a wife, by contrast to the early romance of Ann Rutledge, who dies.

The Civil War is conveyed in battle and messages—all vivid vignettes, and the end is too casual, for we do not see Lee's historic surrender, but proceed from Army crisis to the dramatic assassination.

P. L. M.

DAILY SKETCH,
200, Gray's Inn Road, W.C.1
Date 4 OCT. 1930

"ABRAHAM LINCOLN" GENIUS

Young Actor Who Scores Big Success for Famous Screen Director

David Wark Griffith, who has been described as the greatest screen director in the world, makes a triumphant return to his former fame in his first talkie, "Abraham Lincoln," which was shown privately in London yesterday.

He has taken incidents from the life of America's national hero, humanised them and strung them together into a story which is at times inspiring but at others dull.

If it had not been for the genius of a young stage actor, Walter Hufton, in the part of Lincoln, the film would seem twice too long. As it is it is a memorable entertainment.

P. H.

GLASGOW HERALD,
Glasgow.

ate 6 OCT 1930

"ABRAHAM LINCOLN"

"TALKIE" VERSION OF GREAT U.S. PRESIDENT

FROM OUR CINEMA CORRESPONDENT.

LONDON, Saturday.

It seems to be as hopeless to look for the real Abraham Lincoln in the film story of his life as in some of the biographies of him. D. W. Griffith has done his best with the material at his command in "Abraham Lincoln," which was shown privately yesterday. He has made a good talking picture, but it does not tell anything about Abraham Lincoln the man.

A fight to prove how strong he is is followed by a very pretty love scene in which the future President of America is extremely charming considering that, at that time, he is still somewhat raw and uncouth. There follows some talk about him having gone in for politics and being a potential President, but nothing about his interest in the abolition of slavery which really fired him to action more than "drawing off the horns of other politicians."

A DELICATE MATTER?

It was forgotten, apparently, that when still a young man he attended a sale of slaves and was so disgusted at the spectacle that he declared to a friend: "If I am ever in a position to hit that (slavery) I will hit it hard."

Probably Americans do not like to be reminded that slavery was once rife in the Southern States, so the film "Abraham Lincoln" mentions the slavery question in passing, as it were, and demands over and over again that "the Union must be preserved." An attempt is made to crush a tremendous amount of historical detail into this picture, with the result that it becomes a succession of little incidents which the audience, having of course read the life of Abraham Lincoln, is left to piece together.

The acting is good, Walter Huston playing the title role well. "Abraham Lincoln" is a pleasing film story, but it is far from being a biography.

NEWS OF THE WORLD.

Date of Issue

Old Master's Return

D. W. GRIFFITH'S FILM PORTRAIT OF ABRAHAM LINCOLN

Mr. D. W. Griffith was the first producer to make pictures on the grand scale, and though his name has not been to the fore very much of recent years, it is a name which has been known to the public longer than any other, especially in connection with films which concern the history of America. His "Birth of a Nation" was an event many, many years ago. During the week his latest effort, "Abraham Lincoln," was shown privately at the London Pavilion.

It is not altogether easy to judge what effect this picture will have upon a public now grown used to the ordinary ingredients of screen stories—thrills, adventure, danger, and escape, handsome hero and lovely heroine joined at last in true love despite the plottings of sinister villains. Mr. Griffith has not fallen to the common temptation of setting his historic figure against a background of romance or intrigue.

There is no sweet girl of the South languishing for a young officer of the army of the North, to whom she is finally united, nor is there anything sinister in Lincoln's opponents. They are men believing in their cause, and even the man who shoots him is merely a man whose profession as an actor puts a melodramatic touch to his fanaticism.

For some audiences this picture may seem slow and at times a little dull, for even the lives of great men move less swiftly and less adventurously than those of most inhabitants of the film world. And, in any case, Mr. Griffith's picture can at most be only episodic, covering, as it does, that period from the time when he wins his first victory by brawn in the small village, to his tragic assassination following his re-election to the Presidency.

It would be difficult to imagine a more ideal actor for the part than Walter Huston. He has all the physical qualifications—looks, leanness, and height, the eyes of an idealist, and just the voice one imagines such a man would have. His is truly a very remarkable performance in every episode.

He portrays the light-hearted attitude of Lincoln's early days of struggles and debt; the ardour of his first love for Ann Rutledge, and his wild despair at her death; his submissive marriage to his ambitious and managing wife; and, on through the years, to the discouraged man of 50 who, beaten in the local election for the senatorship, is so surprisingly adopted as Republican candidate for the Presidency. And he shows Lincoln as President, shouldering more and more responsibility, shrinking at the bloodshed of the Civil War, until, exhausted with service, though happy in the fulfilment of his dream, the assassin's bullet goes through his heart.

IN THE FOREFRONT.

There was some well justified excitement at the beginning of last week because three British pictures were being put on simultaneously at three of the largest London cinemas. The excitement, of course, was a reflection on the quite recent opinion held about British films in their own country, and the gloomier pessimists pointed to the quota requirements as an explanation for their presence.

The quota, however, cannot explain the retention of all these pictures in the programmes for the coming week, and with the addition of yet one more product from our own studios, we can feel even more pleasure to-day in the realisation that of the ten big cinema theatres in the West-end of London, where only first runs are given, five are given up to British films. At four, popular appreciation has already been proved. At the fifth the verdict remains to be known.

THE SUNDAY NEWS
(FORMERLY KNOWN AS LLOYD'S SUNDAY NEWS)

"Abraham Lincoln."

D. W. Griffith's "Abraham Lincoln," with Walter Huston in the title rôle, was shown privately in London last week, and proved to be a very impressive and remarkable film. Historical dramas generally, I believe, appeal more to men than to women, but this one will attract every woman by reason of its sympathetic love interest and the tragedy of the death of Lincoln's lovely young first love. Huston gives a performance of a lifetime in the name part, and the story of Lincoln's eventful life has been most skilfully presented in a straightforward narrative form. There is a wealth of rapid action, too, which makes this talkie particularly effective. I will review the film fully later when its public presentation is fixed. RAY STERN.

Sunday Referee 5th Oct. 1930

SALUTE TO D. W. GRIFFITH

The Grand Old Man Comes Back—"Abraham Lincoln" is an Epic—The First Film That Talks—An Inspirational Theme

By SPOTLIGHT

FOR many moons it has been a fashion with the bright young things who think they know everything about the film business to belittle the work of D. W. Griffith. These bright young things have nothing in particular against D. W. Griffith, more than any other film director, but they have labelled him as being the one man who created the business they despise. Griffith, they have said, is not cinematic, he is not filmic, and he does not understand montage. On that I congratulate Griffith. Montage is the illusion that, by cutting films in frames (which are individual pictures) instead of in thought (see the "Observer" two Sundays ago if you can be bothered that far) you can get something which is Art, whatever Art may be in that sense or nonsense.

GRIFFITH, according to those who began to take an interest in films about four years ago, is a dead 'un. These people probably never saw "The Birth of a Nation" at the time of its first release, and therefore know nothing of its historic placing in film history. They are, for the most part, obsessed by some cutting experiments, first made in Moscow to cover up their not having taken sufficient photographs and then copied in London in the name of Art. I have no use for them, and if you have you need read no further.

OUT of this hysterical (as I see it) regard for Moscow, a number of asses who should never have been heard or read have contrived to get audience for ideas which are as old as films themselves (save that they are given new names), but which they seek to give, hook-line-and-sinker to Moscow, because they do not know any better. Griffith, who is the chief butt of their so sophisticated comment, has made a talking picture version of the life of Abraham Lincoln, and this picture, made, according to them, by a has-been or a never-was, just shows every other talking picture producer what the whole game is all about.

IN the first place, Griffith has got a national theme. I specially commend that fact to those British talking picture producers who invite the support (as they call it) of such writers as myself. We write saying that the first thing for British talking pictures to do is to put Britain on the talking picture screen. In conversation they agree. In fact, they go and make as a talking picture some sensational play which has been a success only because it has put on the stage the words and thoughts generally associated with the latter part of a smoking concert.

NOW, in "Abraham Lincoln" Griffith has chosen a great national theme, and he has treated it in an epic style by securing the poet Stephen Vincent Benet to write his scenario and dialogue. The words in this talking picture, written direct for films, are more beautiful, more dramatic, and more poignant than any I have yet heard in any talking picture borrowed from a stage-play. The incidents, brought together for their cumulative value, all contribute to the most magnificent and soul-stirring climax we have so far seen on the screen. Their simplicity is their virtue.

IT is a well-known fact that Hollywood, these many months, has abandoned all effort to present a romantic situation in talking pictures. Hollywood says, rightly, that people laugh at romance as shown in talking pictures. If there is anyone who can laugh at the love scenes between the Abraham Lincoln and the Ann Rutledge of this picture, then one may as well give up all idea of regarding romance as a permissible element in entertainment.

IT is indicated in the early part of this picture that Griffith attempted to make this picture "the story of a man"—a man subject to ordinary human ambition and ordinary human frailty, in which I would point out the word "ordinary" should be emphasised, because it means healthy as opposed to the unhealthy "complexes" by which so much current drama is disfigured. In this picture we see a score of incidents which build towards the creation of a man, human and lovable, and in the end, when he is wantonly shot, emotion is overwhelmed, and one does realise, if one is not too sophisticated, that it is the living and not the life that matters.

FROM a solely technical point of view, "Abraham Lincoln" shows them all how a talking picture should be made. There is sequence after sequence in this picture amounting to nothing less than genius. There is, for the first time, as far as I know, a perfect blending of picture and music in this production. But, above all, there is the mainspring of the whole thing in the choice of a national theme *and in the believing in it.* That is the essence of this picture in so far as British talking picture production is concerned. It will be a great occasion when only one of our film companies will realise the dramatic wealth of our national history. Once again Griffith has shown the way, emotionally and technically. It will be a long time before the bright young people, even with all the aid of their freak societies, will be able, in combination, to achieve what this one great man has done alone.

SUNDAY PICTORIAL,
23-29, Bouverie Street, E.C.4
Date -5 OCT. 1930

GRIFFITH SHOWS THE WAY

His "Abraham Lincoln" Must Rank with "The Birth of a Nation"

THE talking picture interpretation of the life of Abraham Lincoln, created by D. W. Griffith, is the loveliest thing that has happened since the film found its voice. It may be considered a matter of sentiment, by the young pups who do not know their film history, that this talking picture marks the triumphant return of the one man in the world who created film drama. It is a matter of plain and undeniable fact that "Abraham Lincoln" is the first great national epic we have seen in talking pictures, as definitely as "The Birth of a Nation" was the first great national epic we saw in silent films.

Humility.—Those of us behind the cinema scenes know that D. W. Griffith, when he had completed this picture, fled from Hollywood, and buried himself in Texas. He was afraid. The new and superficial intellects of the cinema, having borrowed specious and spurious recipes from Moscow, had passed him by. He wondered if the sophisticated insincerity of the younger "geniuses" had captured popular imagination to the exclusion of all that is of good report.

All Was Well.—And, one day, when D. W. Griffith was in the depths of artistic despair, he received a telegram saying that "Abraham Lincoln" had been presented in Hollywood to a critical film audience and acclaimed a masterpiece. There are dramas behind the scenes of film drama more poignant than any we see upon the screen, and this one, as in all well-constructed dramas, has a happy ending, which is also a beginning.

Tribute.—Having the reputation (which I hope is deserved) of being the severest film critic in Britain, I will stake the whole of that reputation (which I value) on saying that "Abraham Lincoln" leaves me bereft of words, so tender is its sentiment, so sure is its drama, so joyous is its laughter, so poignant is its tragedy, and so certainly does the diapason of its music travel to the secret places of the heart. In this film D. W. Griffith has again shown that the essence of entertainment is emotion; that the essence of emotion is sincerity, and that the essence of sincerity is simplicity.

Many Virtues.—But, altogether apart from its historic significance, "Abraham Lincoln" is a picture of very many virtues, one of the best of which is the dialogue by Stephen Vincent Benet, who has achieved poetic beauty, dramatic strength and unfailing fidelity to his theme. In this there is surely both a lesson and a reproach to those self-satisfied British talking picture producers who have not begun to explore the treasure house of our people.

Simple Things.—A whole essay might be written on "Abraham Lincoln" as being absolutely the first talking picture to wed music to pictorial action, but this one would rather leave filmgoers to appreciate (which they will) and film directors to discover (if they can), being content meantime to point out how D. W. Griffith, by *montage*, never dreamt in Moscow, builds, with apparently the simplest material, a tremendous climax.

None Better.—One would wish for much more space in which to recognise the brilliant acting of Walter Huston and a uniformly perfect company of players, but the fact remains that this picture is a monument to the genius of D. W. Griffith, who has proved himself here the best of the good companions of the film business, in which I hope Joseph M. Schenck will find a clue to what is clearly the next great subject which logically belongs to D. W. Griffith.

SUNDAY GRAPHIC,
200, Gray's Inn Road, W.C.1
Date 5 OCT. 1930

"Abraham Lincoln."—There is no doubt that D. W. Griffith is at his best when putting American history on the screen. Like De Mille, he has a deplorable hankering after the fashions of the novelette when handling fiction, but this is rarely apparent when he deals with hard fact.

American critics have described his latest effort as another "Birth of a Nation." It is a screen biography of "Abraham Lincoln," directed on an ambitious scale. The trade show was held on Friday afternoon and a West End season may be expected shortly.

SUNDAY TIMES,
200, Grays Inn Road, W.C.1. 5 OCT. 1930

There is no greater director of films in the world than D. W. Griffiths. He has shown a mastery of the new method in his latest picture. "Abraham Lincoln," and done his country a service nationally and æsthetically. The entire life and history of America's greatest man unfolds itself before us from childhood to death. We see his early struggles, his love-making, his first marriage, his widower's grief, his second union, his accession to the Presidency, and his final assassination. The dominant note of the film is reality. Every one in it is a real living entity, so much so that most of them inspire either love or hate. The actors are superb, and there is no end to them. Could photography be better? I doubt it.

DAILY MIRROR,
Geraldine House, Rolls Buildings, E.C.4
Date -6 OCT. 1930

Leslie Henson's Success.—A night or so ago I saw Leslie Henson make his talkie debut in "A Warm Corner." It is one of the funniest films I have seen, Henson being a veritable mirthquake. But this film will not be available to the public for some weeks hence, when it may go to a West End cinema, so what point is there in me reviewing it now? The same applies to "Abraham Lincoln," an extremely cleverly produced talkie effort of D. W. Griffith which was privately shown

MANCHESTER DISPATCH,
Manchester.
- 6 OCT 1930

By LEWIS HAWES.

D. W. Griffith Triumphs Anew After Years of Oblivion—A Great Director Makes a Great Picture, "Abraham Lincoln."

FILM directors, unlike film stars, do not shine in the glow of publicity. Although they are the brains behind the pictures, their names, with one or two exceptions, are not familiar to the public like the names of the stars they direct. Yet without them the stars would be useless.

It is the director who creates the picture, visualises the finished film scene by scene as it will appear on the screen, and directs his army of actors, cameramen and technicians accordingly. The stars merely do when he tells them to do, yet the stars get all the credit in the public eye.

Early Triumphs.

Among the very few directors whose names are as famous to the man in the street as the most publicised star, that of D. W. Griffith looms large. When years ago Griffith produced those classics of the cinema "Birth of a Nation" and "Intolerance" he established for himself a reputation that has never been entirely eclipsed. Griffith brought to the screen a breadth of vision, a realisation of photographic eloquence that raised the moving picture to the level of an art in the estimation of people who had regarded it merely as a vehicle of cheap showmanship.

For years D. W. Griffith has been in the background, kept there by movie magnates who cling to the belief that sex appeal and sensuality spell box-office, while anything artistic spells bankruptcy. But the genius of the man is such that sooner or later he was bound to rise to the top again, and risen he has with a triumphant effort in "Abraham Lincoln," a talking film based on the career of America's great President.

Great Screen Art.

I am told it took four years to persuade D. W. Griffith that he would be allowed to make "Abraham Lincoln" in his own way, but now that he has made it he can sit back and congratulate himself on the fact that he has produced a picture which is as great an achievement of screen art in the talking sphere as his earlier films were in the silent era. There is no manufactured drama in this moving history. The life of Lincoln was an intense human drama from beginning to end, and Griffith pictures it with the sincerity that has always marked his work.

A biographical film of this nature must of necessity be episodic, but the most dramatic events in Lincoln's career have been knit together into a story of such absorbing interest that there is never any suggestion of patchiness about it. From the time when he abolished slavery and piloted his country through the Civil War, to the grim chapter of his assassination, we are shown Lincoln the man of simple faith and high ideals, Lincoln the nation's leader, knowing his power and fearless in the exercise of it, and Lincoln the lover.

Lincoln and Ann.

The passages between Lincoln and Ann Rutledge provide some of the most beautiful love scenes ever revealed on the screen, particularly the sad picture where Ann dies as her lover lingers by her bedside.

In places the film is splendidly spectacular, but it is a spectacle that the broad canvas of Lincoln's life story legitimately demands. In a prologue the horrors of the slave traffic are vividly portrayed, and the clash of the Northern and Southern troops in the great struggle that rent America asunder is depicted in scenes of massed movement which Griffith handles with such masterly skill. His use of dialogue and sound is as inspired as his camera treatment. His characters talk only when talk would naturally be expected, and there are periods of silence when such silence would naturally occur in real life.

Out of the welter of machine-made mediocrities that the talking film vogue has produced it is pictures such as this, "All Quiet on the Western Front," and one or two others which demonstrate that Hollywood can be sincere and make one respect the cinema.

Why Not Cromwell?

Griffith's deeply impressive work in 'Abraham Lincoln" induces one to ask why British film producers do not turn to some of the pages of our own glorious history for material for screen drama instead of relying upon the largely meretricious offerings of modern fiction. Why not, for instance, a film of Oliver Cromwell, and some equally great historical figures whose lives were filled with spectacular drama? Is it to be left to American producers to make our history live again on the screen, as they certainly will do if the way is kept clear for them? They have already shown what they can do in this direction in at least one notable instance, the film "Disraeli," the success of which will undoubtedly lead to others unless British producers seize the opportunity and step in first.

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Aberdeen.
Date - 6 OCT. 1930

Flashes from the Screen

D. W. GRIFFITH *Does It* AGAIN

BY

LEWIS HAWES

Great Film of Life of Abraham Lincoln: What is Wanted Badly in Talkies Now

Film directors, unlike film stars, do not shine in the glow of publicity. Although they are the brains behind the pictures, their names, with one or two exceptions, are not familiar to the public like the names of the stars they direct.

Yet without them the stars would be useless. It is the director who creates the picture, who visualises the finished film scene by scene as it will appear on the screen, and directs his army of actors, cameramen, and technicians accordingly. The stars merely do what he tells them to do, yet the stars get all the credit in the public eye.

Griffith.

Among the very few directors whose names are as famous to the man in the street as the most publicised star, that of D. W. Griffith looms large. When years ago Griffith produced those classics of the cinema, "Birth of a Nation" and "Intolerance," he established for himself a reputation that has never been entirely eclipsed.

Griffith brought to the screen a breadth of vision, a realisation of photographic eloquence that raised the moving picture to the level of an art in the estimation of people who had regarded it merely as a vehicle of cheap showmanship.

For years D. W. Griffith has been in the background, kept there by movie magnates who cling to the belief that sex appeal and sensuality spell box-office, while anything artistic spells bankruptcy. But the genius of the man is such that sooner or later he was bound to rise to the top again, and risen he has with a triumphant effort in "Abraham Lincoln," a talking film based on the career of America's great President.

Great Screen Art.

I am told that it took four years to persuade D. W. Griffith that he would be allowed to make "Abraham Lincoln" in his own way, but now that he has made it he can sit back and congratulate himself on the fact that he has produced a picture which is as great an achievement of screen art in the talking sphere as his earlier films were in the silent era.

There is no manufactured drama in this moving history. The life of Lincoln was an intense human drama from beginning to end, and Griffith pictures it with the sincerity that has always marked his work.

A biographical film of this nature must of necessity be episodic, but the most dramatic events in Lincoln's career have been knit together into a story of such absorbing interest that there is never any suggestion of patchiness about.

From the time when he abolished slavery and piloted his country through the Civil War, to the grim chapter of his assassination, we are shown Lincoln the man of simple faith and high ideals, Lincoln the nation's leader, knowing his power and fearlessness in the exercise of it, and Lincoln the lover.

Love Passages.

The passages between Lincoln and Ann Rutledge provide some of the most beautiful love scenes ever revealed on the screen, particularly the sad picture where Ann dies as her lover lingers by her bed-side.

In places the film is splendidly spectacular, but it is spectacle that the broad canvas of Lincoln's life story legitimately demands. In a prologue the horrors of the slave traffic are vividly portrayed, and the clash of the Northern and Southern troops in the great struggle that rent America asunder is depicted in scenes of massed movement which Griffith handles with such masterly skill.

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OVERSIZED DOCUMENT FILMED
IN SEVERAL FRAMES

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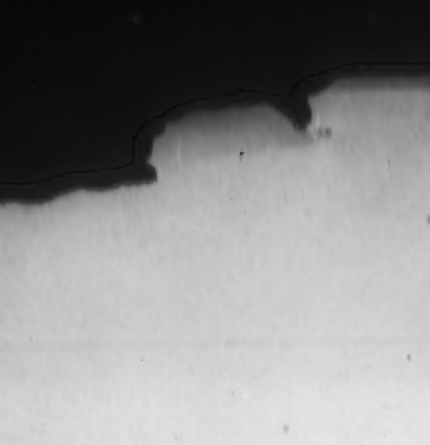
DAILY WORKER,
41, Tabernacle Street, E.C.2.
Date -6 OCT 1930

Film Notes

"ABRAHAM LINCOLN"



D. W. Griffiths Makes His First Talkie

By ARTHUR WEST

D. W. GRIFFITHS, the American film producer, has plunged into the talkie medium with "Abraham Lincoln," which has just arrived in London. On the whole it is a creditable effort.

"Abraham Lincoln" is a potted film biography of the famous American President, and Walter Huston, in the title role, has infused the part with a wealth of characterisation.

The story opens in 1809, when shiploads of Negroes were being transported from Africa to the Southern States of America.

The future President, who later freed the Negroes from their bondage—for good, sound reasons of capitalist economics—is discovered as a hulking youth of the backwoods, a dreamer and an idealist.

The small town lawyer becomes a party politician, passionately platforming for the preservation of the union, and, thence, from backwood's orator to Republican candidate for the Presidency.

The long and bitter war between North and South begins, culminating in Sheridan's victory at Richmond and the defeat of Robert E. Lee and his men. But at the moment of victory Lincoln is assassinated by a Southern loyalist.

Biography is not altogether an easy subject for film treatment, and Griffiths does not seem quite to have made up his mind whether to concentrate entirely upon the pure, individual characterisation of Lincoln as a super-man, or whether to give full play to his craving for the spectacular, for which full opportunities were afforded in the war sequences.

This indecision results in a certain lack of balance in the construction of the film. The best sequence is the assassination of Lincoln, which is built up with all the tenseness and suspense of which Griffiths is such a master.

Daily Telegraph
f Issue 7 OCT 1930

ABRAHAM LINCOLN ON THE SCREEN

D. W. GRIFFITH'S FINE FILM

As a reconstitution of an important chapter in history the screen has, so far, given us nothing so impressive as "Abraham Lincoln," presented privately at the London Pavilion. From the opening to the closing scene the whole picture seems to palpitate with the acute emotion of reality.

In a series of clear-cut cameos, each representing some salient landmark in his career, from his birth in the humble log-cabin standing amid a desolate, wind-swept landscape, until that fateful evening, fifty-six years later, when, in the very moment of his triumph, he fell by the bullet of the assassin, the entire existence of the great liberator is unrolled before us. It seems as if the very soul of the man were revealed, so absolutely does Walter Huston identify himself with the character he impersonates.

Every other character in the picture is equally well drawn, and the war scenes are masterly. Apart from the acting, the picture is a triumphal vindication of the genius of the great artist who was responsible for it, David Wark Griffith. There are touches in it that none but Griffith could have devised.

A. A.

Yorkshire Post
7 OCT 1930

THE CINEMA WORLD.

D. W. Griffith's "Abraham Lincoln."

(From Our Film Correspondent.)

D. W. Griffith will always have a place in film history. He pioneered the close-up and the feature film, and did a good deal to force the possibilities of large-scale screen entertainment on the world's attention. But it is a long time now since he made a good picture. Some critics have even been inclined to decry him as the Bourbon among film directors—the man who forgot nothing and learnt nothing.

Hence the audience invited to the trade show of his first talkie last week entered the theatre with considerable curiosity. They were to see "Abraham Lincoln"—a story of the famous President's life in a quite new talkie version, not adapted from any particular book or biography and in no way connected with Mr. Drinkwater's play.

I think the audience left the theatre with rather mixed feelings. The film is a curious blend of good and bad—of vivid instants and crude interludes—of ambitious conceptions and missed opportunities.

Griffith has attempted to cover Lincoln's life from birth to death. This means a series of short, impressionistic glimpses—a method not unsuited to the cinema and quite capable of effective results. There is a good, stormy, log-cabin opening, but soon it is clear that Griffith means to "humanise" Lincoln at all costs, and that much time is to be spent on not very important aspects of his early life.

Over Ann Rutledge, Griffith fairly lets himself go. When Lincoln goes out into a tempest of rain to lie on poor Ann's grave I thought for a moment that we were to be given a vision of Ann as an angel form. But perhaps at this moment someone tapped Mr. Griffith on the shoulder and reminded him that the film was to be shown in 1930, not in 1912.

Anyway, it is a relief to reach the boldly and picturesquely treated outbreak of civil war. All through the picture the period atmosphere is remarkably good. One scene of a military telegraph office is brilliantly realistic and gains from a true dramatic handling of sound effects.

But far the best thing in the picture is the acting of Lincoln by Walter Huston, best known to film-goers through his recent portrayal of the villain in "The Virginian." His Lincoln is uncannily life-like in appearance, and whenever the text gives him a chance he shows genuine dignity and insight. I do not think the talkies have yet given us a better individual acting performance than this.

The Civil War.

Unfortunately, once Lincoln has reached the Presidency we hardly see enough of him. From scenes of the war—and General Sheridan's victory at Cedar Creek is genuinely exciting in the real off-galloping style—we are flashed back to a much too frequently repeated scene of Lincoln sitting and waiting for telegrams. So much time has been spent on his early life that no serious attempt can be made to bring out the fairly complex issues of the Civil War or the dissensions between President and Cabinet. A few points are indicated, but no more. The members of the Cabinet are lay figures.

Here is where the film seems to me to miss its opportunities so badly. One must admit the extreme difficulty of dealing adequately with Lincoln as an historical figure within the limits of a single film. But when decisions have to be made as to selection and rejection of material, what is to be the guiding principle? Is it more interesting to show that Lincoln used to walk about the house in his stockinged feet or to understand his insistence on the need for preserving the Union?

Mr. Griffith is evidently all for the stockinged feet. The "human side" of Lincoln is everywhere stressed. Even during the most critical moments of the war a good deal of time is given to the intrusions of his somewhat shrewish wife.

Is there a demand for so much domestic detail? Perhaps there is, but to me, personally, it seems a foolish way of treating a great man. Certainly the opposite extreme—the "plaster saint" method—needs to be avoided, but a very few touches are enough for that. When we see Lincoln on the screen, do we want our attention drawn to characteristics in which he resembles the average man or to those characteristics which made him a great and distinctive figure? Do we want great men brought down to our level or do we want to be taken up to theirs?

Let me conclude by saying that Griffith's film, unsatisfactory as it seems to me in many ways, is at least a bold and creditable attempt, vastly more worth seeing than the average Hollywood entertainment.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

The World of the Kinema.

By MICHAEL ORME.

D. W. GRIFFITH AND "ABRAHAM LINCOLN."

WHETHER he works in the medium of silence or of sound, whether he builds in picture the destinies and undoing of nations or of obscure individuals, whether his images are of nature or of some obvious illustrations are an upraised hand holding a knife, a rope slipping negligently through the hangman's fingers, the rhythmic swinging of a bell; of the second, the hoofs of galloping horses, the huge wheels of racing chariots, the tramping feet of marching men, the prow of a ship at sea. Examples of both groups could be multiplied indefinitely, and every filmgoer knows the effect of illumination or of thrill that the skilful use of such detail close-ups can produce.

In the modern technique, close-ups of sound can be equally pertinent—the ticking of a clock, the drip of water, the rustle of leaves, the blowing of an unseen trumpet, a footfall in the dark. These and countless allied contrivances are only Griffith's detail close-ups transferred to the new medium. In a similar way his pioneer realisation of the dramatic value of "fade-outs" and "fade-ins," despite discredit brought upon them by excessive use, is being more and more exploited in terms of sound. A musical "fade-in" has formed the opening of innumerable recent [illegible]s; con[illegible]ve sound [illegible] finishes [illegible]has dis-

in which imagery in picture was built upon the foundation of thought. With his camera he sought to mould his forms of shadow as a sculptor moulds clay; his vision fled to horizons whose span of immensity was hitherto undreamed. Others, following, have out-distanced him: but for his footprints they might be still far behind.

It is, therefore, not altogether surprising that in "Abraham Lincoln," his first essay in film sound and speech, Griffith is to some extent penalised by the pioneering nature of his own genius. His early silent work was always adventurous, exploring, essentially lonely. Now he is beset by the, to him inevitably, treacherous companionship of the achievements of others. He is no longer the challenger, but the challenged. Nor is the choice of weapons really his, for they are all laid ready to his hand. There is no instance of the use of sound to stir imagination or excitement as they were stirred by the pictorial content of "Intolerance" and "The Birth of a Nation." Speech is often little more than a series of spoken sub-titles that presuppose a wider knowledge of American history than the average kinema-goer is likely to possess. Despite

man, his canvas dominated by one tremendous figure or crowded with multitudes whose very numbers make for littleness, the production of a film by D. W. Griffith is an event in the universal World of the Kinema. It is possible, in the light of some modern achievements, of up-to-date thought and technique, to recall, without ungraciousness, the defects of some of his work—the crude sub-titling, the overdone sentimentality, the unabashed melodrama, the forcing of æsthetic means to popular ends.

But the fact remains that America—and through her the whole world—owes to him the birth of an industry that, at his touch, became an art for the first time. Behind all the glitter, the space and movement, the attempted symbolism, even some of the exaggeration of spectacle, but much more behind the lovely and arresting things of truth and wonder that those who look for them may find in many modern films, is the creative inspiration, working in silence, of one man. It may be held that time has proved the disciples greater than their master; that Griffith, the technician, is but a competent craftsman compared with artists who have followed him; that he has been outclassed in brilliance by Ernst Lubitsch, in symbolism by Jean Epstein, in speed and power by King Vidor, in sweep and tragic intensity by Lewis Milestone, in realism by Eric von Stroheim. But these and all the others entered only into their kingdom after Griffith's original experiments in camera technique had long become the common property of the studios, part of the accepted equipment of the producer's armoury.

Of these, one of his most important discoveries was the detail close-up. Enlarged pictures of faces, or parts of faces, he used often to excess and in a way that, years ago, came to be regarded as old-fashioned and inartistic. But he was the first to devise those close shots of inanimate or moving objects that have since been employed by every producer, either as a hammer with which to drive home the imminence of some essential action or to tighten tension by recalling an audience from observation of the general to the particular. Of the first,

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Such a brief indication of some of Griffith's technical contributions to the art of the kinema is necessarily an incomplete summary of what we owe to his genius, and is merely intended to emphasise an aspect of his work with which the general reader may not be familiar. Nor can it ever overshadow in interest or in value the passionate earnestness with which he strove, with all the power of his essential greatness, to make of the screen a means of creative expression, something in which simplicity went hand-in-hand with majesty, in which the symbol was as important as the meaning, the nobility, dignity, and moments of real emotional beauty of this sincere attempt to portray a great statesman in terms of human weakness and strength, despite the vivid background, the experienced handling of individuals, groups and crowds, we are left with the impression—made also by some of Griffith's later silent films—that he is, above all, the "lone flier" of the screen. As the work of many other producers, "Abraham Lincoln" would rank as a remarkable advance in technique and in art. But D. W. Griffith is not as other men. If only he had made a film while sound and speech were still for conquering! However faulty the mechanical product might have been, his genius would have thrilled to the adventure of the untrodden ways.

"America Never Knew *this* ABRAHAM LINCOLN"

By DAVID BELASCO

Dean of American Playwrights and Producers

"I HAVE just gone through a thrilling experience . . . I have seen D. W. Griffith's 'Lincoln.'

"I had seen D. W. Griffith's great spectacle 'The Birth of a Nation' . . . and quite naturally I expected to see a spectacular 'life' of Abraham Lincoln.

"But what I saw was something entirely different . . . something new . . . something I had never expected.

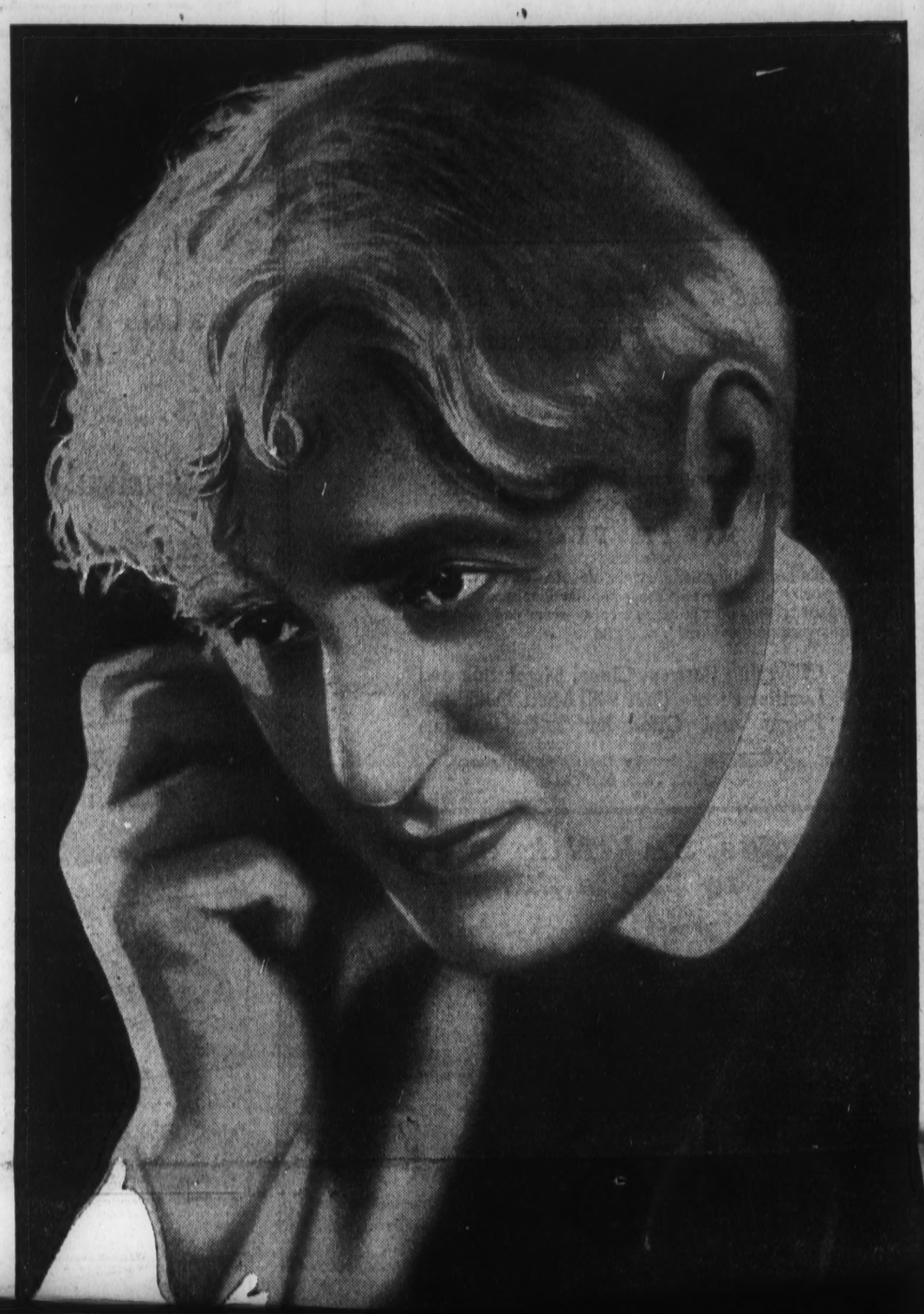
"Instead of a lavish spectacle full of extravagant scenes that challenge belief . . . instead of a blatant attempt to achieve [illegible] and confusion . . . I saw a most

"Few people know the story of Lincoln's loves . . . and so, many who will see this picture for the first time are bound to be startled. But they can't fail to be thrilled!

"I have read and heard dozens of stories about Lincoln's love life . . . but never have I actually seen the real truth . . . daringly portrayed.

"I have read a great deal about Lincoln's married life . . . but never did I know the intimate details of what went on behind the stately portals of the White House.

"Don't expect to see a slow, dragging [illegible]. Here is all the drama and fast-



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"But what I saw was something entirely different . . . something new . . . something I had never expected.

"Instead of a lavish spectacle full of extravagant scenes that challenge belief . . . instead of a blatant attempt to achieve noise and confusion . . . I saw a most beautiful thing . . . a simple, direct, powerful story of a powerful character.

"A picture that shatters many of our pet prejudices . . . a picture that will shock many people who have always believed that Abraham Lincoln had no faults.

"Every life is packed with little mistakes, Abraham Lincoln's was no exception. Every man has a crude streak. So had Abraham Lincoln. But it took a vivid imagination and a courageous spirit to dare to portray Lincoln's raw side to a nation that has been fed so much mythical romanticism about the great Emancipator.

"It must have taken Griffith many arduous months to dig up his facts. It must have taken Walter Huston possibly years to live into the character of Abraham Lincoln. By working close together they have achieved an effect that grips you from the moment you sit down until long after the picture is over.

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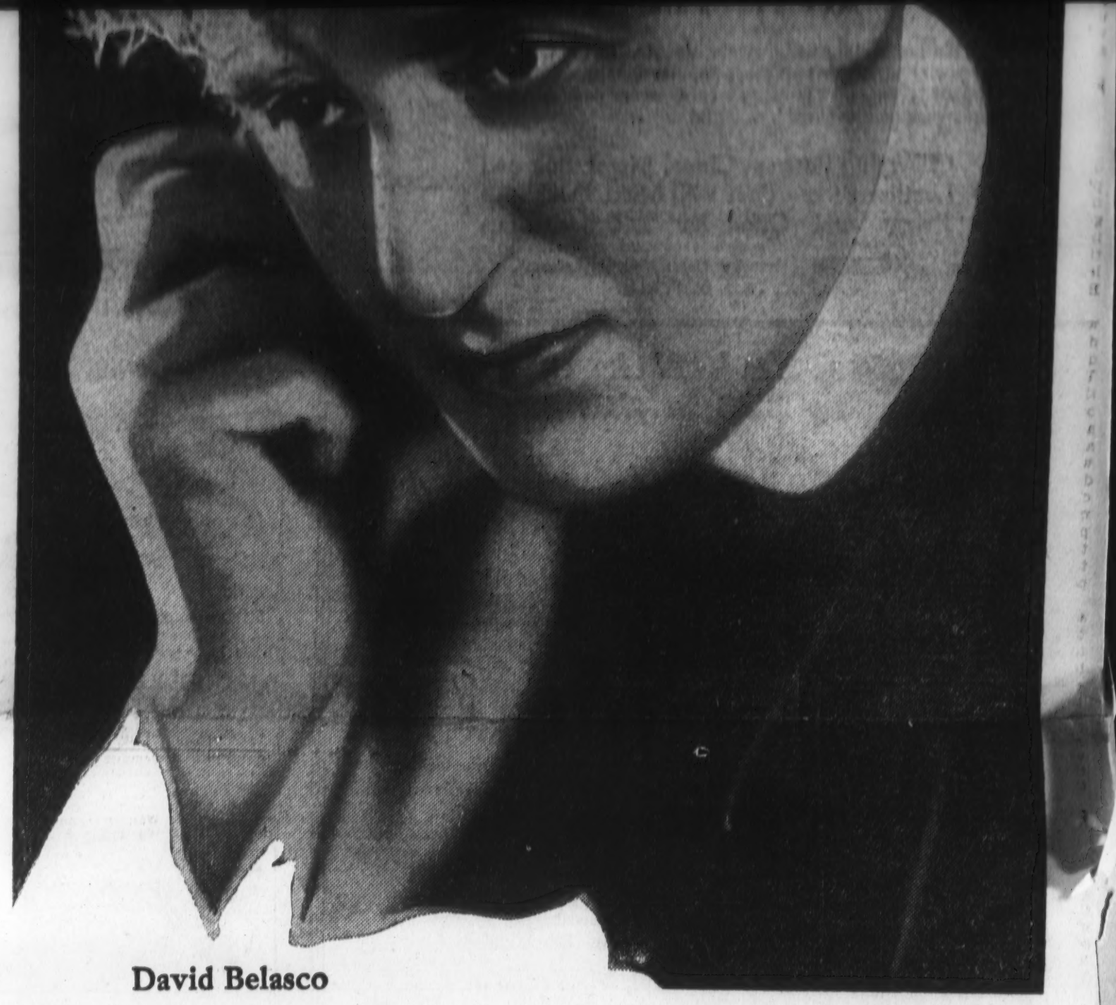
"Don't expect to see a slow, dragging picture. Here is all the drama and fast-moving action that will bring you to the edge of your chair. Here is all the poignant grief of a man who has suffered much in the interest of his fellow men. And throughout you catch the spirit of Lincoln's unconquerable courage . . . of his light-hearted philosophy!

"In these days of stress, what a magnificent object-lesson this picture of Abraham Lincoln gives in faith . . . in sanity of judgment . . . in courage. Courage to face the crisis!

"In his 'Lincoln' D.W. Griffith has created a magnificent memorial to the great Emancipator. And at the same time he has created a magnificent monument to D. W. Griffith! Here is a side of Lincoln that America has never known . . . an intimate side that every American will want to know."



David Belasco

"The Most Daring Picture of Lincoln I Have Ever Seen"

Says

JOHN GOLDEN

Famous Producer

"For the first time I have seen a living, breathing Lincoln . . . with all the faults and all the virtues of a human being . . .

"A Lincoln stripped of romantic legends . . . a Lincoln that stands before us in all his elemental rawness . . . in all his elemental tenderness."

JOSEPH M. SCHENCK PRESENTS

D. W. GRIFFITH'S "LINCOLN"

with WALTER HUSTON and UNA MERKEL

UNITED ARTISTS PICTURE

Adapted For The Screen By STEPHEN VINCENT BENET

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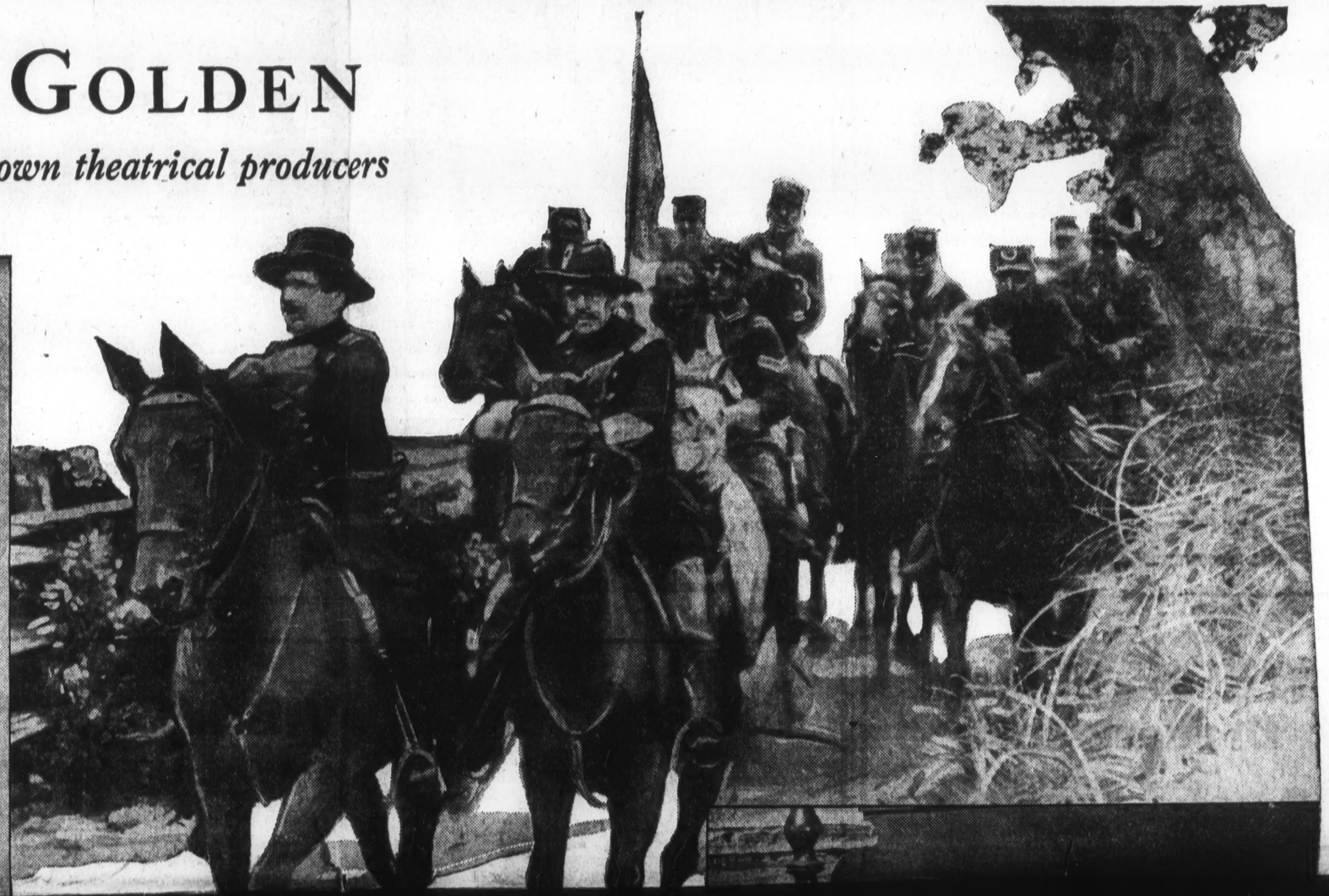
"The Most Daring Picture of Lincoln I have ever seen"

by JOHN GOLDEN

One of America's best-known theatrical producers



JOHN GOLDEN

What History Has Never Revealed

Harassed by his Cabinet . . . burdened with the cares of a nation . . . Lincoln always found time for his children. A new and different interpretation of Lincoln, the father.

He turned the tide of battle . . . Sheridan . . . his mad, thrilling ride . . . a gripping episode—dramatically and beautifully executed.

History tells us that Lincoln loved Ann Rutledge, but history never revealed the intimate details of that courtship . . . the details of a love which many thought frustrated. A revelation of facts which the world has never seen before.

"A picture that shatters many of our pet prejudices . . . a picture that will shock many people who have always believed that Abraham Lincoln had no faults."

DAVID BELASCO
Dean of American Playrights and Producers

Acclaimed By America's Leading Newspaper!

"This is the greatest talkie produced today . . . If you have not seen it . . . see it as soon as you can. Griffith has done it. He . . . with the help of Stephen Vincent Benet, author of the great poem, 'John Brown's Body,' . . . made it possible for all of us to meet Mr. Abraham Lincoln . . . the real Lincoln . . . with all his weaknesses and strengths. Could there be a greater experience?"

From an editorial in the N. Y. Daily News.

"FOR the first time I have seen the Abraham Lincoln which my imagination has always conjured up.

"For the first time I have seen a living, breathing Lincoln . . . with all the faults and all the virtues of a human being.

"A Lincoln stripped of romantic legends . . . a Lincoln that stands before us in all his elemental rawness . . . in all his elemental tenderness.

"D. W. Griffith has dipped into history and extracted from it the beauty of a human life. But he had the courage to leave in all the daring crudity . . . all the daring realism that touches our experience . . . that clutches at our hearts . . . that brings to our cheeks flushes of shame as well as of pride.

"Here, for the first time on the screen, I have beheld the true greatness and the great weakness of the man whose awkward, stooping shoulders once carried the cross of a whole nation's suffering.

"I beheld his greatness in his very hours of failure . . . and I beheld his failure in his very hour of greatness. Such is the magic with which Griffith has touched his latest masterpiece! Such is the magic which the art of Walter Huston injects into Lincoln's portrayal!

"Motion pictures are made for entertainment. Sometimes they are educational, too. But rarely do they even consciously attempt to enrich our lives morally, spiritually and artistically.

"This latest masterpiece of Griffith's combines everything I have long expected in a motion picture. It is honest. It is beautiful. It has action. It moves.

"And it tells us things that history has never dared to reveal . . . because words, mere words, are so futile where the sensitive phases of a character are concerned. Griffith and Huston realized it . . . and realizing it they found the answer in this truly remarkable production.

"None, regardless of his sympathies for the North or for the South, can find any objection in this new and different interpretation of the great Emancipator. I was really astounded at its fairness.

"The American people have long wanted to know what Abraham Lincoln really looked like . . . how he lived and loved . . . the intimate details of his family life. This picture reveals everything in a manner that is as thrilling as a fast-moving novel.

"I consider it a great privilege to have seen it . . . and a greater privilege to have this opportunity of telling all my friends about it. The Abraham Lincoln I have seen will remain enshrined in my heart forever."

JOSEPH M. SCHENCK PRESENTS

D. W. GRIFFITH'S "LINCOLN"

with WALTER HUSTON
and UNA MERKEL

UNITED ARTISTS PICTURE

Adapted For The Screen By
STEPHEN VINCENT BENET

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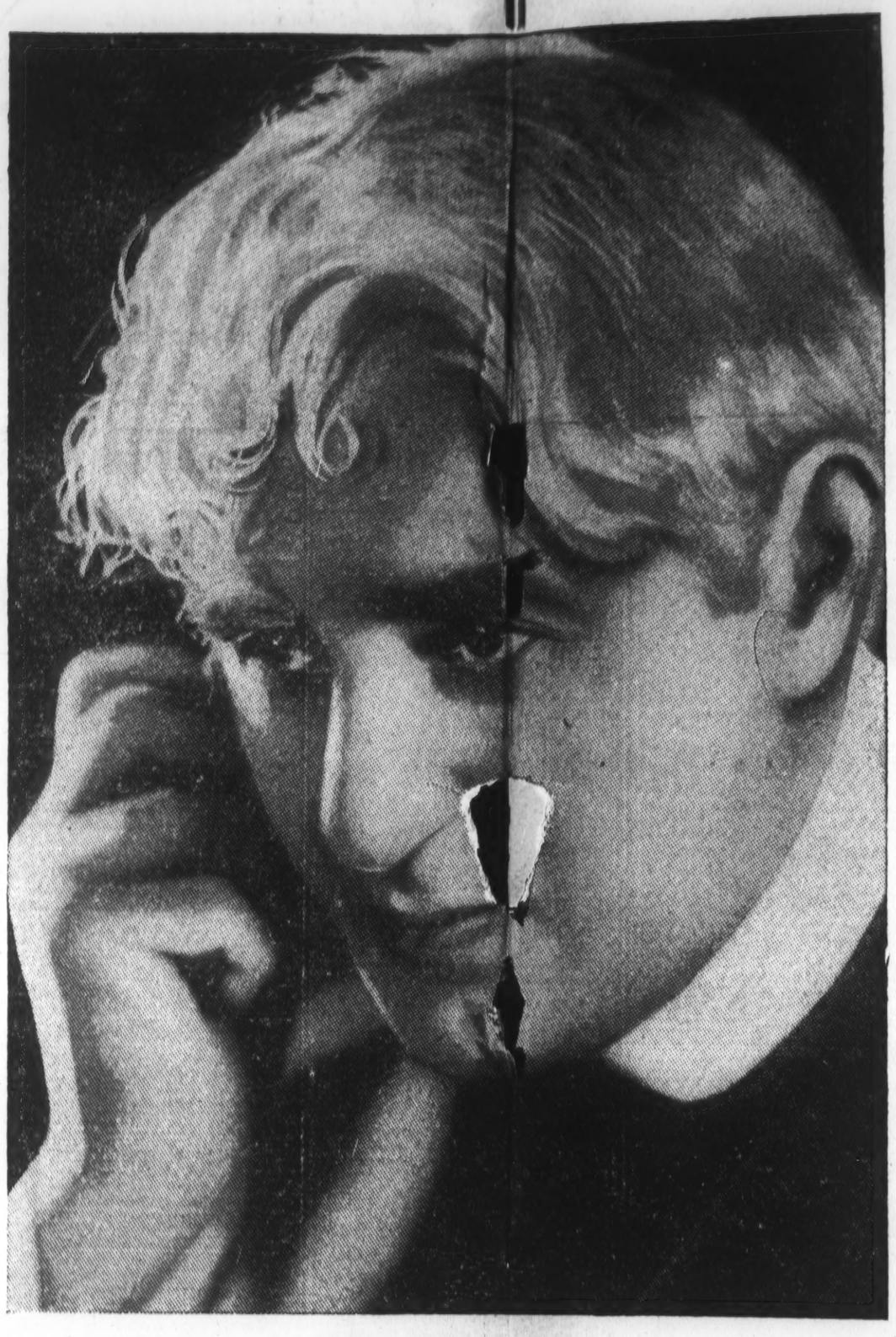
MUSEUM OF MODERN ART FILM LIBRARY
D. W. GRIFFITH COLLECTION

Eve. Bulletin Philadelphia. Pa. Oct 6 1921.

"America Never Knew *this* Abraham Lincoln"



David Belasco

By DAVID BELASCO

Dean of American Playwrights and Producers

"I HAVE just gone through a thrilling experience . . . I have seen D. W. Griffith's 'Lincoln.'

"I had seen D. W. Griffith's great spectacle 'The Birth of a Nation'. . . and quite naturally I expected to see a spectacular 'life' of Abraham Lincoln.

"But what I saw was something entirely different...something new...something I had never expected.

"Instead of a lavish spectacle full of extravagant scenes that challenge belief... instead of a blatant attempt to achieve noise and confusion . . . I saw a most beautiful thing...a simple, direct, powerful story of a powerful character.

"A picture that shatters many of our pet prejudices . . . a picture that will shock many people who have always believed that Abraham Lincoln had no faults.

"Every life is packed with little mistakes. Abraham Lincoln's was no exception. Every man has a crude streak. So had Abraham Lincoln. But it took a vivid imagination and a courageous spirit to dare to portray Lincoln's raw side to a nation that has been fed so much mythical romanticism about the great Emancipator.

"It must have taken Griffith many arduous months to dig up his facts. It must have taken Walter Huston possibly years to live into the character of Abraham Lincoln. By working close together they have achieved an effect that grips you from the moment you sit down until long after the picture is over.

"Few people know the story of Lincoln's loves...and so, many who will see this picture for the first time are bound to be startled. But they can't fail to be thrilled!

"I have read and heard dozens of stories about Lincoln's love life . . . but never have I actually seen the real truth . . . daringly portrayed.

"I have read a great deal about Lincoln's married life...but never did I know the intimate details of what went on behind the stately portals of the White House.

"Don't expect to see a slow, dragging picture. Here is all the drama and fast-moving action that will bring you to the edge of your chair. Here is all the poignant grief of a man who has suffered much in the interest of his fellow men. And throughout you catch the spirit of Lincoln's unconquerable courage . . . of his light-hearted philosophy!

"In these days of stress, what a magnificent object-lesson this picture of Abraham Lincoln gives in faith . . . in sanity of judgment . . . in courage. Courage to face the crisis!

"In his 'Lincoln' D. W. Griffith has created a magnificent memorial to the great Emancipator. And at the same time he has created a magnificent monument to D. W. Griffith! Here is a side of Lincoln that America has never known . . . an intimate side that every American will want to know."

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Oct 8 1930

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By O. O. McINTYRE

Famous reporter and magazine writer whose human, witty comments are read by over ten million people every day.

"NEW YORK toughens one. In the tinsel life of the Great White Way, real emotion is as sparse as green grass. But every once in a while I get a real jolt—something exciting gets past my hard-boiled exterior. I am overwhelmed by my feelings.

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And then, in the next instant after one of these racking episodes, I would be holding my sides with laughter. For Lincoln ran true to his reputation as the most famous wit that America has ever produced.

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What questions this great picture raises! Was Lincoln forever true to his first love—Ann Rutledge? If he had married her, would he ever have become President—or would he even have become prominent politically? Was his married life with Mary Todd worth the price of the Presidency?

No longer do White House doors conceal the secrets of his domestic troubles. No important facts are hidden. Yet out of his personal failings and occasional weaknesses, Lincoln arises greater than ever—a real human being whose very mistakes make him all the more dear to us.

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I thought previously that I knew something about the Great Emancipator's life, his family, his politics, feats, his personality, his love affairs, his stirring part in the Civil War, and his tragic assassination.

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I want to take this opportunity to apologize to the member of the audience who sat in front of me. I fear I annoyed her by my intense reactions. But I just couldn't contain myself. Possibly my regrets are groundless, for she was probably as excited as I was.

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RECORD 1928

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By CONNIE MACK

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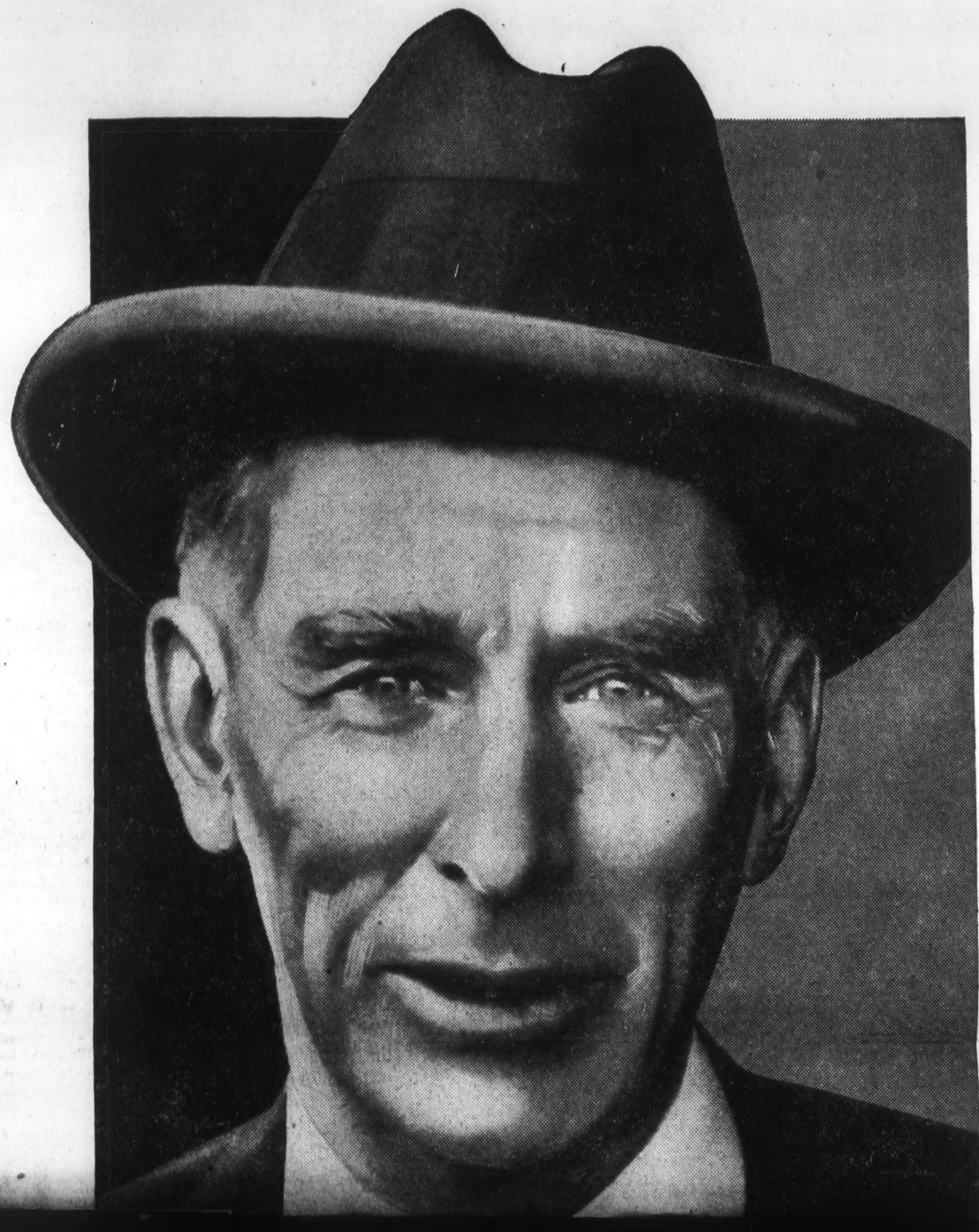

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"Winning the pennant for Philadelphia was a hard job . . . and I needed a little relaxation . . . so I went up with a few of the boys for a little well-earned rest.

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"Frankly, I expected to see a great spectacle. My idea of Griffith led me to believe that he would handle 'Lincoln' as he did 'The Birth of a Nation.'

"But I was remarkably surprised. Griffith did the unexpected. He pulled Lincoln by his boot straps out of the history books . . . dusted him off . . . and made him live and breathe and love and suffer!

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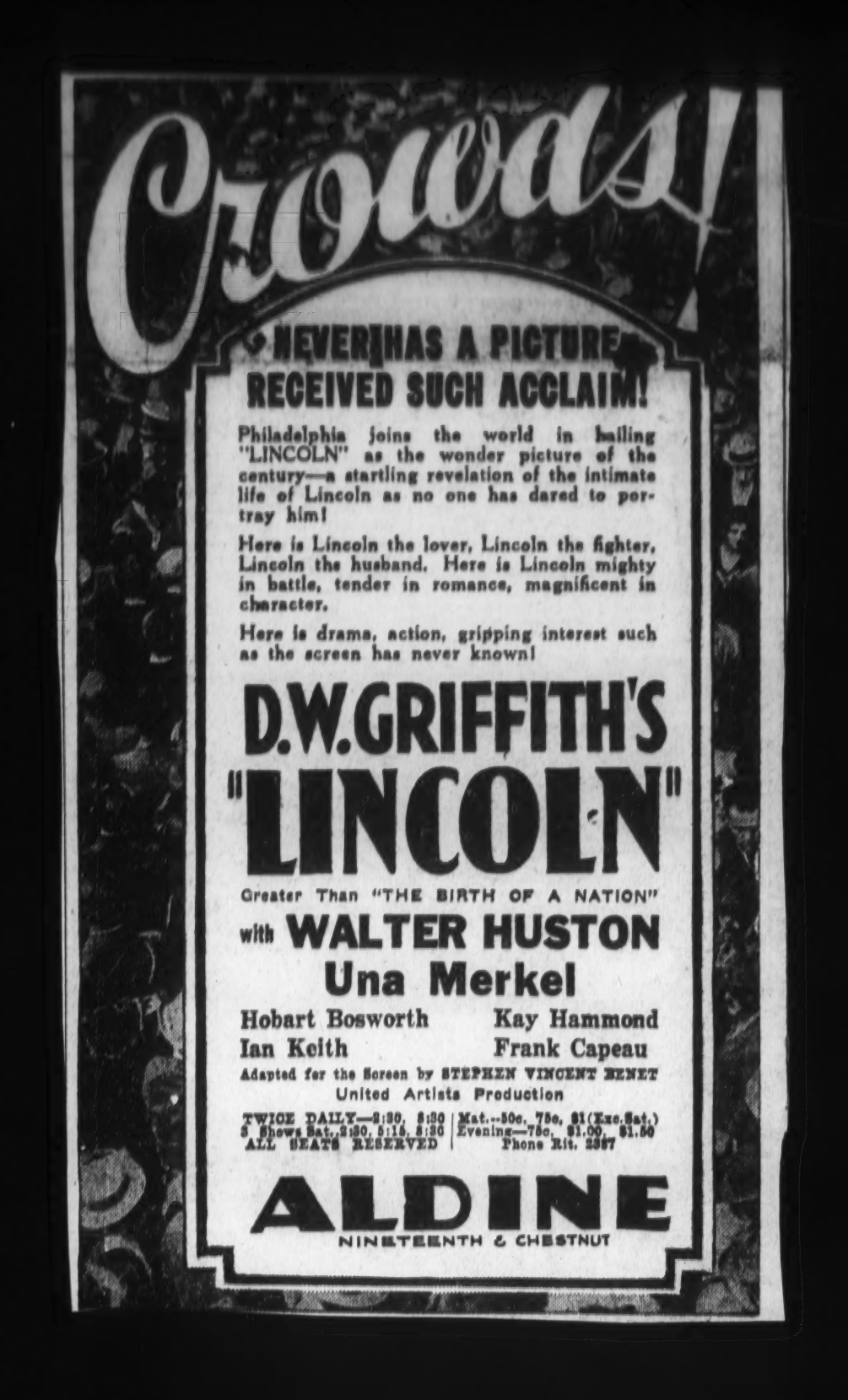
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NEVER HAS A PICTURE RECEIVED SUCH ACCLAIM!
Philadelphia joins the world in hailing "LINCOLN" as the wonder picture of the century—a startling revelation of the intimate life of Lincoln as no one has dared to portray him!
Here is Lincoln the lover, Lincoln the fighter, Lincoln the husband. Here is Lincoln mighty in battle, tender in romance, magnificent in character.
Here is drama, action, gripping interest such as the screen has never known!
D.W.GRIFFITH'S
"LINCOLN"
Greater Than "THE BIRTH OF A NATION"
with WALTER HUSTON
Una Merkel
Hobart Bosworth
Kay Hammond
Ian Keith
Frank Capeau
Adapted for the Screen by STEPHEN VINCENT BENET
United Artists Production
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ALDINE
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"This Human 'Lincoln' will Give Philadelphia a Real Thrill"

By HON. HARRY A. MACKEY

Mayor of Philadelphia

"I HAVE seen D.W. Griffith's talking picture...'Abraham Lincoln'...and the thrill I got out of it was comparable to a World Series thrill.

"Here is a human Lincoln, a great man who never lost the common touch . . . and the story of his life, always an inspiration to Americans, is told on the screen in a way that *makes him* live and breathe for us.

"Naturally, I assumed that *D. W. Griffith would handle 'Lincoln' in a spectacular* manner.

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" 'Can these revelations be true' I asked myself. 'Did Lincoln become a political genius as the result of the tragic ending of his romantic courtship with Ann Rutledge? Did Lincoln's marriage to a woman of hostile temperament lead him to the stately portals of the White House? Did the deep-laid plots of his own Cabinet almost ruin the

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"There are thrills aplenty in this startling version of Lincoln ...the thrills of the great Civil War...the thrills of horse flesh dashing into action . . . the thrills of huge combats at Fort Sumter and Gettysburg . . . the thrills of Lincoln's dramatic assassination!

"Running through it is a beautiful sadness . . . the sorrow of a man with the fate of a nation in his hands . . . the sorrow of a President hampered at every turn by an unsympathetic Cabinet.

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"A man simply can't help admiring Griffith's stupendous daring in revealing the actual truth about a great public idol. In many cases the truth hurts, but in this case it doesn't---it only makes Lincoln a far greater, far more lovable character.

"There are two events in Philadelphia this week to take the minds of her citizens away from cares and worries . . . the World Series and 'Lincoln'. Any Philadelphian who can see them both is indeed lucky."

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KNOW LINCOLN!

READ

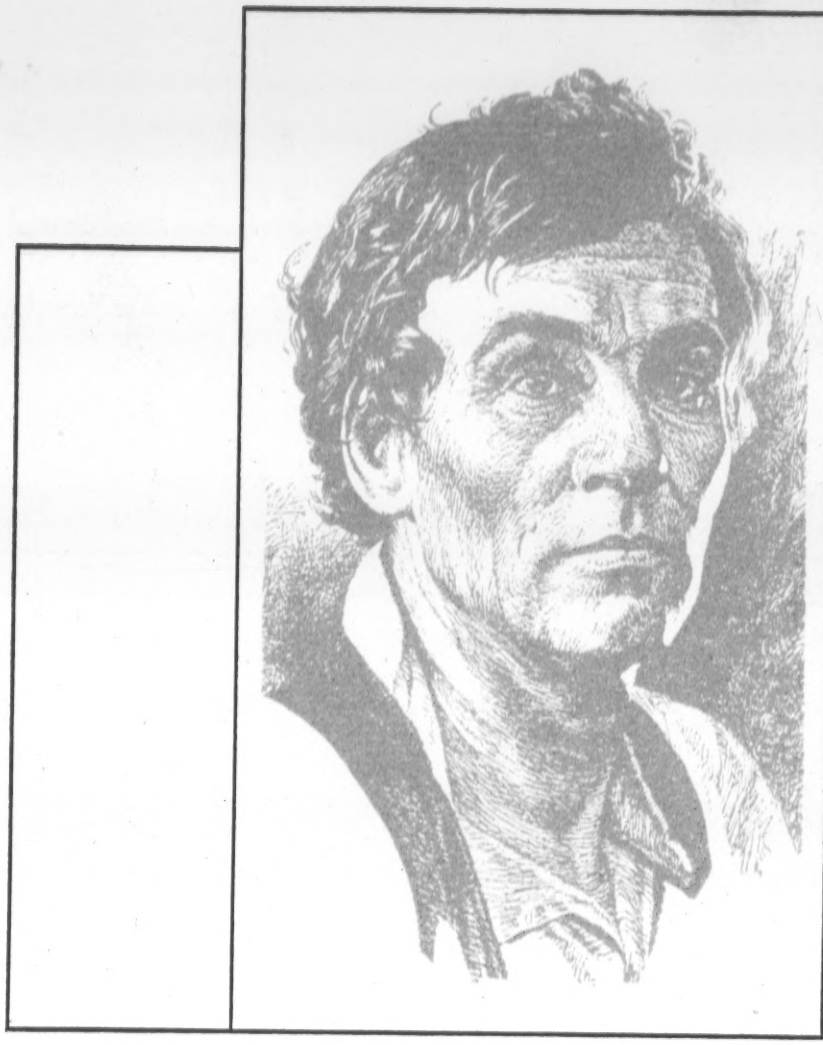
BOOKS ON LINCOLN

Suggested by

The Free Library of Philadelphia

Barton: Life of Abraham Lincoln.
Barton: Soul of Abraham Lincoln.
Charnwood: Lincoln.
Hill: Lincoln the Lawyer.
Ludwig: Abraham Lincoln.
Morgan: Abraham Lincoln: the Boy, the Man.
Morse: Abraham Lincoln.
Nicolay: Personal Traits of Abraham Lincoln.
Nicolay and Hay: Abraham Lincoln.
Rothschild: Lincoln, Master of Men.
Sandburg: Abraham Lincoln, the Prairie Years.
Schurz: Abraham Lincoln.
Stephenson: Abraham Lincoln.
Tarbell: In the Footsteps of Lincoln.
Tarbell: Life of Lincoln.
Whitlock: Abraham Lincoln.

D. W. GRIFFITH'S
First All Talking Picture
"LINCOLN"
United Artist Picture
NOW PLAYING
ALDINE
Theater, 19th and Chestnut Sts.



THE MOST IMPORTANT MOTION PICTURE PRODUCED IN FIFTEEN YEARS

PHILADELPHIA PREMIERE
OCTOBER 8, 1930 .·. ALDINE THEATRE

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WARNER BROS. THEATRES

STANLEY COMPANY OF AMERICA
PHILADELPHIA, PA.

October 10, 1930.

You undoubtedly know of the engagement of D. W. Griffith's distinguished talking picture, "Abraham Lincoln," at our Aldine Theatre. Probably no motion picture has ever received such instant and unanimous acclaim from the public press and persons who have witnessed it as this one.

We feel therefore that the students of your school would be very much interested in "Abraham Lincoln," and to this end we invite you to send someone to the theatre to see and review it for your publication. If your representative will present this letter to Mr. Robert E. Long, our resident manager at the Aldine Theatre, at any afternoon or evening performance next week, with the exception of Saturday, he will arrange for him to see the picture.

Yours sincerely,

STANLEY COMPANY OF AMERICA,

A. L. Einstein,
Director of Publicity.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

WARNER BROS. THEATRES

STANLEY COMPANY OF AMERICA

ELEVENTH AND MARKET STREETS

PHILADELPHIA, PA.

October 9, 1930

Gentlemen:

You have undoubtedly read in the newspapers today the reception accorded D. W. Griffith's distinguished talking picture, "Abraham Lincoln," at our Aldine Theatre, last evening. This is but a duplication of the praise bestowed upon it by the newspapers of New York and Chicago, as well as eulogistic articles contributed by eminent writers in the leading magazines. Probably no motion picture has ever received such instant unanimous acclaim.

Because of the great potentialities of "Abraham Lincoln" as an instrument of inspiration and enlightenment, but more particularly because of its highly dramatic and entertaining qualities, we believe it is a picture that every thinking person will want to see; and we therefore ask if your organization will be interested in arranging a theatre party to attend a performance in a group at special party rates. All seats are reserved, and tickets may be purchased in advance. A communication addressed to Mr. Robert E. Long, our resident manager at the Aldine Theatre, will bring an immediate response outlining details and terms.

We can assure you of one of the most delightful evenings ever spent in a theatre.

Yours respectfully,

STANLEY COMPANY OF AMERICA,

William Goldman

General Manager.

WARNER BROS. THEATRES

STANLEY COMPANY OF AMERICA

ELEVENTH AND MARKET STREETS

PHILADELPHIA, PA.

October 6, 1930.

Dear Reverend:

It is with pride that we announce the opening of the fall season at our Aldine Theatre, Chestnut and Nineteenth Streets, Wednesday evening, with D. W. Griffith's first talking picture, "Abraham Lincoln."

As the title implies, "Abraham Lincoln" is the visual and audible biography of the humble rail splitter who became our beloved President and consecrated his life to the preservation of the Union. Mr. Griffith, with rare understanding and affectionate skill, has emphasized with equal force his earlier struggles and activities in the unfoldment of his life as well as the great powers developed under the tremendous responsibility of guiding a nation at war with itself; and he has presented Abraham Lincoln, perhaps for the first time, as a flesh and blood human being rather than as a cold and remote figure on a pedestal.

In the two cities in which the picture is now being presented, New York and Chicago, newspaper critics and eminent writers have been unanimous in their praise of its extraordinary qualities, some even declaring it to be the most important contribution to the screen since the "Birth of a Nation."

Because of the great potentialities of "Abraham Lincoln" as an instrument of inspiration and education, we believe it is a picture that it will be well worth your while to see, and we would be happy indeed if we could ask all persons interested in the splendid work you are doing to be our guests; but, unfortunately, the costs of operating theatres and producing pictures are very great. We feel that we can, however, extend to you the privilege of purchasing one or two tickets at one-half the regular price. The offer is made for any afternoon or evening performance for which there may remain unsold seats on any day of the week with the exception of Saturday, and this letter presented at the box office of the theatre will be sufficient authority.

Trusting you will receive this letter in the spirit in which it is sent, we are

Yours respectfully,

STANLEY COMPANY OF AMERICA,

General Manager.

WARNER BROS. THEATRES

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ELEVENTH AND MARKET STREETS
PHILADELPHIA, PA.

October 6, 1930.

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Trusting you will receive this letter in the spirit in which it is sent, we are

Yours respectfully,

STANLEY COMPANY OF AMERICA,

General Manager.

WARNER BROS. THEATRES

STANLEY COMPANY OF AMERICA
ELEVENTH AND MARKET STREETS
PHILADELPHIA, PA.

October 6, 1930.

TO THE PUBLIC SCHOOL TEACHERS OF PHILADELPHIA:

It is with pride that we announce the opening of the fall season at our Aldine Theatre on Wednesday evening, October 8th, with D. W. Griffith's first talking picture, "Abraham Lincoln."

As the title implies, "Abraham Lincoln" is the visual and audible biography of the humble rail splitter who became our beloved President and consecrated his life to the preservation of the Union. Mr. Griffith has, with rare understanding and affectionate skill, emphasized with equal force his earlier struggles and activities in the unfoldment of his life as well as the great powers developed under the tremendous responsibility of guiding a nation at war with itself; and he has presented Abraham Lincoln, perhaps for the first time, as a flesh and blood human being rather than as a cold and remote figure on a pedestal.

In the two cities in which the picture is now being presented, New York and Chicago, newspaper critics and eminent writers have been unanimous in their praise of its extraordinary qualities, some even declaring it to be the most important contribution to the screen since the "Birth of a Nation."

Because of the great potentialities of "Abraham Lincoln" as an instrument of inspiration and education, we believe it is a picture that it will be well worth your while to see, and we would be happy indeed if we could ask you to be our guests; but, unfortunately, there are some eight thousand school teachers in Philadelphia, and the costs of operating theatres and producing pictures are very great. We feel that we can, however, extend to each of you the privilege of purchasing one or two tickets at one-half the regular price. The offer is made for any afternoon or evening performance for which there may remain unsold seats on any day of the week with the exception of Saturday, and your Philadelphia Teachers Association Membership card presented at the box office of the theatre will be sufficient authority.

Trusting you will receive this letter in the spirit in which it is sent, we are

Yours respectfully,
STANLEY COMPANY OF AMERICA,

WILLIAM GOLDMAN,
General Manager.

Morning

Public Ledger

Oct 9

The New Films

"Lincoln," With Walter Huston in Title Role, Reopens Aldine

A motion-picture director who was visionary when the movies were young and an actor who is perhaps visionary now that the talking screen has had its stretches of persistent stridency joined hands last night in realizing, momentarily but poignantly, that medium's artistic serviceability D. W. Griffith, who once made "The Birth of a Nation," and Walter Huston, already known to film fans in half a dozen films, have vivified "Lincoln," an orthodox photodrama of the life of that President, with the wistfulness of human endeavor.

Dignity of narration, pictorial effectiveness, period color and the pageant of weighty events, occasional glimpses of the screen's finer virtuosities in capturing the many-faceted drama which lies beyond a stage and is only self-created in books seem secondary to the achievement of making a legendary figure, blurred composite of a hundred traditions, a humanly heroic man. Though the film which reopened the Aldine Theatre last night — simultaneously with the lenses of a battery of news cameras and campaign lights—has a good many substantial merits, Walter Huston's character portrayal is its outstanding one.

Almost without lapses, Mr. Huston keeps the luminous realism of a characterization deeply conceived and expressed with inflexible honesty and the taste and restraint of a confident skill. There are plenty of moments when the lines put into his mouth seem dictated by the needs of a scenario which perforce had to carry both informative and ceremonial baggage—perhaps unavoidably. But although they held the actor occasionally to attitude, they somehow never broke the charmed conviction of a familiar human—not historical—figure.

It is a beautiful performance, and makes the picture impressive even without the distinction of narrative with which Mr. Griffith has invested it. A score of instances could be cited embodying this. Some of these are the vivid relief into which the director has thrown the action of the scene in the telegrapher's office outside the room in which the President and General Scott are receiving bulletins from Sher dan, the cunning proportioning of the background where Lincoln stalks in nightshirt and shawl through a White House ballroom in a sleepless n'ght of anxiety over the Union Army fortunes, the first impressionistic glimpses of the Union and Confederate forces, small war bits, such as the counting off for squad formation and the posting the guard just before the episode of the boy court-martialed for desertion, and such flashes as Lincoln descending the narrow hall stairway with his two boys in his home. Offsetting some of the effect of these is a certain choppiness and cursory episodic quality in the flow of the film, but the rich vitality of the principal figure and the abundant color attained in creating the narrative make the criticism of secondary importance. In addition, there is an almost uniformly capable supporting cast.

The film follows Lincoln's life in a series of incidents, many of them small and personal but most of them famous, from his birth in an Indiana cabin to the moment he sags into his chair in the box of Ford's Theatre in Washington after Booth's shot. Una Merkel, seen here in "Pigs" and "Coquette" on the stage, is a believable heroine of his early love affair as Ann Rutledge. Kay Hammond puts a thoroughly realistic quality on the part of Mary Todd Lincoln. Ian Keith, who plays John Wilkes Booth, accents—to perfection in the scene of his toast to his victim—the melodrama with which Mr. Griffith has invested the subject of the assassination. Fred Warren seemed to me outstanding among the surrounding actors as General Grant.

LAURA LAEDLEIN.

Morning

Inquirer oct 9

"ABRAHAM LINCOLN" OPENS THE ALDINE

Moving Life of the Great Emancipator Stirs Large Audience

Walter Huston Gives Human and Beautiful Performance in the Title Role

Due to the tender, restrained and utterly touching performance of Walter Huston, the understanding and often-inspired direction of that old master of the silent cinema, David Wark Griffith, and the literary flavor written into the text by Stephen Vincent Benet, "Abraham Lincoln," which had its local premiere before a large audience at the Aldine Theatre last night, succeeds in being one of the very few distinguished and outstanding photoplays that has ever come to the screen.

John Drinkwater once prepared the life of Abraham Lincoln with marked success for the stage, and Mr. Drinkwater's version later was made into a picture in the days before the screen had found its tongue; now, however, it seems safe to say, after last night's performance, that the most satisfactory visual and vocal life of the Great Liberator has been made, overcoming in almost miraculous fashion the tremendous difficulties of such an undertaking.

Any attempt to present the dramatic and human historic high spots in the life of Lincoln offers almost superhuman obstacles for actors and directors alike, but the cast, headed by Mr. Huston, and Mr. Griffith in his role of director have come through with colors flying, and their presentation is dignified, sincere and appealingly human. There is little or no self-consciousness to be found in their visualization of famous historical scenes and events, and there is a warmth and beauty about Mr. Huston's drawing of Lincoln that makes it a memorable, beautiful and utterly touching picture of a well-loved historical hero.

To condense the complete biography of Abraham Lincoln within the necessary number of feet for an evening's entertainment the script must be sharply limited, and Mr. Benet has shown an understanding and masterful hand in his choice of anecdotes from the wealth of legendary lore that has grown up about the simple woodman who found honor and martyrdom at the hands of his country. The picture is episodic, as such an undertaking must necessarily be, but it never is uncomfortably or arbitrarily jerky and maintains its high vision and simple human quality until its tragic conclusion.

Walter Huston's living, breathing, often humorous and sometimes poignantly heartbreaking characterization of Lincoln is apt to blind one to the really superb support given him by the rest of the cast. Lovely and pathetically sweet is the Ann Rutledge of Una Merkel, remembered here for her charming work with Helen Hayes in "Coquette." Kay Hamm[illegible]ond is excellent as the practical and efficient wife, Mary Todd. Hobart Bo[illegible]worth, Frank Campeau and James Br[illegible]dbury present effective portraits of Lee, Sheridan and Scott. Out of the long cast it is necessary to say special words of praise for E. Alyn Warr[illegible]n as Stephen A. Douglas, Gordon T[illegible]me as Tad Lincoln, Ian Keith as [illegible]kes Booth, Fred Warren as [illegible] and Oscar Apfel as Sec[illegible] Stanton. It is pleasa[illegible] warming to find Henry [illegible] immortal "Little Col[illegible] Birth of a Nation," a[illegible] ber of Lee's s[illegible]

The phot[illegible] high orde[illegible] Griffith [illegible] scenes

The Record oct 9

'ABRAHAM LINCOLN,' OPENING AT ALDINE, JUST SATISFACTORY

Griffith Does Workmanlike Job, But Advance Superlatives Are Unjustified.

LACKS DRAMATIC VALUE

The Aldine Theater opened its doors last night for the first time this season with the presentation of D. W. Griffith's "Abraham Lincoln."

The picture has been heralded with enthusiasm from many quarters, first because it is the master-director's first audible film, and also because it is the first attempt to make a photographic record of the Great Emancipator.

The Aldine was crowded with a brilliant audience gathered to watch and judge for themselves the results of the combined efforts of such artists as Griffith, Stephen Vincent Benet, who made the adaptation and wrote the dialogue; John Considine, Jr., who gathered the material, and Walter Huston, the actor who lent his talents to the interpretation of the title role.

The result was satisfactory, and that is all. Superlatives still remain with the press agents and publicity writers. Griffith, who still retains the methods of directing which made his silent pictures so famous, has done a workmanlike job.

Every detail is perfect, from the inflection of the voices to the period costuming. The entire picture has been molded with infinite care and with great attention to the little details that go to make character portrayals convincing.

Lacks Dramatic Value.

But the whole life of the great historical character is a large order, even for a Benet or a Griffith. When the picture starts before the Great Emancipator's birth and goes along through his entire career—his first love, his marriage, his turbulent political career, the whole civil war right up to and past his assassination—it is only possible for the film to become no more than a series of historical incidents, carefully put together, to be sure, but without real dramatic value or interest.

Griffith should be commended for having attempted to portray Lincoln, the man, instead of the deity who is the familiar figure of our history primers. The first part of the picture brings him to life with a droll humor and an amusing awkwardness which makes him a lovable, if gauche, figure.

There he is in a vulgar street brawl. There he is again making clumsy love to the lovely Una Merkel, who plays the role of Ann Rutledge, his first and only love. And there he is again tilting the keg with Amazon strength to suck its wicked fluid from the wooden spigot.

But from the moment he is made President the portrait takes on a spiritual color and Lincoln becomes a man with his eyes on a star and a single utterance on his lip: "The Union Must Stand."

Director Falters.

The facts of history have been adhered to closely enough to satisfy most schoolboys. Lincoln spins his yarns, wears his stovepipe hat, wears his woolen shawls and takes his shoes off in the White House drawing room. But it is almost unforgivable to allow the deified President to utter his famous words, "Of the people, by the people and for the people," from the box of the theater several moments before the villainous tragedian Booth sends the bullet through his heart, or to allow Sheridan to make his famous ride upon a brown horse instead of a black one.

E. F.

DAILY NEWS THURSDAY, OCTOBER 9, 1930

OBSERVATIONS "The Morning After"

By J. H. KEEN

(The Stanley-Warner Co., in association with United Artists Corporation, presents D. W. Griffith's "Abraham Lincoln" with Walter Huston and Una Merkel. Adaptation and dialog by Stephen Vincent Benet. Music arrangement by Dr. Hugo Riesenfeld. At the Aldine theater last night.)

I HAVE stood in reverent contemplation of the graven image of Abraham Lincoln, which occupies the most elegant, sentiment - inspiring memorial ever erected in commemoration of the achievements of an individual, in Washington.

Upon it I have bestowed admiration, which tradition and the other agencies for acquainting the present with the past had led me to believe were for the man which this masterpiece of marble represented, but which apparently was instead more a tribute to a sculptor's skill, for the real Lincoln which had been reared before my mind's eye in classrooms, before pulpit orators and from the pages of wordy, stereotyped biographies was not so very much different from the stony one of the memorial.

It was a Lincoln who was deified and held up to alive and spirited youngsters as a forboding symbol when they were concerned with something besides their books or in some other way evoked parental displeasure. He was a garrulous fellow who rose to speak every time he saw a pitcher of ice water. He was the great emancipator. He was a martyr. Of course, he was made to appear a human being, but a different sort of a human being from the sort one meets and likes—a creature of flesh and blood, without weaknesses or faults, and extremely saintlike. He was admired for his achievements, but they were the achievements of a unique, almost unreal person that, for all the log cabin narratives, was so far removed from ordinary mortals that a true evaluation was made next to impossible.

But where the graven image of the sculptor's chisel and word prestidigitator's hocus-pocus begins D. W. Griffith's "Abraham Lincoln" ends.

This fascinating and adroitly maneuvered series of episodes depicting the internals of a man who is usually presented merely as a cannonized collection of homely externals, reveals for the first time that the man, whom the passing of time has made to seem a museum piece, was born like the rest of us and in most respects was no different from you and you and you.

D. W. Griffith's Abraham Lincoln is no matinee idol impersonating a diamond in the rough, nor is it a character out of Horatio Alger surrounded by a sufficient number of historical events to hoodwink the customers into believing it is the genuine thing, when it is really as phoney as the story about Clara Bow's bogus gambling check. And it is not scriptural nor lecturish nor sensational.

It is a moving, speaking picture of a man with bunions or some other pedal woes that made him more comfortable with his boots off; a man with commonsense, understanding and the courage to tell bothersome persons to mind their own business.

If he had lived until today, he would have been assassinated by a prohibition agent for his defense of Gen. Grant's thirst, which could only be slaked with high-powered hooch, and the patriotic biddies of the W. C. T. U. and disciples of the late Wayne B. Wheeler would have collected pennies among the school children to erect a monument to the glorification of the heroic booze bloodhound who dispatched him.

He would have been hauled off to the calaboose by the constabulary for participating in a street brawl.

He would have been made an inmate of an alimony gaol for having suggested that he might take up smoking when he discovered that his assertive wife beat a hasty retreat from tobacco fumes.

He would have been subjected to the embarrassment of being branded a petter, necker or "sheik" for having the audacity to give way to his emotions and place his arm around the girl of his desire and kiss her in a public place.

He would have been reported as a dead-beat by all of the agencies devoted to prying into your credit for having his horse yanked out from under him in payment for debt.

He would have been described in something of this fashion by the gossips—A. (President of the United States) Lincoln suffers from athlete's feet and ankles around the White House in his stocking feet or kicks off his boots at the dinner table.

He would have had quite as much trouble with the business of living as we have in these censor-ridden silly times, for he was a human being, with common sense and a respect for the rights of others and a mind to speak his thoughts, which makes one liable to the penalty of all the crimes on the statute books in these free states which he

CONTINUED ON PAGE THIRTY-NINE

Observations

CONTINUED FROM PAGE THIRTY

considered so desirable and of cardinal importance.

"Abraham Lincoln" does not slobber over its bib, like so many dramatizations of revered historic figures.

Neither does it strive to be shockingly sensational.

It is merely a talking likeness of the man that was beneath the Lincoln undies and not just another reproduction of a tall, angular figure in ill - fitting clothes, baggy pants and ridiculous stovepipe hats.

Yet, by virtue of its natural elements, it is drama and "good theater" that makes the customary petty seductions, du Pont underworld hooey and unbelievable screen fare seem like a waste of celluloid that might much more profitably been employed in making collars for the male population of the state of Arkansas.

Only once or twice, during the account of the latter years of the man's turbulent life, did the camera angles lead the beholders to realize that a young man was playing the role; the rest of the time Walter Huston, who impersonates Lincoln from youth to advanced years, looked, acted and spoke the part in a convincing and laudatory manner.

There are other commendable performances, but each of these is a mere incident, at its best, to the masterful and suety part assigned to Huston.

Griffith and Huston deserve the credit, and I wish it to be considered that they have duly received their due from me.

There are movies that can be missed, but "Abraham Lincoln" is not one of them.

'ABRAHAM LINCOLN'

Griffith Offers Entertaining Picture of the President's Life

Some of the soul of Abraham Lincoln was shown last night at the Aldine Theatre when David W. Griffith's first contribution to the talking screen, the picture that bears the name of the President, was exhibited for the first time in this city. That it is not the complete picture of a many-sided man, about whose deeds and sayings biographers are not yet altogether agreed, will be noted at once. There are historical lapses such as cinematic license readily forgives and there is, for dramatic effect, an intentional pointing up on the screen of legends and stories that have come to be part of the great mass of Lincolniana. But Griffith, who knows that a laurel crowned hero embalmed in alabaster is never half so satisfying to an audience as a flesh-and-blood creation, with some of the faults and frailities of mankind, has been content to make history serve the necessities of the cinema and to give entertainment rather than to offer mere cinematographic transcription of historical fact.

In the course of the story, which has been adapted for the screen and supplied with dialogue by Stephen Vincent Benet, the poet, whose "John Brown's Body" won the Pulitzer prize, there is shown the birth of Lincoln in the little log cabin in the woods, his encounter with the bully at Offut's store, his courtship of Ann Rutledge, his grief over her death, his meeting with Mary Todd, their marriage, his debate with Douglas, and his service in the White House. Building quickly from one episode to another, in a series of scenes that hold the audience to close attention, Griffith supplies the key-note of the picture in the debate with Douglas where Lincoln tells his conatituents "the Union must be preserved." Again and again that phrase is repeated until just before the closing scene, the tragedy in Ford's Theatre, where the President is pictured addressing the audience in an odd but effectively composed combination of the Second Inaugural Address and the Gettysburg dedication, the import of that phrase is borne home as Lincoln gives his life to his country. Meanwhile, however, by the art of Walter Huston's acting and the good sense of showmanship displayed by Messrs. Benet and Griffith, there has been emphasized, by many neat directorial touches, appropriate quotations and expressive interludes, the humanity, kindness, courage, depth of understanding, keenness of judgment and swift perception that, coupled with common sense and determination, carried Lincoln through the successive crises of the war.

To Huston, who has played many interesting and diverse roles on stage and screen, such as the hard-shelled farmer in "Desire Under the Elms," the cynical night city editor in "Gentlemen of the Press," and only recently the Mexican bandit in "The Bad Man," much of the credit for humanizing the Lincoln of this film is due. His figure, tall, ungainly, awkward at times, visualizes the picture of the President and occasionally in the thoughtful mien, dreamy eyes and show of introspection, there is striking resemblance to the portrait.

As for the rest of the players audience opinion may, and probably will, be divided. Una Merkel, as Ann Rutledge, is overdressed, for a backwoods belle, looking like the latest woman of fashion from Godey's Lady's Book, and, with her baby-talk,

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As for the rest of the players audience opinion may, and probably will, be divided. Una Merkel, as Ann Rutledge, is overdressed for a backwoods belle, looking like the latest woman of fashion from Godey's Lady's Book, and, with her baby-talk, is more like a doll of the cinema days than the girl of 1835. Kay Hammond, as Mary Todd Lincoln, while less likable on the screen, due to the sharper character of her role, is not only nearer the accepted picture of Mrs. Lincoln, but a better actress in the bargain. Copied after the contemporary portraits are the presentation of Grant, by Fred Warren; Sheridan, by Frank Campeau; Lee, by Hobart Bosworth; Wilkes Booth, by Ian Keith, and General Scott, by James Bradbury, while among others who appear in roles of lesser importance are Henry B. Walthall, Lucille La Verne, Helen Ware and Jason Robards.

Although little of technical novelty is shown in the picture, which, for the most part is typical of the technique of the man who long ago made "The Birth of the Nation," especially in the battle scenes and in the familiar dash to the rescue, without which no Griffith opus would be complete, and which here takes the form of Sheridan's Ride, there is a clever touch of cinematic art in the picture of the Douglas debates where, by rapidly flashing the camera from one figure to another while Lincoln and Douglass utter pithy sayings, the story is told of that episode and of the conflicting views of that day.

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Eve. Public Ledger

Oct 9

STORY OF LINCOLN COMES TO ALDINE

Walter Huston's Portrayal Highlight in Impressive Photoplay

ALDINE—With the appearance of D. W. Griffith's production of "Lincoln" comes a fuller realization of the possibility of the talking motion picture. On the magic screen an enthralled audience last night saw and heard an uncanny likeness to America's greatest hero, moving in the scenes so indelibly impressed on American consciousness.

All modern "debunking" fads aside, all excessive and boisterous nationalism buried, all self-conscious hero-worship eliminated, Abraham Lincoln emerges as a hypnotic figure, commanding homage from all. Living in a time rampant with double-dealing, with confused issues and blatant exploitation, he comes down through history untarnished by either literalist or scavenger.

Transferring his image to a motion picture with sincerity and honesty in place of the maudlin sentimentality the films are so often prey to, is a task superbly accomplished by Griffith as director and Walter Huston as player. They try to bring us a human Lincoln—possibly leaving us with a more idealized portrait in their attempt—but their instincts are all on that plane where good taste and restraint meet good theatre.

For their effort is essentially effective theatre. Without pointing to a definite climax any more than would a biographer, Griffith has manipulated his camera to such good effect that interest in the film is cumulative, while Huston surmounts a striking make-up—for such a likeness might have minimized the work of a lesser actor—to keep one constantly aware of the drama in Lincoln's story.

Hurrying through a restless prologue, with camera mobility equal to the best of the Russians, Griffith gives us a brief but illuminating background of the Nation in 1812. Just a flash here and there—the hold of a slave ship, a tavern in Virginia, a tavern in Boston—and a situation is placed. Then a log cabin—a most dramatic log cabin.

We see the tall gangly young Lincoln vanquishing the champion wrestler of his neighborhood, splitting rails and making love to Ann Rutledge. There is a sentimental, tragic little interlude here—with Una Merkel playing the wistful Ann, a definite climax artistically caught by the camera.

Then on to the rush of events, Mary Todd Lincoln, Stephen A. Douglas, the presidency, the war, the story telling sessions with a perturbed Cabinet, the appointment of Grant, triumph—and a sinister shadow in a theatre box. The picture leaps from highlight to highlight it is true, but each episode gives us a familiar phase of the Lincoln, who is so legendary and real at the same time.

Huston's performance throughout seems pointed toward one goal—the effort to make a good actor fit a great part, with no attempt to warp a part to fit an actor. There are no discernible liberties in his characterization. There is dignity, humor and definite sincerity in his portrayal.

The lengthy supporting cast boasts other fine portrayals. Hobart Bosworth appears for a few brief scenes as Lee and leaves an indelible impression. Henry B. Walthall arouses a little sentimental thrill as he once more dons a butternut uniform to appear as Lee's aide. Kay Hammond points toward the Mary Todd Lincoln history suggests, though the picture fortunately is kinder. Frank Campeau appears as "Dashing" Phil Sheridan, central figure in the one stirring martial climax Griffith gives the film. But all are good and the scenes they move about in bear the mark of authenticity. In short, Griffith's first talking picture is worthy to stand among the best he has ever given the screen. H. T. M.

The Eve Bulletin
Oct 11

Lincoln Seldom Shown On Stage Or Movie Screen

Griffith Film is One of Few Ambitious Attempts to Portray Life of the President—Claudette Colbert Scores in New Show at Keith's—Other Novelties of the Cinema

AS John Drinkwater, the brilliant young English dramatist, did in his remarkable stage portrait of Abraham Lincoln, so David Wark Griffith has emphasized the spiritual and soulful side of the President's nature in his screen picture of Lincoln. In fact the one seems to have suggested the other although there is naturally a deal of variance between the fluid and frequently spectacular, offering of the movie screen and the more intimate close-up of the stage. That both had to be more or less episodic in the treatment of a theme, which fully and properly told would require, like the Chinese drama, a sitting of several days and nights to see, is natural, and the film, attempting to cover the life of Lincoln, from the cradle to the grave, has to be content with giving merely illuminative flashes of the character of the great historic figure with which it deals.

In fact the putting of Lincoln on the stage or screen has always been a puzzling problem for those who have attempted to compass so great a story in so little time as the limitations of the theatre permit for its telling. It was a long while after Lincoln's death before any one attempted it and then when it was first essayed it was regarded throughout the North as almost an impious or profane act. There was not believed to be any actor of sufficient power and dignity to play the role, although the first to do so, Elmer E. Grandin, who appeared as Lincoln in a play produced years ago at the old Chestnut Street Theatre, seems to have done so without giving offense.

Later came brief bits of characterization, offered on vaudeville bills as suitable holiday offerings, around the anniversaries of Lincoln's birth or the annual returning of Memorial Day. On the Chautauqua Circuit and on the lecture platform came the frequent appearance of Benjamin Chapin, the actor who "looked like Lincoln" and who also figured in one of the early movies dealing with the President. Another who has appeared in the films, wearing the familiar stove-pipe and shawl, is George Billings who took the part of Lincoln in a short picture dealing with the Gettysburg address. And among the other "Lincolns" of the stage or screen have been Fred Burton, the actor, "Holly," the movie "double" for the President, the Rev. Lincoln H. Caswell, a Methodist minister, who also was rated as Lincoln's double, and Frank McGlynn, the Californian, who played the title role in the American production of the Drinkwater play and who gave it a power and pathos that reflected his ability as an actor, while Griffith himself, in his younger days as an actor, played the part in a play called "Ensign."

It was curious, however, that it remained, years after the tragic death of Lincoln, for an Englishman to write the first great dramatic picture of the President and that it should be first staged in England, at the Birmingham Repertory Theatre, twelve years ago, by an English company headed by an Irish actor, William Rea. And it is also odd that the first great Lincoln on the screen, for such is Walter Huston's magnificent portrayal in the present picture, should be a Canadian-born actor, and that the production should be sponsored by the son of a Confederate Colonel.

The Record
Oct 12

Echoes From Screenland And the World It Mirrors

D. W. Grifith Submits a Flesh and Blood Lincoln in a Notable Film—Buster Keaton Stumbles; 'Whoopee' Scores.

By ELSIE FINN

ONCE upon a time there lived a man named Abraham Lincoln. He was born in a little log cabin, was extremely hard to look upon and he was such a good man that he became President of the United States.

Further, he gave freedom to the enslaved Negroes of the wicked South, preserved the Union for posterity and made a speech which began "Four score and seven years ago," much to the distress of every American schoolboy. Besides, his profile graces our worthy copper and he is the great American hero after whom every little boy should pattern his life.

And because Abe was such a good boy and because he has been so idolized in every textbook by biographers and school teachers alike Lincoln is probably the most tiresome and stuffy hero we know.

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Now, thanks to David Wark Grimth, who has directed the pictorial record of the life of the great emancipator in the film which opened at the Aldine Theater, Abraham Lincoln has stepped down from his lofty and uncomfortable pedestal to become a real flesh and blood hero with plenty of human weaknesses and frailities enough to endear him to the heart of any hero worshiper.

Frankly, I was alarmed at the thought of watching the tin god of my childhood go though all those distressing historical details which were so difficult to commit to memory. Instead, I found a delightful and amusing "Old Abe" lumbering heavily through New Salem town, clumsily courting the demure Ann Rutledge, matching his physical prowess against the ruffians of the village and even having his horse taken from under him in payment of a long neglected debt. It was extremely gratifying to see this great historical figure wrestling heroically with his ill-fitting dinner jacket and shuffling vehemently through the intricacies of the ballroom waltz.

Here's the kind of hero we can understand and here's the kind of hero we can love. It makes us wish that Lindy would occasionally decorate Ann's eye with a worthy blinky or some other gentlemanly token of his affection.

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Presenting a detailed account of Lincoln's life from his birth in that inevitable log cabin, which has been symbolized even in the candy containers for February 12, until his death from Booth's bullet at the Ford Theater is a large order even for a Griffith and a Stephen Vincent Binet. Try as they might, it is impossible to cram into the short space of two hours all the colorful events of a lifetime and in addition draw a picture of a man that is real and convincing. There is entirely too much ground to cover, what with two love affairs, an unsuccessful political career, a Presidential election, troubles with the Cabinet, a civil war, domestic quarrels with a querulous wife and hundreds of well known anecdotes to be uttered.

All in all, the "Abraham Lincoln" picture is a fine job. The most characteristic and salient points in this famous career have been selected, dressed with the infinite care, which mark Grimth productions, and presented by a carefully selected cast to a musical background provided by Dr. Hugo Riesenfeld.

In addition, the intrinsic kindness, the humility and the determination of the man have been presented by soft suggestions and warm overtones.

True, Griffith could not resist the temptation of several emotional scenes and some of his classic rainstorms. Especially in the scene which portrays the death of Ann did Griffith reach into his "Birth of the Nation" days for a choral accompaniment by the angels of death.

Walter Huston has done a commendable piece of work in portraying the character of Abe, and his makeup throughout the picture is entirely in keeping with the role in every stage of the story. Una Merkle, who has been heralded with much enthusiasm, gives a sugary performance as Ann Rutledge and we hope that Lincoln's illfated sweetheart was not quite so angelic in real life. Kay Hommand makes vituperative sharp-tongued Mary Todd and our sympathies went out to the poor henpecked Abe who even planned to resist her unbiquitousness by "smoking her out." But didn't dare to.

Frank Compeau, Hobart Bosworth and Henry B. Walthall made the most of their parts of Generals Sheridan, Lee and Marshall, respectively, while Fred Warren was much the incorrigibly slovenly as General Grant.

Public Ledger oct 12

'Lincoln' With Walter Huston Impressive Historical Film

D. W. Griffith, Dean of American Directors, Makes Another Distinguished Contribution to Motion Pictures

By Laura Laedlein

THERE is such a large number of classes of persons who ought not to miss seeing D. W. Griffith's "Lincoln," which reopened the Aldine Theatre last week, that perhaps on the whole it would be simpler merely to say don't miss it.

To mention merely one of them, the film should certainly be seen by those to whom the term "historical film" brings up the memory of varyingly well-constructed films peopled distressingly by wooden Indians, impressively and expensively accoutered, wearing the wigs and worried brows of elementary history's shorthand reporting, and bearing about as much resemblance to human beings as a certain type of "crayon portrait" of deceased members of a family—still glimpsed on the walls of humble dwellings occasionally by book agents, the larky adventurers—bear to the equally fictitious but livelier mental portraits of them their survivors cherished.

"The Birth of a Nation," by a violent stretch of the imagination, can be called an historical film, though it never occurs to me to put it in this class. In the first place it is in a class of its own. And in the second place it deals with the distant great only incidentally. The atmosphere and the social color of a period is chiefly its concern, and not the lineaments of some man or woman, as in the case of Maxwell Anderson's "Queen Elizabeth," the Rockett brothers' "Abraham Lincoln" of some six or seven years ago, or Mr. Griffith's first dialogue film. The latter, I think, is the tricky chore, and attempting it, in a small way or large, has produced some of the most boring films it is possible to sit through.

MR. GRIFFITH has probably taught the film world more about motion pictures than any other American, and for all I know, taught the Russians, and his direction, even of a first sound film, made it most probable that a sense of actuality would touch his projection of the social setting and activity of another day. To vivify a traditional figure to a potent suggestion of contemporaneity with it was another matter. With Walter Huston as his title actor he has done this. Seeing Mr. Huston play the part makes one wonder, indeed, whether he could have done it with any one else, but that, I suppose, is the usual effect of a difficult role played with effective sincerity.

Any one who chose to cavil at the fact that the Abraham Lincoln of the picture is the Lincoln of fairly untroubled tradition would find it difficult to produce any Lincoln of any tradition which would not be open to equally sound objection. I think myself it might be easier to inject plausibility into a portrait which defied common tradition than into one which respects it, for personal virtues and foibles become historic rather tend to lose their individuality. To me the remarkable thing about the Lincoln performance is a certain deep-seated self-possession of its leading actor which roots his revelation of thought and feeling and the routine evidences of the orthodox Lincoln character at no superficial level. It impresses the spectator somehow as a kind of faith in the legendary figure which is similar to a man's sense of his own identity. It is the more impressive because the episodes, many and short and even crowded, which make up the narrative of the man's life frequently put lines into his mouth which suggest a relation to events and importances outside the moment's context. Mr. Huston's Lincoln, too, manages as these historic film figures rarely do to make the youthful Lincoln seem the plausible predecessor of the man.

MR. GRIFFITH and his collaborator, Mr. Stephen Vincent Benet, who had the difficult job of scenarizing fifty-six years of tremendous events and skeletonizing in dialogue the real and fictitious utterances of the prime figure in them, have cast the film into a series of episodes, sometimes brief, which run from the birth of the son of Tom and Nancy Hanks Lincoln in their Indiana cabin to his death in Ford's Theatre in Washington. Incidentally, the two actresses in the earliest scenes do well in brief appearances. They are Helen Freeman as Lincoln's mother and Lucille La Verne as the midwife.

Mr. Griffith plunges into the inherent drama of movement and primitive sound in opening his film with a glimpse of a slave ship pushing through good melodramatic waters from Africa to America. He resorts to high color of photography and acting in the climaxing scenes of John Wilkes Booth, the assassination and the scenes preceding it, and much can be said for the service of this melodrama in keeping alive his achieved drama to a known conclusion. The film has not the evenness and wholeness of "The Birth of a Nation"—or should one say "The Birth of a Nation" as remembered?—but its subject, which owed acknowledgment to the inflexible knowledge of the spectators all along the way, was surely a hampering one. The effect is sometimes of choppiness, sometimes of studied implication. The soldiers' chorus striking in as the court-martialed soldier begins to speak of his boyhood chum, and the funeral march that sounds from the street as a delegation of citizens protest against the prolongation of the war have this taint of deliberation.

THE point in the story at which the Civil War becomes a fact seemed to me typical of Griffith discriminations. He indicates the beginning of the combat—after the firing upon Fort Sumter—by glimpses first of the Union forces and then of the Confederates. By choosing a fairly close-up and limited section of an army line passing down a village street crowded with people—a merely human incident—the director makes the necessary information-giving a mere narrative link and so reduces what is perhaps the

Griffith's 'Lincoln' Impressive Film

Continued from Page Eleven

film's redundancy of episodes. The war is handled in this impressionistic fashion, with some characteristic crescendos of action. Griffith repeated the village-street scene in presenting the Confederate forces, and by virtually duplicating the setting and motion, gave a definitely dramatic effect to so slight a bit by marching his Southern men in the opposite direction.

There are plenty of sequences and scenes which are marked with the best of the Griffith finesse, though the film as a whole does not seem to possess first-rate fluidity and wholeness, though it is a worthy successor to "The Birth." It owes its unique worth to a more fragmentary effectiveness, so far as form alone goes, and to the dignity of its conception, the color and drama of its main business and its background, and to the performance of Walter Huston as Lincoln. And also to its obvious historical honesty, even though school boys pointed their agile fingers at its distortions. For myself, I thought the moment of Lincoln's addressing the theatre crowd from his box was disturbed by placing in his mouth lines from the Gettysburg speech, too detached in their hard-and-fast connotations.

Of the other actors, Ian Keith, the only one of a group of actors surrounding John Wilkes Booth, which he played, who justified the director's fervor of melodrama; Kay Hammond, who kept surprisingly out of range of the banal in playing the fussy wife, and Fred Warren, who seemed able not to rest on the reliable stereotype appeal of his character, the roughneck General Grant, seemed to me noteworthy.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

B HERALD
Oct 15 Boston Mass

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Daily Record -

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PARK RADIO PICTURES Presents

The Traveler
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Herald

Oct 14

MAJESTIC

"Abraham Lincoln"

An all-talking biographical drama adapted to the screen with continuity and dialogue by Stephen Vincent Benet and Gerrit Lloyd; photographed by William Cameron Menzies, story and production adviser, John W. Considine, Jr.; directed by D. W. Griffith and presented by United Artists with the following cast:

Mid-wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkle
Lincoln's Employer	Russell Simpson
Mary Todd Lincoln	Kay Hammond
Sheriff	Charles Crockett
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
Gen. Scott	James Bradbury, Sr.
Gen. Grant	Fred Warren
Young Soldier	Jimmie Eagle
Secretary Stanton	Oscar Apfel
Gen. Sheridan	Frank Campeau
Gen. Lee	Hobart Bosworth
Col. Marshall	Henry B. Walthall

Unless an artist, be he actor, painter or film director, have his heart in his work, that work cannot stand human scrutiny or time's erosion. The actor's conception of a character will lack vitality and verity; the painter's colors will not glow; the film director's product will not possess that fine fusion, that dramatic quality which a picture must have to stir the emotions while it appeases the intelligence. There are those who may question if film directors may be classed as artists. David Wark Griffith, who for more than a score of years has been directing and producing photoplays of varying degrees of magnitude, certainly is an artist; and as certainly his heart was in this latest achievement, "Abraham Lincoln." To his subject he has brought the best of his silent-school technique plus a poetic, reverent and steadily sympathetic mood which is evident in nearly every scene. If he has not wholly succeeded in presenting a narrative of fluid dramatic perfection the fault is less in the craftsman and his tools than in his material. That he has created something which will live, something which should be set before the view of young America of today, tomorrow and beyond, is indisputable fact.

The Lincolniana of biographists mounts into endless tomes. To reduce the saliences of these volumes to a pictorial digest of less than two hours' duration, and to do it in such fashion that at the end one is satisfied that he has witnessed the reincarnation of one of the greatest figures in American history, is a feat to be termed distinctive. Mr. Griffith, and of course, Mr. Benet, have done this. They show Lincoln, the student, the wrestler, the woodsman, the lawyer, the dreamer, the lover, romantic and humorous, the statesman, the husband of a shrewish woman, the father who permits the son Tad to interrupt a cabinet conference; the chief executive of a union about to be rent in civil war; the patient, tolerant, homely leader of men who lacked his God-given vision and strength and courage. If these various stages in Lincoln's career are episodic, often blindly co-related as to time's passage, they are none the less effective as filmed literature. The sturdy, lovable character of the man is there always.

Mr. Griffith has used his camera with extraordinary skill. The prologue in swift strokes paints the hideous traffic in slaves back in 1809. Annihilation of slavery thus becomes the keynote of the picture. Later, one is stirred by the tenderness of the love scenes between Lincoln and Ann Rutledge, by her death, by his devotion which take him to her newly made grav ..... stormy night, that he might throw ..... self across that pathetic mound to protect her from the rain. The forced gaiety of the crowds as Union and Confederate soldiers depart for the front; and the stirring reproduction of Sheridan's ride are done with all of Mr. Griffith's shrewdness in staging militant tableaux. Was "let's go" part of the soldiers' argot in 1863-4? The incidents preceding and immediately following the assassination take on tragic colors imperceptibly. And through all there is an immensity of detail in characterization and scene which must be seen more than once to be fully comprehended.

Mr. Huston's Lincoln is a triumph of make-up and of intellect. Physically far from a prototype of the man, he creates the wanted physical illusion by high arched and heeled boots, by arrangement of the hair, by studied uncouthness. He is nearest to accepted portraits when caught in profile. His voice is uneven, lacking possibly something of vibrancy and magnetism. All other traits of his subject he indicates clearly. Miss Merkel as Ann Rutledge and Miss Hammond as Mary Todd are admirable. Mr. Warren's Gen. Grant and Mr. Bosworth's Gen. Lee seemed particularly true. Mr. Keith's Booth was a restrained bit, indicative of the man's fanaticism. These roles stood out in a prodigious cast of 112.

W. E. G.

The Traveler
Oct 14

LINCOLN FILM AT MAJESTIC

D. W. Griffith's Classic Has Its New England Premiere

By HELEN EAGER

D. W. Griffith has auspiciously invaded the talking picture field with one of the greatest of screen contributions, "Abraham Lincoln." This powerful drama of the martyred President's life opened yesterday afternoon, at the Majestic Theatre, to a large audience of customers and distinguished guests, who applauded vigorously and frequently.

In undertaking the colossal task of transferring Lincoln's life to the screen, Griffith was greatly aided by Stephen Vincent Benet's masterly adaptation and dialogue, and by Walter Huston's superb work in the title role.

Choosing only the most colorful and dramatic incidents, Mr. Benet evolved a scenario that grips the imagination, holds one breathless for reels, tugs at the heartstrings, and that abounds with the President's famous dry humor. It is not so much a recounting of history as it is a vibrant, virile and vivid biography.

Mr. Huston's inspiring performance is perhaps the finest thing ever seen on the screen. Fresh from the enthrallment he casts, we can think no other actor who could so successfully make one feel the great emancipator's innate tenderness and sweetness, his humility and humanity, his hopes and fears, his many sorrows and few joys. His make-up is a masterpiece in itself and his striking resemblance to Lincoln is at times almost uncanny. The portrait is certainly Mr. Huston's greatest triumph, either on screen or stage.

Beginning with his birth, the film traces Lincoln's eventful career through his touching romance with Ann Rutledge; his unconsolable grief at her death; his last-minute fright and desertion at the altar of Mary Todd and their subsequent marriage; his selection as the Republican candidate for the presidency; his firmness to preserve the Union; his ultimate success and his dramatic assassination.

Thrilling battle scenes, that include Sherman's celebrated ride, resulting in victory for the Union, are depicted for the exciting climax.

Una Merkel is co-featured, with Huston, as Ann Rutledge. She is such a delightful and appealing little figure that one regrets her early demise.

The disagreeable smugness and selfishness of Mary Todd Lincoln becomes increasingly annoying, but it is impossible to bestow anything but praise on Kay Hammond, who acts the part. You will like Hobard Bosworth's Gen. Lee, Frank Campeau's Sheridan, Fred Warren's Grant, Jason Robard's Herndon, in fact the entire, tremendous supporting cast covers itself with glory.

"Abraham Lincoln" is a reverent tribute to a mighty man. Children will love it and learn from it; adults will be immensely entertained—and maybe learn something, too.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

Globe
oct 14

"ABRAHAM LINCOLN" ON MAJESTIC SCREEN

Griffith's Story of Life of Immortal President Artistic Triumph In Talking Pictures

"Abraham Lincoln" at the Majestic Theatre is a great, human film drama, crammed full of pathos, of romance, of vivid reality and of superhuman idealism. It is the story of an extraordinary man who filled an extraordinary place in the history of the nation, and it is told with simplicity and humor.

Yet this very simplicity aids rather than detracts from building up, episode by episode, the mighty life career of a President who left his imprint deep in the hearts of his countrymen as well as on the tablets of fame.

"Abraham Lincoln" is a picture that should interest every American or every person stirred by what America stands for. It is not an historical document, but rather an emotional film story of a man who rose above the pettiness of his fellows to reach beauty of soul.

David Wark Griffith, who has given the public many noteworthy photoplays in the past, has made his comeback into the heights of filmdom by this one photoplay. Once known as "The Master" in directorial circles, Griffith has claimed the title anew by this excellently directed masterpiece of photography and drama.

Only a man who loved and admired Lincoln could have made the picture and placed his finger unerringly on the points in the President's career that would most impress the audiences.

Those who love Lincoln, and under this classification comes nearly everyone who has read of "Honest Abe," will be disappointed, perhaps, because some particular incident is left out of the film. But the story is not a history of Lincoln. It is a character study, perhaps, or a summing up of incidents in the life of Lincoln that will best enable the world to know him as a man. In this task Griffith has succeeded admirably.

The photoplay begins with a prologue that is prophetic. One is born on the wings of the wind across bare woods to a Southern community. It is 1809. George Washington's picture is hanging above a fire place. A group of Virginians declare that they will fight for their State but not for the Nation. Where will the world find another Washington?

The scene shifts to New England. A group of Bostonians berate the South and declare that what the country needs is a man who can weld together the various States. But there will never be another Washington.

And then the scene is changed again. One sees a log cabin in the heart of the Western wilderness. A homely, red-faced baby boy is born on a cold Feb 12 to Tom and Nancy Hanks Lincoln. No one expects very much of this child born in poverty and cold. Yet it is this baby that is destined to do more than Washington or any other president in keeping the United States a great Nation.

Then the real picture begins. Abraham Lincoln is shown as a strong, well-liked but poor youth, who can fight or split rails better than any young man in the community. No one suspects his greatness however, until he meets the dainty, fragile Ann Rutledge. There is an exquisite romance between the awkard Lincoln and the girl who recognizes the worth of the struggling law-student.

Then comes pathos, when Ann dies and Lincoln throws himself on her grave to keep away the rain and storm.

Through another and more practical romance the picture takes Lincoln. Mary Todd can also read signs of future power and greatness. She turns down the cultured Douglas for a man who eventually fulfills her ambitions by taking her with him to the White House.

Walter Huston plays the role of Lincoln. He has done a convincing characterization and even if there are times when he does not resemble Lincoln as one thinks of him from statues and pictures, he has brought out the spirit of Lincoln.

He has emphasized the beauty of Lincoln's character, his all-embracing pity for his countrymen, and his firmness and ability to hold the helm even during those storms that rocked a Nation. There is deep tragedy when Lincoln's assassination brings the picture to a close, but the glory of immortality in the pictures of Lincoln's Memorial.

Only a few of the immense cast can be mentioned. Una Merkel is exquisite in the role of Ann Rutledge. Kay Hammond does an understanding characterization as Mrs Lincoln. She may scold and nag, but she respects her husband's greatness.

Hobart Bosworth in his brief appearance as Gen Lee brings tears to the eyes of the audience by his agony over the defeat of the South. And Ian Keith brings out the fanatical madness of the man [illegible]

Post
oct 14

"ABRAHAM LINCOLN" IS SUPERB

Griffith's Great Talking Film Opens at Majestic

BY PRUNELLA HALL

The best-loved figure of American history lives again in "Abraham Lincoln," D. W. Griffith's glorious talking film, which had its New England premiere at the Majestic Theatre yesterday afternoon before a distinguished audience which included representatives of the city, State, and the clergy.

GRIFFITH'S GREATEST WORK

A special feature of the occasion was the presence of Thomas H. Sherman of Maine, who was present in Ford's Theatre the night that the President was shot, and who knew Lincoln personally in his capacity as official telegrapher. Also present was Major Dodge who was Lincoln's personal bodyguard during his presidency.

"Abraham Lincoln" is not only D. W. Griffith's first all-talking picture but the "Great Master's" finest contribution to the screen. Griffith has recreated the full life of a great and good man—from the log cabin to the theatre of death. It is a magnificent achievement, marked with poignant beauty and drama.

Huston Unbelievably Effective

And Walter Huston's portrayal of the Great Emancipator is nothing short of inspired. As Lincoln in the early 20's, awkward and ungainly, proud of his brawn, yet tender in his love for Ann Rutledge; as Lincoln at 50, sorrowing over the woes of the nation of which he is President, a lonely, brooding figure in the dark watches of the night, Huston is unbelievably effective. It is an honest and human portrait, one of the greatest that the screen will ever know.

Stephen Vincent Benet has done a masterly piece of work in adapting the colorful career of the martyred President to the screen. In making it episodic he has touched on all the highlights of Lincoln's life. And from his obscure beginnings to the highest office in the land, it is the Lincoln we all know and love, full of humor and humanness, kindliness and tolerance. And Benet has stressed Lincoln's first romance, his real love for Ann Rutledge who died of fever just before their contemplated marriage.

Cast and Camera Work Superb

The cast of the film, however, minor the role, has been carefully chosen. Outstanding are Una Merkel, a sweet and winsome Ann Rutledge; Kay Hammond, making Mary Todd Lincoln capable and a bit shrewish; Hobart Bosworth's touching characterization of General Lee.

There are innumerable Griffith touches: The vividly etched prologue which pictures the birth of Lincoln in the tiny log cabin in the Kentucky wilderness; the effective outline of the lean Lincoln in a tall hat as he descends narrow flights of stairs; the flashes of the Confederate and Union soldiers on march; the scores of slaves singing under their heavy burdens. The camera work is superb.

Smooth and Fast Paced

The whole film is fast-paced and smoothly fashioned. From the log cabin and the tiny bundle which has just been christened Abraham Lincoln, the film covers time and space—to the little country store in Illinois where Lincoln reads law, fights the local strong man; spins his homely yarns. Then he becomes a rail-splitter and a lover. His romance with Ann Rutledge is beautifully portrayed. Then her death, and some years later his jilting of Mary Todd, and two years later his marriage to her; his famous "House Divided" debates with Stephen Douglas; his nomination and election to the Presidency; his great sorrow for the bloodshed and his great determination that the "Union shall be preserved"; his command to Grant to save the North; Sheridan's wild ride; Lee's admission of failure, and then the fatal night in Ford's Theatre when John Wilkes Booth assassinates the President.

"Abraham Lincoln" is a great screen adventure—for the present generation and for posterity.

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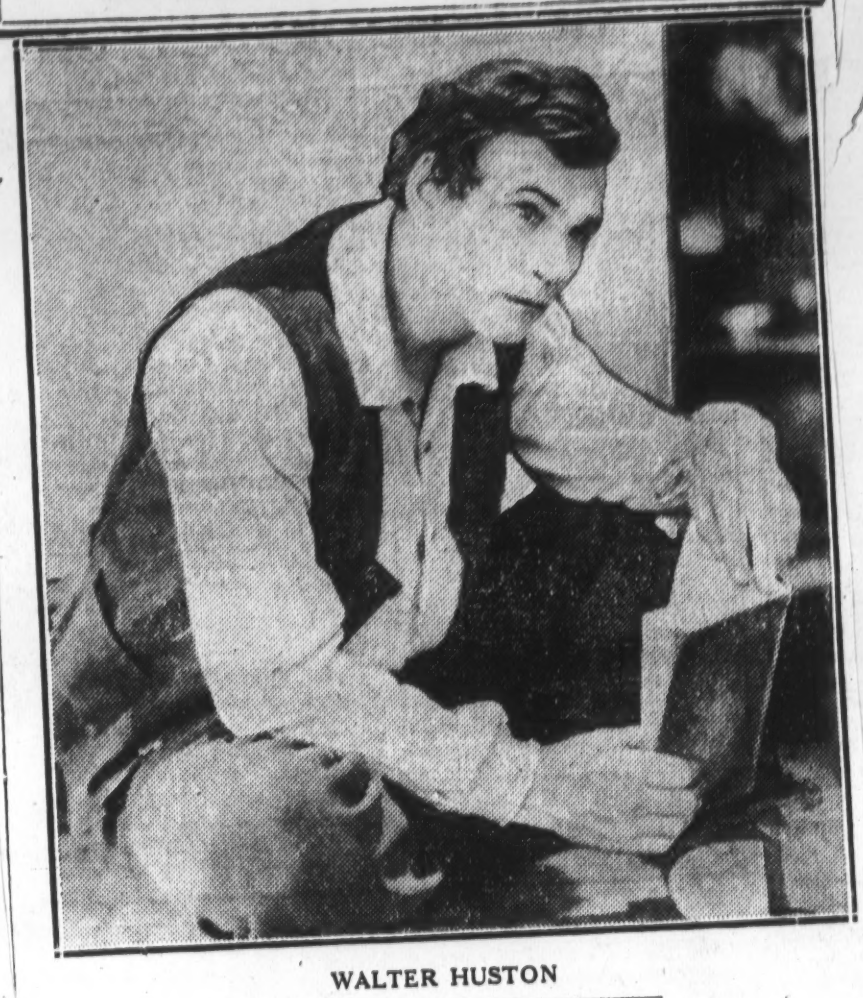
SCREEN GOSSIP



WALTER HUSTON

HE MAKES LINCOLN LIVE

A combination of brawn and brain, comic and dramatic thespian, hero and villain—that is Walter Huston, who plays the title role in D. W. Griffith's "Abraham Lincoln," the United Artists' epic which opened yesterday at the Majestic Theatre.

Born in Canada, he just naturally gravitated to the stage, as most actors do.

Devoid of flourishes and affectations, he is just a regular he-man; willing to chew nails to show how hard he is, or wear spats. Nothing matters to him.

One of his many good points is that he doesn't take serious things seriously, himself included.

Carried a spear once for Richard Mansfield so he could go down in history with the Mantels and Barrymores.

Claims to have played everything in the theatre but the cake of ice in "Uncle Tom's Cabin."

Once, to change his luck, he went into vaudeville. There he learned to be an electrician, a song and dance man, a ticket taker and finally, a leading man. It changed his luck.

The show business is the show business, he says. It rains on Sundays and shines on Tuesdays, but you take the flowers and the smacks and like them both.

His First Success

When the smacks were the heaviest, Brock Pemberton emerged from behind a cloud of gloom and gave Walter his first big Broadway chance. That was five years ago.

The play was "The Easy Mark." Since then this capable actor has starred in "Desire Under the Elms," "The Barker," "Elmer the Great" and "The Commodore Marries."

Paramount officials thought he might make a movie actor, so they gave him a start in "Gentlemen of the Press." The picture, in picture parlance, was a "wow." They tried him in another, "The Lady Lies"; it was also a sensational money success. A third attempt brought forth "The Virginian"; another bull's-eye.

Huston is either very lucky or very good—everything he touches turns to gold, as the saying goes.

D. W. Griffith thought Huston resembled Lincoln more than any other actor in the States.

The result was a contract for Huston that makes ordinary motion picture salaries fade into ciphers.

Huston knows what to do with his money. He has the nerve, he says, to go into a bank and argue for a half per cent more interest. He is equally effective against female book agents.

Other principals in the cast of "Abraham Lincoln" are Kay Hammond, as "Mary Todd"; Una Merkel, as "Ann Rutledge"; Ian Keith, as "John Wilkes Booth"; Jason Robards, as "Herndon"; Hobart Bosworth, as "Robert E. Lee"; Frank Campeau, as "Phil Sheridan," and Lucille La Verne.

* * * *

Eve American
oct 15

HUSTON WINS LAURELS IN 'LINCOLN'

By HARLEIGH SCHULTZ

IT TOOK AN Englishman to stretch hands across the sea for Abraham Lincoln inspiration, and to bring to the American stage a play based upon that great subject. That was John Drinkwater. Now comes again into the theater the figure of the nation's "Honest Abe"; and lo and behold, it is again an alien whose touch breathes the breath of life anew into the magic character! This time the talent comes from across the border—from Canada. It is Walter Huston, native of the Dominion, and now to be seen and heard on the screen of the Majestic, in the title role of "Abraham Lincoln."

* * *

THOUGH NOT BY ANY means satisfying, the conception of Mr. Huston is both virile and noble. This actor has been superb on the silver sheet in the past; he touched nothing that he did not adorn. His artistry he brought to bear upon the stupendous task assigned him. His selection for the Lincoln part by D. W. Griffith was deliberate. The results prove that it was a wise choice. For the Canadian turns in an impersonation which must please the students of Lincolniana, and which brings patriotic America to its feet in thrilled acclaim.

What he lacks in certainty of voice he more than makes up in putting the Lincoln personality across from the screen. He had his difficulties in facial make-up, and surmounts them only in part. And yet one must call him triumphant over his obstacles, and the creator of a vibrantly vigorous Lincoln who strikes only sympathy in the hearts of American folk. The Canadian may well be proud of his feat.

* * *

OF THE WOMEN Kay Hammond as Mary Todd Lincoln is best; her characterization is an outstanding one. Una Merkel as Ann Rutledge is appealingly sympathetic. One gladly again sees the face of Lucille La Verne. E. Alyn Warren as Douglas,

Amusements

14

BOSTON EVENING AMERICAN——Lo

MAYER BUYS FILM

'ABRAHAM LINCOLN' EPIC OF SOUND SCREEN

By HARLEIGH SCHULTZ

THANKS TO THAT PIONEER and prime genius in the story of American motion pictures, D. W. Griffith, the dramatic life of Abraham Lincoln is now become an epic of the sound screen. One's memory naturally swings back through 15 years to that other epic of American life, "The Birth of a Nation." The comparison of the artistry of that, and of this latest from the Griffith workshop, "Abraham Lincoln," shows the old chief has lost nothing of his craftsmanship; on the other hand, having made himself master of the new technique, he now stands before us as the producer of an amazing sound picture.

* * *

FEW TALKIES HAVE been motion pictures; for dialogue and fidelity to stage settings have strait-jacketed the art. Characters have been "frozen" to sets; and cameras have been held in leash, instead of taking the swing and the sweep essential to the true motion picture, with its action and play of lights and shadows, and its concentration upon the imagination through the audience eye. These basic values most talkies have entirely lost sight of. A few directors have retrieved them in part. But in "Abraham Lincoln" Mr. Griffith brings his wizardry to bear upon the profound problem in hand. It has been the question uppermost in the thinking minds at Hollywood: What shall the perfect talkie be like? To Mr. Griffith go the honors again of being a pioneer; for his latest effort most nearly bridges the gap between the art as perfectly expressed on the silent screen, and the imperfect achievement of almost all the talking films.

Walter Huston

* * *

IN "ABRAHAM LINCOLN" Mr. Griffith shows the way. Deftly he weaves in his speech; never does he overdo it. He gives you just enough; it is an impressionistic touch. It is the hand of the master at work. We have always felt that the perfect talkie would come in a minimum of talk and a maximum of camera action. There, in a nutshell, lies the glory, as motion picture, of "Abraham Lincoln." One gets the natural sounds; how sweetly they come to the ear! Crisp colloquies, also, snatches of conversation, here and there; cleverly culled Lincoln stories, doubly pointed, good not only as stories, but as reflecting Lincoln's character and rushing the development of the narrative. Note particularly the handling of a most difficult, yet crucial episode, the debate between Lincoln and Douglas. With the swiftness of an alternating electric current the figures and voices come; in a jiffy it is over. In one brief minute or less, the whole thing is succinctly, yet how tellingly, made to strike home!

* * *

HOW ADEPTLY ALSO the master handles his cameras at all times! The thrills of the battle—an epic worthwhile in itself, is this portrayal of Sheridan's ride! Mr. Griffith takes Lincoln's life "from the cradle to the grave." Not an easy task; but he is a master, so his film rings with sincerity, with realism, holds you tense, makes you smile, makes you laugh, but is ever sympathetic and ever faithful to the epic idea.

* * *

SO WE ADVISE one and all to run, walk, ride—speed to the Majestic to see this great motion picture. That theater was crowded with a notable attendance yesterday afternoon for the premiere; it was an audience that was pleased in no uncertain way. They laughed, they cried, they applauded. They were thrilled by a screen epic worthy of the great subject.

Later we shall write more of the acting of Walter Huston, as Lincoln; and of the rest of a splendid cast.

The Cast

Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Leering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Christian Science Monitor Oct 14

"Abraham Lincoln"

Majestic Theater — Joseph M. Schenck presents D. W. Griffith's "Abraham Lincoln," a United Artists picture, adaptation and dialogue by Stephen Vincent Benét, story and production adviser, John W. Considine Jr. Week beginning Oct. 13, 1930. The cast:

Mid-Wife	Lucile La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	Et Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Impressively, if somewhat episodically, Mr. Griffith and his aides have set before us the life story of Abraham Lincoln, his humble origin, his youth and young manhood, his romance with Ann Rutledge and his marriage to Mary Todd, his professional and political struggles, his battle for the Union and his tragic end. Historians, no doubt, will find fault with the telescoping of incidents, but the film on the whole attains its purpose of presenting in dramatic form the career of the Civil War President. Lincoln's simplicity, modesty, courage and vision are here graphically realized. Most of the famous incidents and anecdotes of his life, such as are familiar to every child taught in American schools, are visualized, and if they are not all set in their proper chronology, artistic exigencies may be pleaded for the irregularities.

Mr. Griffith's sense of the theater is evident in the direction. Storms play a large part in the development of the story. There is a prologue showing the horrors of the slave trade in 1809, a trade abolished by Lincoln as a measure for the preservation of the Union. At the end there is a typical Griffith touch in the log-cabin-to-White-House epitome and the view of the statue in the Lincoln Memorial receding into a cloudy perspective.

Mr. Huston offers a well-conceived and sympathetic portrait. He conveys the homely charm of the country lawyer, persisting through the years of his occupation of the White House. In profile his resemblance to the familiar portraits of Lincoln is striking. His voice is not the voice one imagines for Lincoln, but it would be difficult to prove that it is not as authentic. It is not surprising that his impersonation is easier to accept in the scenes of Lincoln's youth than in those of his tenancy of the White House.

Miss Merkel and Miss Hammond were satisfactory from the screen viewpoint as the young women who received Lincoln's devotion. Mr. Warren, Mr. Campeau and Mr. Bosworth achieved acceptable military portraits in the historical tradition. Mr. Keith was exceptionally successful in getting beneath Booth's surface appearance to reveal the deluded mentality of the minor actor.

The film is preceded by a travel picture on Egypt and a comedy called "Helping Grandma." James H. Sherman of Portland, Me., who saw the assassination of Lincoln, was in a box at the Monday afternoon performance and addressed the audience briefly.

L. A. S.

Eve Transcript
Oct 14

Log Cabin to White House, Film Version

Griffith's "Abraham Lincoln" With Walter Huston to Act It Notably

IN attempting to record for the movies a biography of Abraham Lincoln, D. W. Griffith was faced by a problem of considerable difficulty. In the first place he was confronted by a mass of material. There was not only the life of the man but the background of the Civil War to be considered. His immediate ask therefore was one of elimination. But on the other hand he must bear in mind the familiarity of the Lincoln story in the popular mind. Of no other President—not even excepting Washington—is there so widespread and general information. In his choice of incidents consequently he must keep careful balance between the overshopworn which would make his narrative a dull compendium of hackneyed details, and the less commonly known facts, which while they might lend the flavor of originality would hardly be recognizable in the popular mind as the Lincoln with which they are acquainted. Above all he must put together out of the pieces of the puzzle at his command the figure not merely of historical accomplishment but of a living being.

Through all of these pitfalls Mr. Griffith has steered a careful and a skillful course. He has condensed so that his work compasses hardly more than an hour and a half on the screen. Necessarily he has had to omit much. The debate with Douglas, for instance, is shown only in the briefest of flashes. The Gettysburg Address is out entirely. Yet most of the essentials are there. The mind does not feel that it is an incomplete or partial portrait. It is rounded and rich in detail. The audience which sat before it at the first showing at the Majestic yesterday afternoon warmed to it. Occasionally they interrupted with spontaneous applause. At times they were unaffectedly moved by bits of pathos. They laughed genuinely at the anecdotes with which the narrative was generously sprinkled. They were silent at moments of tenseness.

For the success that has been attained, not all of the credit is due Mr. Griffith. Some of it must go to Stephen Vincent Benet who prepared the script. Much of it is attributable to Walter Huston who plays the part of Lincoln. In appearance, perhaps, he is not always the counterpart of the likeness of the familiar portraits. Yet whatever he may lack in lineaments—and it is not a great deal—he makes up for in gesture, bearing, quizzical glance, tone of voice and in those less definable but not the less recognizable qualities of acting which are the mark of the accomplished player who has mastered a part. To the scholars perhaps it is not quite the Lincoln they have learned to know through long study. There is nothing about it of the modern tendency to reveal the less pleasing episodes of the characters of history. To a degree it is poeticized and idealized. That it would be other wise could hardly be expected from the hand of a poet such as Mr. Benet. That it is so, is no reason for condemnation. There is room on the screen as elsewhere for the poetic account as the uncompromisingly realistic. One may be as close to the truth as the other.

Whatever the opinion of such matters may be, there can hardly be quarrel with the manner in which it has been done. In a sense, though it is accompanied with sound and dialogue, it is the usual Griffith method of procedure. It is episodic, but justifiably so. The beginning is in 1809, the date of Lincoln's birth. To set the framework, there are flashes of the slave trade with which he was later to grapple. The camera turns to the humble log cabin in which he was born. There are snatches of the uncomplimentary remarks which heralded his arrival in the world. In a twinkling the time changes to his early manhood, to his wrestling match with a bully who needed to be convinced of his strength, to his astounding feat with the barrel of liquor which he lifted to his knees so that he could drink from the bung-hole. There are glimpses of his courtship of Ann Rutledge (along with his rail-splitting) of the death of the girl and his uncontrollable sorrow. Both there and at the beginning there are traces of the Griffith love for symbolism in the meaning of the wind and the beating of the rain which accompany the action. Miss Una Merkel, too, who personifies Ann Rutledge, perhaps is more prettified than need be But it may pass.

Through his meeting with Mary Todd, his disappearance at the time [illegible] on a table he confers with his generals. At the end, there is the scene at the theater, where he is enjoying himself—with the war over—when John Wilkes Booth enters his box to shoot him.

Not only in the figure of Lincoln but in the characters which surround him the acting is commendable. The Mary Todd of Kay Hammond with her sharp tongue and hot temper, of course, is used a good deal for amusing effect. But in the historical characters considerable care has been exercised to achieve recognizable likenesses. The Grant of Mr. Fred Warren is an excellent piece of work. So too are the Scott of Mr. James Bradbury, the Stanton of Mr. Oscar Apfel, the Sheridan of Mr. Frank Campeau, the John Hay of Mr. Cameron Prudhomme, the Booth of Mr. Ian Keith. General Lee, as Hobart Bosworth does him, has been softened more than is necessary. The intention behind it is obvious enough—to show the gentleness and humanity of the man—but the results are not all that they should be.

Despite a few such errors in judgment—and there are some of them—the film is satisfying fare. Mr. Griffith was faced by a difficult task. He has accomplished it well.

E. F. M.

OVERSIZED DOCUMENT FILMED
IN SEVERAL FRAMES

Griffith's "Abraham Lincoln" With Walter Huston to Act It Notably

IN attempting to record for the movies a biography of Abraham Lincoln, D. W. Griffith was faced by a problem of considerable difficulty. In the first place he was confronted by a mass of material. There was not only the life of the man but the background of the Civil War to be considered. His immediate ask therefore was one of elimination. But on the other hand he must bear in mind the familiarity of the Lincoln story in the popular mind. Of no other President—not even excepting Washington—is there so widespread and general information. In his choice of incidents consequently he must keep careful balance between the overshopworn which would make his narrative a dull compendium of hackneyed details, and the less commonly known facts, which while they might lend the flavor of originality would hardly be recognizable in the popular mind as the Lincoln with which they are acquainted. Above all he must put together out of the pieces of the puzzle at his command the figure not merely of historical accomplishment but of a living being.

Through all of these pitfalls Mr. Griffith has steered a careful and a skillful course. He has condensed so that his work compasses hardly more than an hour and a half on the screen. Necessarily he has had to omit much. The debate with Douglas, for instance, is shown only in the briefest of flashes. The Gettysburg Address is out entirely. Yet most of the essentials are there. The mind does not feel that it is an incomplete or partial portrait. It is rounded and rich in detail. The audience which sat before it at the first showing at the Majestic yesterday afternoon warmed to it. Occasionally they interrupted with spontaneous applause. At times they were unaffectedly moved by bits of pathos. They laughed genuinely at the anecdotes with which the narrative was generously sprinkled. They were silent at moments of tenseness.

For the success that has been attained, not all of the credit is due Mr. Griffith. Some of it must go to Stephen Vincent Benet who prepared the script. Much of it is attributable to Walter Huston who plays the part of Lincoln. In appearance, perhaps, he is not always the counterpart of the likeness of the familiar portraits. Yet whatever he may lack in lineaments—and it is not a great deal—he makes up for in gesture, bearing, quizzical glance, tone of voice and in those less definable but not the less recognizable qualities of acting which are the mark of the accomplished player who has mastered a part. To the scholars perhaps it is not quite the Lincoln they have learned to know through long study. There is nothing about it of the modern tendency to reveal the less pleasing episodes of the characters of history. To a degree it is poeticized and idealized. That it would be other wise could hardly be expected from the hand of a poet such as Mr. Benet. That it is so, is no reason for condemnation. There is room on the screen as elsewhere for the poetic account as the uncompromisingly realistic. One may be as close to the truth as the other.

Whatever the opinion of such matters may be, there can hardly be quarrel with the manner in which it has been done. In a sense, though it is accompanied with sound and dialogue, it is the usual Griffith method of procedure. It is episodic, but justifiably so. The beginning is in 1809, the date of Lincoln's birth. To set the framework, there are flashes of the slave trade with which he was later to grapple. The camera turns to the humble log cabin in which he was born. There are snatches of the uncomplimentary remarks which heralded his arrival in the world. In a twinkling the time changes to his early manhood, to his wrestling match with a bully who needed to be convinced of his strength, to his astounding feat with the barrel of liquor which he lifted to his knees so that he could drink from the bung-hole. There are glimpses of his courtship of Ann Rutledge (along with his rail-splitting) of the death of the girl and his uncontrollable sorrow. Both there and at the beginning there are traces of the Griffith love for symbolism in the moaning of the wind and the beating of the rain which accompany the action. Miss Una Merkel, too, who personifies Ann Rutledge, perhaps is more prettified than need be But it may pass.

Through his meeting with Mary Todd, his disappearance at the time set for the wedding and the reconciliation [illegible] events, the contest for senator with Douglas, his defeat, his choice as Republican candidate for President, the arrival at the White House, his first meeting with the cabinet and his decision to call for volunteers. There are the events of the Civil War: the news of the battle of Bull Run, his pardoning of the soldier convicted of cowardice, the signing of the emancipation proclamation, his choice of Grant to lead the Union armies. Only in Sheridan's ride and the battle of Cedar Creek has Griffith allowed himself the luxury of military spectacularness. It is well done and adds to the tapestry of the background.

While narrating historical incidents, the personal side of the story has not been forgotten. Todd Lincoln breaks in on the affairs of state to argue against going to bed. Mrs. Lincoln interrupts with complaints of White House servants. The President himself in stocking feet and in night attire paces up and down in the night as he turns over weighty matters in his mind. He speaks of his dreams; with heels comfortably resting

But in the historical characters considerable care has been exercised to achieve recognizable likenesses. The tirant of Mr. Fred Warren is an excellent piece of work. So too are the Scott of Mr. James Bradbury, the Stanton of Mr. Oscar Apfel, the Sheridan of Mr. Frank Campeau, the John Hay of Mr. Cameron Prudhomme, the Booth of Mr. Ian Keith. General Lee, as Hobart Bosworth does him, has been softened more than is necessary. The intention behind it is obvious enough—to show the gentleness and humanity of the man—but the results are not all that they should be.

Despite a few such errors in judgment—and there are some of them—the film is satisfying fare. Mr. Griffith was faced by a difficult task. He has accomplished it well.

E. F. M.

Daily Record

Oct 15

WALT. HUSTON AT HIS BEST IN WAR EPIC

By GORDON HILLMAN

David Wark Griffith's "Abraham Lincoln," now at the Majestic, is easily the most impressive of all the talking pictures.

It has intense vitality, drive and force. It provides a cinematic study of Lincoln that is far and above all others. It gives a better conception of the Illinois rail-splitter than most of the books written on the subject. And in its own right, it is a good picture a great picture—and a picture that betters all its rivals in the matter of talkie technique.

Walter Huston

For the figure of Lincoln, there is Walter Huston, actor extraordinary, whose young Lincoln is a sharp bit of shadow acting; whose older Lincoln is only slightly less good. He has done the best portrait of the Civil War President that has ever been etched upon film.

SWEEPING SCENES.

With such an actor the picture instantly promises success; with Griffith's artistry, his intense restraint, his appalling power of compressing everything into short, sharp scenes, that promise is fulfilled.

The very start of the film: a swinging shot of a storm moaning through a dismal swamp, is tremendously impressive. And when this sweep of wilderness, where at last the log cabin of Lincoln stands, is duplicated at the picture's end, it becomes doubly artistic.

LINCOLN'S LIFE.

In between is all of Lincoln's life that can be compassed in a short hour or so: humble scenes, homely scenes, the lawyer's dusty office in Springfield, the White House; the start of the Civil War; the North marching down a city street; the South through a lush Virginian lane.

Each scene is intense, vivid, striking. Each scene tells, each bit of dialogue has its place. It is a new Griffith who is directing, a Griffith who is giving the Russians a lesson in their own art. Short scenes, sharp scenes—the very color of life—the very spirit of Civil War times.

EXTRAORDINARY ACTING

And Griffith equally inspires his actors: Mr. Huston to the heights, Kay Hammond to unbelievable artistry as Mary Todd, Hobart Bosworth to be the screen's best Robert E. Lee, Una Merkel as Ann Rutledge, James Bradbury as Gen. Scott, Frank Campeau as that fighting Irishman, Sheridan.

With the Ann Rutledge sequences come certain doubts. They seem overdone; they stand out as a flaw in the film. So does the very end of the picture with its white porticoed Lincoln memorial.

A SCREEN EPIC

But these are the sole flaws; the rest almost rises to the epic; it tears aside the pages of musty history books, it makes the epoch and the man live again. Only once or twice the old Griffith flashes out; for Sheridan's ride—a most exciting moment, and for a very few other scenes.

Otherwise, Grifith has produced a picture in a sharp new fashion. The talkies have not conquered him; he has conquered the talkies, has added in "Abraham Lincoln" another screen triumph fit to stand beside the other triumphs of the man who has done more for the motion picture than any other living person.

"Monte Carlo" Ending

Eve American oct 18

TURNS BACK THE HANDS OF TIME

By HARLEIGH SCHULTZ

IMAGINATION, AFTER all is said and done, underlies the art of the motion picture. Grant next, that the intangible is more powerful than the thing tangible. Upon these anxioms then, plus the theorem by experience, that David Wark Griffith is a genius, and a great one in his field, we rise to measure the splendor of "Abraham Lincoln."

* * *

THIS MASTERPIECE of the screen is now to be seen and heard in Boston. To see it is to enjoy the best the sound screen has yet produced, if judged upon true motion picture value. To tell one where to see it, is to open opportunity's door—the film holds the silver sheet at the Majestic! Mr. Griffith employs the tools of his profession to achieve a thing which shall hold fast to the facts, and shall at the same time give the pulse of life and the thrill and throb of comedy and tragedy to his creation. It is an infinitely harder task than falls to the maker of pictures out of the warp and woof of fiction. Yet the old master with skilled hands uses the tangible to effect the intangible; uses his own imagination to fire the imagination of his public, and he does his job so well that "Abraham Lincoln" may be acclaimed the finest product of the sound screen and a picture that will meet every test, despite minor flaws it has.

Walter Huston

WE CAN THINK of no man, woman, or child, who will not be thrilled, who will not feel the better for seeing this film. It presents in terse, telling, vivid, entertaining manner an epic of our American history. It has drama—a thousand times more drama than a whole flock of talkies of the usual Hollywood type. It has its laughs and its smiles, its sorrows and its tears. Mr. Griffith makes it breathe the breath of life for you, makes it gripping for you. It is one of the few pictures which can be guaranteed 100 per cent talking motion picture. It has almost everything the ideal talkie should have.

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IN THE INDUSTRY

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

my American
Aug. 26 1930

By REGINA CREWE,
Film Picture Editor, N. Y. American

American patriotism received great impetus last night when D. W. Griffith's mighty film-drama, "Abraham Lincoln," was shown at the Central Theatre. It is a noble picture, created with deep feeling and discernment, and dedicated to the millions of a world slipping too fast and far away from the spirit which is typified in the Great American.

Do not for an instant think that the astute Griffith has limited his theme to a stodgy "history lesson" or a stilted treatise on national events in the Lincoln era. He has looked deeply into the appealing, effective drama of the man's life, and has brought it to the screen vibrant with the humor, the pathos, the triumph, the tragedy which marked the course of his star of destiny as it shone and as it became obscured in shadow. The story is true—dramatically so—and thus far more affecting than the make-believe of fiction.

Following a prelude, the picture covers the career of the Emancipator from the log cabin days through to the final sequences. His love for Ann Rutledge is very much a part of his life, and the subsequent marriage with Mary Todd supplies further "heart interest." No minor theme is introduced—the spot is always focused upon the hero.

Inspiring Picture

The film is episodic, and for his foundation Director Griffith has used many of the well-known Lincoln anecdotes and introduced many thrilling incidents familiar in Lincolniana. Upon these he has builded strongly and artistically an entertainment which is at once enjoyable and inspiring. In the welter of ordinary film fare it stands out as finely and as definitely as does Honest Abe himself in the lore of the nation.

Among the characters introduced are those of Stephen Douglas, the "Little Giant," the revered Robert E. Lee; the beloved "Tad;" the able John Hay; Generals Grant and Sheridan; Secretary Stanton, and, of course, the "heavy" of the film is the misguided romanticist, John Wilkes Booth.

Each of the roles is superbly played, and the illusion that the actors are really the historic characters they portray is maintained excellently through adroit casting and amazingly authentic make-up. Hobart Bosworth is impressive as Lee; Ian Keith does marvelously as Booth; and so on through the list which includes such names as James Bradbury, Sr., Jason Robards, Oscar Apfel, Frank Campeau, Henry B. Walthall—the "Little Colonel" of "The Birth of a Nation"—and many others.

The bright, particular stars of the production are Walter Huston, in the name role, and Una Merkel, as the hero's first sweetheart. Mr. Huston's conception of the character is such as to secure for him the greatest personal triumph he has yet achieved on either stage or screen. No matter what the parts may be played by this fine actor in future, it is altogether probable that his study of Lincoln will be that for which he will be best remembered.

Film for All Americans

Miss Merkel, a Gish-like creature, establishes herself as one newcomer to the screen for whom there is a very definite place. She enacts her part with understanding and contributes just the proper degree of light and shadow to the role. In face of keen competition she rates laurels in only a lesser degree than must be bestowed on Mr. Huston. Kay Hammond, in the role of Mrs. Lincoln, was splendid.

It is to be hoped that all sectional feeling has long since disappeared. But if any vestige remains, D. W. Griffith's sympathetic treatment of his subject, the lofty characterization of General Lee contributed by Mr. Bosworth, and the stressing of the humanitarian attitude of Lincoln toward the valiant conquered should eliminate the last trace. The film should be received with acclaim by all Americans. And by all who are appreciative of the finest cinematic attainments.

To heap enconiums upon Director Griffith would be but to burden shoulders already stooped with the weight of honors. Not only does he retain all the vigor and imaginative genius which has starred his career but he brings some new and amazing evidence that he remains still the "Old Master" of the cinematic realm.

ny Times Aug 26 1930

THE SCREEN

By MORDAUNT HALL.

Mr. Griffith's First Talker.

ABRAHAM LINCOLN, with Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alwyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury Jr.; directed by David Wark Griffith. At the Central Theatre.

David Wark Griffith, the old master of the early silent screen, presented last night at the Central his first audible film, an episodical conception of the life of Abraham Lincoln. It is quite a worthy pictorial offering with a genuinely fine and inspiring performance by Walter Huston in the rôle of the martyred President. Through Mr. Griffith's intimate knowledge of the vagaries of the camera, Mr. Huston is thoroughly believable in the rôle, even though in life he does not approach Lincoln's stature of six feet three inches. This actor's diction is firm and pleasing, and toward the close of the production the incidents are suspenseful, particularly during the passages devoted to Sheridan's victory.

The scenes in Ford's Theatre in Washington and the assassination of Lincoln are unfurled in a far more restrained fashion than they were in the Rockett brothers' silent film, which was shown at the Gaiety Theatre six and a half years ago. At the same time this motion picture fails to give the details of other scenes that were so ably told in the mute work.

Often this "Abraham Lincoln," as it is called, reminds one of the combination of the old style and the new, for there are many Griffith ideas that bring to mind his direction of "The Birth of a Nation." These touches are sometimes very effective, but on other occasions they are tinctured with old-fashioned melodrama. The glossing over many years is often a little abrupt, but the restraint of the acting helps to reconcile the jumps.

Mr. Griffith is in his element in picturing war scenes, especially those concerned with the Civil War. He brings out forcefully, too, that the paramount solution of the war was for the union of North and South.

The portrayal of Mrs. Lincoln is more than a trifle too literal, for she strikes one as being unduly sympathetic and lacking in understanding. There are moments, too, when the dialogue appears to be a trifle nearer this day than it should be. Throughout this film one feels that while Mr. Griffith is thoroughly conversant with the facts, here and there he is impelled to lend to them a fictional decoration.

In the beginning there are several stirring incidents of Lincoln's early career. The Ann Rutledge romance receives attention, and here Mr. Griffith occasionally makes his scenes a little too much like the old-time moving picture. In other words, one appreciates the effort to give to the screen, Lincoln, the man, but nevertheless, it might have been sagacious to leave more to the imagination. The debate between Lincoln and Douglas might easily have been filmed at greater length, even if other glimpses had to be shortened.

Mr. Griffith also errs in prognosticating too often in the course of his scenes. Perhaps the persons involved might have committed themselves in this wise, but in the picture it strikes one as something that detracts from the suspense. Lincoln is heard and seen praising Grant, and even then it might have been better to save these lines for later scenes. Grant glances at a whisky bottle and Lincoln asserts that if it makes fighters like Grant he would like to send a few barrels of whisky to some of his other generals.

The anxiety of the President when he hears of Sheridan's defeat is splendidly unfurled, for while Lincoln reveals his chagrin, his disappointment, he expresses his confidence in the final outcome. Mr. Griffith then turns to the indomitable Sheridan and shows him and his officers on horseback galloping through his routed troops and by his example renewing their fighting zeal.

The scenes are beautifully lighted, notably those of Lincoln and his Cabinet and there is real imagination where Mr. Griffith depicts the long line of telegraphers receiving dispatches. It is also a film that has fine vocal recording and the producer shows a bent for sound perspective.

There is a finely conceived flash at the end, with a log cabin dissolving into the majestic Lincoln memorial.

Una Merkel is gracious and pleasing as Ann Rutledge. Ian Keith plays John Wilkes Booth. Frank Campeau gives a vigorous portrayal of Sheridan. Hobart Bosworth does moderately well as General Lee. Henry B. Walthall, who was in the old "Birth of a Nation," here impersonates Colonel Marshall. Oscar Apfel is satisfactory as Secretary of War Stanton. Kay Hammond acts Mary Todd Lincoln. E. Alwyn Warren officiates as Douglas. Fred Warren is more the actor than the General in the part of Grant.

My Mirror
Aug 26 1930

'Lincoln' an Impressive Movie Shown at Central

By BLAND JOHANESON.

Mr. Griffith's "Lincoln" at the Central Theatre!
Walter Huston impersonates Lincoln, under the D. W. Griffith direction, in an episodic historical movie.

Quite impressive.

A thoroughly stunning and imposing finish to this pictorial life of Lincoln has been devised by Mr. Griffith. The rest is neat and unsensational. You see Mr. Lincoln as a political accident, loving a fetching blonde, bullied by an ambitious wife, absorbed by a national ideal, influenced by sentiment, compromised by necessity—a human and lovable Lincoln who is impressed by menacing dreams and inspired by rosy hopes. Mr. Griffith's specialty is historical drama. His "Lincoln" wears the masterful earmarks of that specialization.

The story of "Lincoln" is soup to the spectacle director. Mr. Griffith gets the last bravo possible in his deft manipulation of troups, personages, battles, sentiments, musical accompaniments and casual incident. He builds his kicks brilliantly. And there are many natural kicks in the story of the log-cabin philosopher who was called to direct a nation through its most severe political crisis.

The mob scenes in Mr. Griffith's Civil War are exquisitely maneuvered and beautifully photographed. He introduces many fresh and arresting directorial tricks.

The characters are perfectly cast. The dialogue is restrained and convincing. The direction is clever. Miss Una Merkel, the Ann Rutledge, is sweet. Mr. Walter Huston, the Lincoln, is striking. Grant and Lee contribute individual kicks.

The whole production is undoubtedly impressive. But it adds nothing to the popular Lincoln legend. And it is episodic to develop suspense or build a genuine dramatic interest.

"Lincoln" is worthy. It is beautiful. It is impressive. It is spectacular. As class-room diet it is extraordinarily tasty. As movie entertainment it is fine class-room diet.

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

By IRENE THIRER.

"Abraham Lincoln", a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln.....Kay Hammond
Gen. U. S. Grant.....E. Alyn Warren
Gen. Robert E. Lee.....Hobart Bosworth
John Wilkes Booth.....Ian Keith
Gen. Lee's Aid.....Henry B. Walthall

and

Lucille LaVerne — Helen Ware
Helen Freeman — Jason Robards
W. L. Thorne — Russell Simpson
Frank Campeau — Gordon Thorpe
Otto Hoffman — Oscar Apfel
Charles Crockett — Fred Warren
Cameron Prudhomme — Edgar Deering
James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

Last night's premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in recreating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile

Una Merkel, as Ann Rutledge, Lincoln's boyhood sweetheart.

Hobart Bosworth (as Gen. Lee) and Henry B. Walthall who figure prominently in the D. W. Griffith talkie.

Kay Hammond, as Mary Todd Lincoln

Walter Huston as the martyred president, and Gordon Thorpe as Tad Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

and tender Ann Rutledge. They evinced delight at Kay Hammond's shrewish Mary Todd. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthal's confederate colonel role touched them. And Ian Keith's interpretation of the half-crazed actor, John Wilkes Booth, infuriated and nauseated them—which was the right reaction.

David Wark Griffith has given his public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in sweeter, finer style. Instead of presenting many great battle scenes (those shown are thrilling indeed the director focuses his story (continuity by Gerrit Lloyd) on Lincoln.

He says in a program foreword: "If, having seen the pitcure, you can better understand the workings of Lincoln's heart and soul as well as his sincerity of purpose, then we have created more than a biography; we have given you drama—entertainment—as well."

You certainly have succeeded in your mission, Mr. Griffith!

In impressively simple fashion, the career of the great President is traced. We become acquainted with him—a normal, lanky, intelligent young man—who splits rails by day, and studies law at night. Sometimes by day, too, with the assistance of his beloved Ann Rutledge, who reads aloud to him as he wields his ax.

The great sorrow of Lincoln's life comes soon—when Ann dies and leaves him to go on without him. It is difficult at first. But, there are many things—the life or destruction of a nation—which need his attention. And so we find him campaigning against Stephen Douglas for the senate. And his capable wife Mary lends a hand to his success.

Out of the Douglas campaign comes his nomination for President. And lo, the Lincolns move bag and baggage into the White House where Old Abe serves a sincere term, and inspires his army to win a war for freedom. He is re-elected and about to give his country another four years when the fatal night occurs.

And here Mr. Griffith wisely closes his picture, first focusing his camera on an enchanting stretch of forest, on the little log cabin in which Lincoln was born in 1809, and finally on the statue of Abraham Lincoln and Washington.

In all, this is a production which rings with grandeur, and yet is so beautifully simple that it should please every man, woman and child who is fortunate enough to spend a fascinated afternoon or evening at the Central theatre. We loved "Abraham Lincoln."

My Herald Tribune
Aug. 26 1930.

ON THE SCREEN

By Richard Watts Jr.

"Abraham Lincoln"—Central

"Abraham Lincoln," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theater.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

Mr. Griffith's screen biography of Lincoln is, thanks chiefly to the beautiful, tender, humorous and entirely touching performance of Walter Huston, a handsome, dignified and frequently moving photoplay, which is never cheap or maudlin, and which often succeeds in being genuinely distinguished. An attempt to provide a hasty survey of the dramatic and historic high spots in the life of America's most human and best loved hero, it suffers from the natural defects of being both episodic and slow-moving, but it more than makes up for them by a virtue to be found in few dramatic works dealing with the career of the Great Liberator, even those of John Drinkwater's. The film is but infrequently self-conscious.

For that striking quality, Mr. Huston, as well as Mr. Griffith, deserves proper enthusiasm. The Lincolns of the stage and screen are almost invariably ambitious actors who insist on assuming poses and doing their stuff for the ages. There are moments when Mr. Huston does hold a scene as if he were waiting for posterity to photograph him, but on the whole he is so enormously human and so splendidly unaffected that his characterization becomes one of the honest achievements of the motion picture. It must be terribly difficult for an actor, with all of his traditions of exhibitionism, to subordinate himself in any case and, when playing the role of a mighty historical character the difficulties must be doubled. Mr. Huston, however, succeeds in making the part seem real and the actor submerged, which is his greatest feat.

One of the tremendous difficulties that must face the producer of a picture about Lincoln is the very wealth of the legendary lore that has grown up about him. Every one has his favorite Lincoln anecdote, and is bound to be made unhappy if the narrative fails to include it. Though Mr. Griffith accomplishes the feat of making a picture about the war President without offering you the Gettysburg address, he omitted little else, and therefore, few people are likely to be disappointed on a vital score. It should be added, too, that the film is pictorially good, and that those two melodramatic scenes of Sheridan's ride, and in particular, of the assassination, are staged with all of the old-time Griffith shrewdness.

The acting in the supporting roles is excellent. Miss Una Merkel is quietly poignant as the boyhood sweetheart, Ann Rutledge, and Miss Kay Hammond is excellent as the efficient wife, Mary Todd. There are pictorially effective portraits of Sheridan, Lee and Scott by Frank Campeau, Hobart Bosworth and James Bradbury, while Ian Keith is admirable as the mad assassin, John Wilkes Booth. A certain heart-warming touch is provided for veteran screen fans in the sight of Henry B. Walthall, the unforgettable Little Colonel of "The Birth of a Nation," as a faithful colonel on Lee's staff. Incidentally, as is always the case in a gathering of New Yorkers, the greatest applause of the evening comes when the Confederate troops are first shown and the strains of "Dixie" are played.

The New Film

By Quinn Martin

ABRAHAM LINCOLN, at the Central; directed, produced and presented by D. W. Griffith; written by Stephen Vincent Benet.

THE CAST

Midwife .....Lucille La Verne
Tom Lincoln .....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut .....Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong .....Edgar Deering
Ann Rutledge .....Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd Lincoln .....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas .....E. Alyn Warren
Herndon .....Jason Robards
Tad Lincoln .....Gordon Thorpe
John Wilkes Booth.....Ian Keith
John Hay .....Cameron Prudhomme
General Scott .....James Bradbury sr.
Young Soldier .....Jimmie Eagle
General Grant .....Fred Warren
Secretary of War Stanton....Oscar Apfel
General Sheridan .....Frank Campeau
General Lee .....Hobart Bosworth
Colonel Marshall ....Henry B. Walthall

The Union Is Preserved

The life of Abraham Lincoln, once written with distinguished success for the stage by John Drinkwater, later transformed into silent pictures in masterly fashion by two then unknown Rockett brothers of Kansas, now returns as the subject for a more comprehensive treatment in the audible films. This latest is the combined work of David Wark Griffith, as director, Stephen Vincent Benet, as adapter and scenarist, and Walter Huston as the Emancipator. It had its premiere last night at the Central Theater, and it proved to be a dignified and reverent episodic narrative embracing the complete life of the illustrious President.

A fine literary quality pervades the various fleeting chapters as prepared by Mr. Benet, and it seemed to me that in his picturing of the more pronouncedly colorful passages of the career Mr. Griffith was in every way at his best. The portrayal of the leading part by Mr. Huston was admirable, visually as well as in understanding and in the sharp, clear etching of characterization.

It was the notion of these craftsmen to bring into pictured being again a Lincoln, first the patriot, second the good humored soul, the sound sport, the sincere and generous gentleman. In this they have succeeded. So filled was the actual life of the man with the picturesque and the humorous and the tragic as they whirled about his great, ugly frame that there need be scant apprehension as to the effectiveness of the picture play in terms of entertainment. It is a story of a life, but it is a story of a most stirringly interesting one.

At the outset, in a prologue set in the year 1809, the slave traffic is introduced, followed by the birth of Lincoln. His courtship of Ann Rutledge and then her sad and untimely death. The ball at Mary Todd's, during which the young Springfield lawyer demonstrated his art in terpsichore, the marriage to Mary, the loss of his riding horse by sheriff's attachment, his debate with Douglas, then his invitation to run for President and his arrival at the White House, only to drop upon the floor, his head on an upturned chair for rest; the cabinet's revulsion against war and Lincoln's stern declarations that the Union must be preserved. Then war and Sumpter, followed by the defense of Washington.

That touching scene, in which the War President, shaken by grief, visited the battlefield and pardoned the frightened boy who had been condemned to die; the signing of the proclamation of emancipation and the scenes of dissention and mistrust within the cabinet; Lincoln pacing the great halls of the White House through the night in his woolen socks and shawl. Lincoln with little Tad upon his knee. And when the war had advanced to the point of apparent frustration for the North, the appointment of Grant as Lieutenant General.

The ride of Sheridan and the turning of the tide of battle, then Robert E. Lee, facing surrender, shown refusing to put to death a Northern spy. A return to the interior of Lincoln's study, and his exultant rejection of the plan to punish Jefferson Davis. And finally Booth, the mad actor, and the assassination.

With great good judgment the playwrights have joined and polished these seemingly abrupt and, as time passes, unrelated hours out of the life of Lincoln. In one or two instances they have seen fit to depart from historical sequence, but in this they have managed well.

Of Mr. Huston's work it need only be said here that it approaches perfection. Miss Una Merkel, as Ann Rutledge, gives a tender and affecting performance, while Hobart Bosworth as Gen. Lee, does splendidly. The cast, as a whole, is efficient and well chosen.

It represents an earnest and a worthy contribution to the better things of the talking pictures.

My Eve. Graphic
Aug 26 1930

"ABRAHAM LINCOLN"

Griffith Comes Back Into His Own

Ten years from now audiences will still be viewing the talking film which had its initial showing at the Central Theater last night. D. W. Griffith delivered "Abraham Lincoln," his first historical epic of the audible screen to the nucleous of an appreciative public, re-establishing himself as one of the great directorial figures of motion picture history.

After a lapse of many seasons of floundering in melodramatic tales and ineffective romantic interludes, Griffith has returned to the field of his finest talents, and in his latest output has provided a worthy successor to his "Birth of a Nation." In this notable contribution to the new film medium he has taken the Liberator from the shelves of fame, focused upon him a simple understanding and developed him on celluloid in soft, smooth terms of genuis.

Walter Huston

In the new Central tenant, Griffith has the mature fulfillment of his earlier screen records. His treatment of a powerful subject shows the mellowed restraint of experienced years and the vigor of clear, straight lines of story told with such photographic beauty as only Mr. Griffith could effect. After last night's premiere Mr. Griffith needs no reflection of his past glories. He is a forceful and distinguished director still to be reckoned with in contemporary motion picture accomplishments.

"Abraham Lincoln" is so ably presented that it encompasses in its reels the simplest desires of a humble man and the highest aspirations of a great statesman. It is perfectly balanced, its episodes so deftly fitted into the parade of dramatic events and its characters so remarkably interpreted it carries the audience out of a Broadway theater back into the period which it presents and along the march of events from Abe Lincoln's birth to his death. It has shadow flashes of such photographic beauty as to make one breathless, and, in its entirely, it leaves one spent with the force of its appeal.

Walter Huston, in the title role, has reached the high mark of his acting career on the stage and on the screen. He has mastered more than the physical appearance of his character and on several occasions last night he was given spontaneous applause as a just recognition of his accomplishment. Una Merkal, as Ann Rutledge, was one of the most charmingly appealing figures the current film season has yet offered, and all the other characters were almost equally deserving of merit. Hobart Bosworth, Kay Hammond, Lucille La Verna, Ian Keith, Helen Ware, Henry B. Walthall has each fitted into this film as an unobtrusive, but convincing, figure with which Mr. Griffith has made another important niche in screen history.

Stephen Vincent Benet's pen is fortunately evident throughout in adaptation and dialogue.

"Abraham Lincoln" cannot be missed by any one.

My Eve World
Aug 26 1930

REEL REVIEWS

By George Gerhard

REVERTING, after all these years, to his beloved Civil War theme, David Wark Griffith introduced last night a picture called Abraham Lincoln—a picture based upon the human side of the martyred President—and thus he takes his place in the van of present-day leaders, just as he was always up with the leaders in the old regime.

Griffith has taken here a subject which, to all intents and purposes, had been drained dry, and has turned out a tremendous winner. He has been preoccupied more with the intimate side of the life of this ungainly, awkward rail-splitter from the backwoods of Illinois than with the popular legends of history. He set out, in other words, to debunk history, as did Rupert Hughes in the case of Washington, but, of course, he didn't go nearly as far as did Hughes.

He did go a pretty long ways, though, and showed the sadness, the heartbreaks and the humanity of this gawky youngster who rose from nothing to immortality. And what a job he has made of it.

If there were any criticism of the opus, it would be in the mincing step which Griffith and his assistants have taken in an effort to keep their story upon an even keel when considered from the light of the present-day sympathies of the North and the South. At times, Lincoln and Gen. Grant and other Northerners were just a bit too sweet and tender; and, to balance things, Lee was also pictured in a tender light.

Here and there, too, history has been trifled with slightly. Not to any extent, of course. For example—and correct us if we are wrong—Lincoln repeated the last few lines of the Gettysburg speech in the Ford Theatre box in which he was assassinated. There were other little touches which were at odds with popular history, but it might conceivably be that Stephen Vincent Benet, who wrote the story, is right and the history books wrong.

Griffith and Benet have done a job here of which they might be proud, but the job doesn't end there. For Walter Huston, in the name part, has given one of the most sincere, sympathetic and humane performances it has been our privilege to see in months. With the aid of the author Huston shows here that Abraham Lincoln was an ordinary boy, one with ordinary ideas about life and things. He wasn't at all times an idealist, and he wasn't averse to engaging in a good fight when occasion demanded, nor was he averse to showing how well he could drink raw whiskey.

The war stuff was thrilling, too, despite the antiquated maneuvers and equipment of the Civil War days. Griffith has managed to pervade this part of the story with an ecstasy which is surprising in the light of the more devastating material of the late war. And, surprisingly, the Southern stuff received more applause last night that did that of the North.

Little Una Merkel, late comer to pictures, played the part of Ann Rutledge, and she was so good that you'll probably hate to see her death bring an end to her appearance. Kay Hammond, as Mary Todd, was a revelation. She is the most selfish and calculating young woman imaginable, and at times you feel that you could slap her if you ever got near her, but her portrayal was a thing of beauty for all that.

Hobart Bosworth was a superb Gen. Lee, and Griffith must have had a stroke of genius when he made Ian Keith the John Wilkes Booth of the piece, for Keith made Booth an utter ham and put over a great part. There were so many other good entries in this picture, which, by the way, has about 175 speaking parts, that it would take a lot of space to give each a word. Suffice it to say that the following were up among the leaders: Frank Campeau, Lucille La Verne, Henry B. Walthall, Helen Freeman, W. L. Thorne, Otto Hoffman, Charles Crockett, Helen Ware, Jason Robards, Russell Simpson, Oscar Apfel, James Bradbury sr., Cameron Prudhomme and scores of others.

Abraham Lincoln will do more than bring David Wark Griffith back into the scheme of things. It will make oodles of money.

My Eve Journal
Aug 26 1930

D. W. Griffith Film Proves Appealing Entertainment

By ROSE PELSWICK.

"Abraham Lincoln," the first all-talking picture made by D. W. Griffith, opened at the Central Theatre last night. And in this production the director has built a dramatic document about the human interest episodes in the life of the great president.

Walter Huston enacts the role of Lincoln, and his interpretation of the part is as finely drawn as his make-up is expert. Whether he is seen as the dryly humorous rail-splitter or as the care-worn president, Mr. Huston's characterization is at all times sincere and convincing.

PICTURE EPISODIC.

The picture is episodic, and shows the life of Lincoln from his birth until his death. Mr. Huston, as the young Lincoln is taken through the periods when he fought the town bully in New Salem; through his tragic romance with Ann Rutledge; his verbal controversy with Stephen Douglas and finally his marriage to Mary Todd. And the Lincoln that is better known is presented through his cares before and during the Civil War.

Mr. Griffith's direction has dignity, humor, pathos and understanding. The picture is appealing entertainment rather than biography.

DIALOGUE EXCELLENT.

The dialogue, written by Stephen Vincent Benet, is excellent, and contributes much to the effectiveness of the production. And there is a large and able supporting cast, which includes Una Merkel, charming as Ann Rutledge; Fred Warren, whose make-up as General Grant is perfect; Kay Hammond, as Mary Todd; Lucille La Verne, as the midwife; Hobart Bosworth, as General Lee; Henry B. Walthall, as Colonel Marshall; Frank Campeau, as General Sheridan; Jason Robards, as Herndon; Ian Keith, as John Wilkes Booth, and, in other parts, Helen Freeman, Helen Ware, Russell Simpson, Oscar Apfel, James Bradbury, Sr., and Otto Hoffman.

My Eve. Post
Aug 26-1930

The New Film: *By Thornton Delehanty*

Griffith's "Abraham Lincoln" a Sensitively Honest Picture, With Some Fine Acting by Walter Huston

D. W. GRIFFITH has instilled a poetical conception into his pictorial survey of the life and times of Lincoln which lends to "Abraham Lincoln" a ponderable dignity quite in keeping with its subject. It is the sense of fitness and taste which is perhaps the most distinguishing characteristic of the picture which came last night to the Central; a fitness that treads doggedly and with obviously reverent care in the footsteps of documented history and which, moreover, is quite stunningly embodied in Walter Huston's portrayal of the Civil Wartime President.

These two factors—Mr. Huston's impersonation and Mr. Griffith's almost maternal solicitude for his theme—contribute more than anything else to make "Abraham Lincoln" an absorbing narration. If the picture slackens at times in the intensity of its interest it is simply because the material is too deep and too wide to permit of sustained drama. Either it had to be fragmentary or it had to relate the whole progress not only of a single life but of the epochal events which combined to mold that life into its noble and tragic aspects.

In choosing to draw as much of Lincoln as possible, Griffith covered a span of events equal in scope and detail to that of a fair-sized biography. The picture begins before Lincoln himself began; it shows in a masterfully incisive manner the faint antagonisms which already were beginning to split the North and South as far back as 1809, and then it goes on in a series of pictorial flashes to show Lincoln's birthplace in Kentucky, his youthful exploits after he had removed to New Salem in Illinois, his courtship of Ann Rutledge, his marriage with Mary Todd, the struggle for political recognition in Illinois, and so on through the more dramatic events of the Civil War, ending with the assassination at Ford's Theatre in Washington.

The result is, that if "Abraham Lincoln" does not tear you from your seat, it certainly leaves you with the sense of having lived in a curious intimacy with one of the great characters in history. Episodic rather than sustained, it brings you to a wider and deeper knowledge of Lincoln and the personages who helped to shape his destiny. For as evidence of the meticulous fidelity with which Griffith has approached his material it can be said that nothing has been sacrificed which in any way might have contributed to the sense of authenticity. All the historical personages emerge as vividly as the wax figures in the old Eden Musee, and, let me add, with considerably more animation. What is more to the point, the dialogue never falls back on the obvious stuff which goes to make up the Lincoln legend. The familiar aphorisms, the hackneyed jests have wisely been left out, and in their place the spoken words have the ring of searching reality.

A great deal of stress is laid on the responsibilities which bore down on Lincoln; his agonizing doubts, his wrangles with Stanton and Seward, his feverish conferences with Grant, the milder harrassments of the metallic Mary Todd. As an inner view of the man these episodes have an equal importance with the more tangible dash of the battle scenes, and I think it is to Griffith's everlasting credit that his sense of values kept him from what must have been a great temptation to run riot over the battlefield of Gettysburg. There is Phil Sheridan's historic ride and one or two other views of the troops in action, but that is all. The war is fought on Lincoln's face.

The simplicity and sincerity of Walter Huston's Lincoln make it a notable characterization. His voice is clear, and it records remarkably well. His gestures are limited to essentials; there is nothing theatrical about him. As Ann Rutledge, Una Merkel is pale and not very interesting, but it is a weak part and obviously thrown in for sentimental purposes. Kay Hammond gives a true and sustained performance as Mary Todd, and all the others are equally credible. In its measured dignity the dialogue of Stephen Vincent Benet's is exactly right. If "Abraham Lincoln" isn't the most exciting picture ever made, it comes near to being the most sensitively honest.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

My Eve Telegram Aug 26 1931

Character of Emancipator Human and Believable in Portrayal by Walter Huston, Declares Critic

Una Merkel, as Ann Rutledge, Contributes to Merits of Engrossing Play.

By WILLIAM BOEHNEL.

David Wark Griffith, who gave the "Birth of a Nation" and "Intolerance," among others, to the screen, now adds a literate, beautiful and poignant picture, "Abraham Lincoln," which had its premiere last night at the Central Theatre, to his collection.

Walter Huston plays the title role, and, to me at least, his work is nothing short of brilliant. He makes the character of the Great Emancipator a human being, with all the heartaches and failings of a human being. As Mr. Huston presents him he is not the figure of history text books, but Lincoln the Man.

So skillful, so natural, so restrained, is his interpretation of the part that not even the unduly sentimental touch of a director, frequently blinded with reverence by his subject matter, can altogether smother a really uncanny understanding of the role.

And this reverent touch is perhaps the one real weakness in the film. For, as Mr. Griffith states in part in a program note, "The production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Certainly, for the most part, the human qualities are evident here, but it seems to me that they are here more because of what Mr. Huston brings to the role rather than what was written into it. He fills in much of what both the director and the author left out—left out, undoubtedly, because of this over-awed reverence with which the subject has been approached. Were it not for Mr. Huston, this D. W. Griffith-Stephen Vincent Benet biography, in these days of analytical studies, would be nothing more nor less than a surface portrait. Mr. Huston makes Lincoln at once human and believable.

But perhaps I stress too much what might be, after all, an unimportant flaw, for when all is said and done, there can be no doubt that Mr. Griffith has turned out a picture to be proud of. Indeed, "Abraham Lincoln" emerges a fine, neat, beautifully produced film—will vulnerable spots to be sure—but something stunning to look at and pleasant to listen to.

The production is handsome and the dialogue, which was written by Stephen Vincent Benet—he wrote "John Brown's Body"—though frequently lacking in dramatic values, is also frequently of a lyric quality.

Seldom has the screen offered anything in the way of writing or acting that even faintly approaches those scenes of Lincoln's courtship of the lovely Ann Rutledge and her untimely death. Here is writing. And here is acting, with the lovely Una Merkel, as Ann, contributing one of the finest performances of the year.

Though it is a romanticized, idealized, revered Lincoln you see presented here, from his courtship of Ann, his political debate with Douglas, his marriage to Mary Todd, and then through those terrible years of the Civil War to his death at the hands of John Wilkes Booth, don't let it deter you. "Abraham Lincoln" is a picture that calls for your attention.

Una Merkel and Walter Huston, above, are the Ann Rutledge and Abraham Lincoln of the talkie "Abraham Lincoln," which opened last night at the Central Theatre.

My Eve Sun.
Aug 26 1930

The New Photoplay

D. W. Griffith's 'Abraham Lincoln' With a Script by Stephen Benet.

By JOHN S. COHEN, Jr.

Biographies are the fashion now, biographies of every one from George Washington to Napoleon, and D. W. Griffith, who has often chronicled spectacular happenings of the past in silent films, steps into the biographical line with "Abraham Lincoln," now at the Gaiety. Here he offers an episodic talkie chronicle of high lights in the life of the protagonist, a piece of a hundred short, sketchy episodes through which Lincoln moves and in which he is romanticized to the point of reverence.

Thus Mr. Griffith's "Abraham Lincoln" goes back in the past for its dramatic treatment, goes somewhat contrary to the analytical biographies of today in which the central figure is brought down to earth by debunking.

Here the poetic tradition is adhered to, and while the figure of Lincoln remains a human being rather than a stuffed historical figure, there is no denying that he is romanticized to the point of occasional monotony. It is hardly a complete picture of the Lincoln who told rough stories as well as freed the slaves and flew in the face of his party in the matter of kindness as well as wisdom. Rather is it the Lincoln of an excellent but minor Homer's imagination—a Lincoln who is benignly brave rather than the rough hewn, rugged figure that he must have been. It isn't that there is too much softness in Mr. Griffith's Lincoln, but that there is not quite enough ruggedness.

This is probably due to the selection of episodes in his life, namely the most romantic ones, and to the bare literary beauty in Stephen Vincent Benet's script. But at any rate, we are offered a poet's figure rather than a well-rounded character. This is not mentioned as any major fault, I hasten to add, but merely as a description of what sort of protagonist is offered and as a partial, if somewhat presumptuous explanation as to why the film becomes occasionally monotonous. In further explanation of this occasional monotony, it may be said that it is almost bound to happen in a highly episodic film, or a play for that matter, in which there is no direct or lasting conflict of characters.

And this is a poetic biography, that and nothing more—although there is physical action in several battle scenes, and in Mr. Griffith's excellent staging of the assassination scene.

His birth is shown and this is followed by an episode dealing with his first love, Anne Rutledge, whom he lost through death. Brief scenes of his life in Springfield, in which he is a rising legislator, follow, and then come his marriage to the highly tempered Mary Todd, his campaign against Douglas and his acceptance of the Republican party's nomination for the Presidency.

Thus goes "Abraham Lincoln," scene by scene, and finally as climactic episodes there are the battle of Winchester and his refusal to permit Lee to be shot and, of course, his own assassination.

Pictorially this resembles the same scene from Mr. Griffith's own "Birth of a Nation," and it is, here, most effectively staged.

There is beauty in "Abraham Lincoln," photographic beauty as well as beauty in the writing and the acting. Here are there scenes in which the quality of the poetry in "John Brown's Body" is attained; in the love scenes between Lincoln and Anne Rutledge—which are photographed in the woods around Springfield, and which, despite occasionally coyness on the part of Una Merkle as Anne, are meltingly lovely; in the battle scenes; in the scene in the sea of tents in which Lincoln saves the life of a young soldier who had shown cowardice on seeing the dead face of his boyhood chum.

And there is a lovely sense of the past in the costumes and the sets of William Cameron Menzies.

Walter Huston is ideal for the role of Lincoln, pictorially as well as otherwise, and if he lacks ruggedness, it is due to the general treatment of the character. At any rate, he is exceptionally interesting. Una Merkle is, as previously stated, a trifle coy, but quite fetching as Anne, and Kay Hammond, Lucille LaVerne, Ian Keith, Hobart Bosworth, Helen Ware and a score of others play admirably.

"Abraham Lincoln" has its faults, both as an entertainment and as a biographical picture; but while many may regard it as a stilted affair and while others may condemn it for such an anachronism as having the slaves on an American-bound slave ship in 1809 sing what sounded like modern arrangements of Negro spirituals, it has something that not one talkie in a hundred has, namely—quality.

And it obviously represents a good outlet for the sense of poetry that Mr. Griffith has always evidenced in his silent pictures.

Women's Wear Daily
Aug 26 1930

WALTER HUSTON IMPRESSIVE AS ABE LINCOLN

Splendid Performances in Distinguished Production of "Abraham Lincoln," D. W. Griffith's First Talkie.

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith, and presented by United Artists at the Central Theatre.

The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

WALTER HUSTON

David W. Griffith's "Abraham Lincoln," given its "world premiere" last night at the Central Theatre, is not the great epic of the screen some hoped for. It is not, I venture to state, the final and definitive talkie edition of the life and works of the martyr president. But in so far as it was in the power of a great actor and a great producer to make it so, "Abraham Lincoln" is a stirring and satisfying picture, dignified and impressive in its serous moments, touchng in its tender scenes and humorous in its lighter aspects.

Walter Huston, as the Great Commoner, gives a splendid performance, free from the taint of exhibitionism, honest and inspiring. He is ably seconded by a fine corps of actors. The production itself is a distinguished one.

Despite Mr. Huston and the author of the script, the high spot of the evening did not deal with Lincoln. It came when Sheridan hearing the sound of guns and fearing disaster, gallops from 20 miles away, reforms his scattered forces and turns overwhelming defeat into a heartening victory for the union forces. The scene in the theatre when Lincoln met his tragic end was especially dramatically realized.

Pictorially the film is replete with treasurers, although one felt that certain phases that could very well stand longer treatment were curtailed for fear of slowness of movement. The Lincoln-Douglas debute, for example, which made so interesting a picture, suffered materially from the desire to cut the speeches short. The President's greeting to the enthusiastic audience at the theatre, telescoping the second inaugural address and the Gettysburg masterpiece, sounded familiar without achieving genuine verisimilitude.

But these seem minor defects in a great picture, admirably imagined, selected, lighted and acted.

Una Merkel makes us regret again the early death of Ann Rutledge. Her sweetness and poignanly would have done much to relieve the grimness of the later scenes, just as it is believed, by some historians that Ann Rutledge's sympathy and love would have made Lincolns life less dour and harsh. Kay Hammond, as the housewifely Mary Todd, achieves an only too realistic quality. The roles of Grant, Sheridan, and Lee are excellently taken, and John Wilkes Booth, the madman, is starkly portrayed.

Perhaps a word may be added about the professional southerners who seem to make up so big a proportion of any audience of New Yorkers. The sight of the Confederate soldiers marching out to battle and the sound of "Dixie's" strains roused some of them to a rather inexplicable frenzy, considering.

The Journal of Commerce
Aug 26 1930

D. W. Griffith's 'Lincoln' Masterpiece of Screen

By JULIUS COHEN

If the talking motion pictures never present a greater masterpiece than D. W. Griffith's "Lincoln," which opened at the Central Theatre last night, they will still have accomplished their purpose in the scheme of things. For sheer beauty, simplicity and divine inspiration, "Lincoln" will live longer than its creators. A more poignant and soul-gladdening picture has never been and perhaps will never be seen. From Lincoln's cradle days in the log cabin, to that fatal day in the theatre when he was shot by a mad actor seeking immortality, the production moves with a speed which no other director has hitherto been able to impart to the silent or talking screen.

Walter Huston, playing the role of Honest Abe, gives to that famous person all the warmth, charm and other typical Lincoln qualities which we have learned were possessed by our great Emancipator. His slow, almost deliberate walk, his drolling speech, his very features, were uncannily brought back to life by Mr. Huston.

He was every inch the Lincoln of our text books and our visions.

Griffith has transcribed more than just a biography of a very human man. He has given us drama that, after all, is the kind of entertainment sought for by sober-minded individuals. The master director has avoided picturing historical scenes. The Gettysburg address and Lee's surrender were sanely omitted, as Griffith did not believe in presenting the life of "President Lincoln," but gave to us the story of a man called Lincoln. It is because of this very wise treatment that "Lincoln" will be the most talked of and the most seen motion picture ever made. It is a tribute to our Civil War President.

Walter Huston must be proud. Griffith should be proud. Lincoln will be proud, and so will the millions of Americans who will see this greatest of all picture endeavors.

We earnestly advise Mr. Griffith to retire and rest on his laurels. He cannot surpass "Lincoln," nor can any other mortal.

The Standard Union
Brooklyn, N.Y. Aug. 26 1930

"Abraham Lincoln"

Walter Huston in Superb Portrayal of the Great Emancipator on Central Screen

By EDWIN C. STEIN

"ABRAHAM LINCOLN," a United Artists picture directed by D. W. Griffith, with a cast including Walter Huston, Una Merkel, Key Hammond, Ian Keith, Hobart Bosworth, Jason Robards, Henry B. Walthall and Frank Campeau. Dialogue by Stephen Vincent Benet.

Again the Central Theatre, recently rocked by the mighty guns of "All Quiet on the Western Front," resounded to the crash of falling shells and rattling musketry, when, beautifully etched against the background of the war between the States, D. W. Griffith brought his "Abraham Lincoln" into the theatre last night to the thunderous applause of a brilliant and enthusiastic audience.

"Abraham Lincoln" is the stirring, pulsating, breathing story of a great American. And the film, while it has its weaknesses, will go down to posterity as a great work because it treats a big subject in a strong and sincere manner.

When it is considered that the picture covers a period of fifty-four years, from the time of Lincoln's birth to his assassination, and includes all the highlights of his career, as well as the war between the States, it will be seen that David Wark Griffith, great creator of historical spectacles that he is, faced a gigantic problem.

And when it is further considered that he was forced to deal with almost pure biography, the garguntuan immensity of his task may be further understood. It is to Griffith's credit that "Abraham Lincoln" is revealed as such a mighty human document. But all the credit must not go to Mr. Griffith. A great deal of it must be reserved for the superb cast which enacts the production.

Walter Huston, playing the title role, delivers the finest individual bit of work I have ever seen. He doesn't merely play Lincoln; he is Lincoln. Not only is his physical resemblance startling in the extreme, but he has captured something of Lincoln's soul. In no other way could he portray the great spiritual beauty of the man. In no other way could he capture the tolerance and patient suffering that was his, and in no other way could he express so sincerely and accurately the idealistic dreams and lovable, whimsical humanness that was Lincoln's.

Una Merkel, the short time she is on the screen, almost steals the picture. Her's is an Ann Rutledge that time will not erase. The pitiful story of Lincoln's love for Ann Rutledge is throat-clutching in its tragic beauty and is, incidentally, the highlight of the film.

Kay Hammond is excellent as Mary Todd, Lincoln's ambitious, petty, bickering wife. Hobart Bosworth makes a memorable Robert E. Lee. Ian Keith is excellent as the assassin, John Wilkes Booth, and the remainder of the cast could not be improved upon.

"Abraham Lincoln" has the fault of jerkiness and too much spectacle. I, for one, would have preferred more of the life of Lincoln and less of battle scenes and Negro spirituals—less of a "glorified newsreel." But the film is memorable because it depicts and preserves the living story of a great man. It will be an inspiration to countless thousands, and for any film that teaches such a lesson I am willing to forgive anything.

Walter Huston

Walter Huston plays the title role in D. W. Griffith's production of "Abraham Lincoln," which opened at the Central Theatre last night.

Brooklyn Daily Eagle
Aug. 26 1930

The Cinema Circuit

—By MARTIN DICKSTEIN—

D. W. Griffith's First Talking Picture, 'Abraham Lincoln,' Comes to the Central—'The Storm,' at the Globe

D. W. Griffith, who used to be called the dean of the movie directors in the old silent days, joined the ranks of the talkie producers last night when his first audible production, "Abraham Lincoln," had its initial presentation at the Central Theater. A large and distinguished audience attending the premiere was informed (in the self-assuring terms of a playbill footnote) that the picture was not one of Mr. Griffith's ordinary achievements but "the most important motion picture produced in 15 years" and "greater than 'The Birth of a Nation.'" To some of the more qualified observers in the Central last night it seemed that these were extravagant claims. This is not to report that "Abraham Lincoln" isn't a cinema production of many superior qualities or that it fails to come up to the standard of some of Mr. Griffith's more important accomplishments of the past. But (and if this be treason, some one should quickly come forward and make the most of it) the talkies' first "Abraham Lincoln" falls short of being a great picture.

In attempting to "present the virile man of human qualities who was the soul of the figure tradition has made him," as the producer tells you in the program's brief frontispiece, Mr. Griffith has brought to the screen what is no more nor less than a pictorial biography of the Great Emancipator. If that was its original intention, it is only fair to acknowledge that the picture at the Central is a thoroughly efficient piece of work. On the other hand, one feels privileged to expect that a motion picture that has been claimed to be "greater than 'The Birth of a Nation'" should offer something more than a character study.

Mr. Griffith's "Abraham Lincoln" picks up the career of the martyred President in his early days as a legislator in Springfield, Ill. Briefly it traces his political battle with the eloquent Stephen Douglas, his short and sorrowful romance with the fair Ann Rutledge, his rapid rise to the Presidency and the heart-breaking years in the White House during the Civil War, which were to be ended so abruptly by his assassination at the hands of the fanatical Booth. In between there are shots of the advancing and receding waves of battle (stirring episodes, full of the magnificence and pictorial sweep of the Griffith tradition) and a few more intimate glimpses of Grant and Lee behind the lines. Sheridan's famous ride is depicted thrillingly and gloriously.

But, mainly, the new picture at the Central sticks closely to biographical channels. It is not the Civil War that this "Abraham Lincoln" gives you, nor the hectic days that came immediately after. It is, as Mr. Griffith tells you again in the printed foreword, "a story of a human being who lived and loved, even as you and I." A character study of the rail-splitter who became President . . . accurately conceived and superbly treated, yet a character study. As drama, as material for the full, tremendous scope of the talking picture it leaves something to be desired.

Nothing but praise, however, should go to Walter Huston for a magnificent portrayal of Lincoln. It is a performance to be remembered, to be carefully tucked away in the files of the greatest that the screen has produced. To Una Merkel (as Ann Rutledge), to Kay Hammond (as Mary Todd Lincoln), to Hobart Bosworth (as General Lee), to Ian Keith (as Booth) and to the other principals in the large cast hardly less credit is due. The acting is, in all truth, thoroughly distinguished.

But, excellent as it as (and no more than) a pictorial biography, "Abraham Lincoln" misses being the great picture which, in all sincerity perhaps, came heralded as better than "The Birth of a Nation."

"Abraham Lincoln"

Joseph M. Schenck presents a talking picture based on a story by John W. Considine Jr., adapted by Stephen Vincent Benet and directed by D. W. Griffith. At the Central.

THE PLAYERS

Walter Huston	Una Merkel
Hobart Bosworth	Helen Ware
Kay Hammond	Jason Robards
Lucille La Verne	Russell Simpson
Ian Keith	Gordon Thorpe
Helen Freeman	Oscar Apfel
W. L. Thorne	Fred Warren
Frank Campeau	Edgar Deering
Otto Hoffman	Cameron
E. Alyn Warren	Prudhomme
Charles Crockett	James Bradbury Sr.
Henry B. Walthall	

"The Storm"

GLOBE THEATER—"The Storm," a Universal production based on the play by Langon McCormick, with Lupe Velez, Paul Cavanagh, William Boyd and Alphonse Ethier in the cast.

Take William Boyd, Paul Cavanagh, a girl with the amount of sex-appeal that simply radiates from Lupe Velez, and a typical East Lynne snowstorm, surround these elements with a lot of typically "Way Down East" dialogue, and you have all the essentials of the Globe Theater's new movie, "The Storm."

And don't get the idea that we're inferring "The Storm" isn't a good picture in spots, because it is—alas that the spots don't come closer together—but it is simply the type of picture you haven't seen around this blase area since "Uncle Tom's Cabin."

In "The Storm" two gentlemen, having just retrieved a mine, essay to stand by their property regardless of the approaching winter and the complete absence of women in the vicinity. They take up quarters in a log cabin, and if Lupe Velez, the sex-ationally pretty daughter of a French smuggler, hadn't happened along, well there just wouldn't have been any picture. But Lupe did happen along, and before you could say abracadabra, you have the unfolding of that plot where two men in a log cabin go ga-ga about one girl, engaging in all sorts of hemanly privations and sacrifices, to show that his heart beats bravely beneath a wind-blown vest. All of this happens, leaving us practically nothing further to tell you, except that where the director has forgotten the story and concentrated his efforts on the storm scenes, the picture gets pretty exciting. Besides, there is Lupe Velez, who is worth sitting through any amount of the stuff that "The Storm" is full of, just to feast your eyes on.

R. J.

'Abraham Lincoln' Deeply Moving Despite

Walter Huston as the young Lincoln and Una Merkel as his early sweetheart, Ann Rutledge, lend the romantic note to David Wark Griffith's "Abraham Lincoln," written for the screen by Stephen Vincent Benet.

The director who came back—David Wark Griffith found in the Benet script one fitted to his particular talents.

TRUE Depiction *Called Masterpiece*

by **Al Sherman**

"ABRAHAM LINCOLN," David Wark Griffith's latest and by far most important directorial effort, opened at the Central Theater the other evening and was revealed as a series of brilliant episodic vignettes.

There are times in the picture when the hand of the master who is Griffith makes itself so evident as to arouse the enthusiastic applause of a deeply appreciative audience. And there are other times when the obvious striving for effect becomes just so much hokum and the master is revealed as an Eddie Guest, making palpable use of every outworn cliche in an attempt to wring out every possible human emotion from the individual spectator. But so often does the master remain an artist and so reverently has he approached his subject that the film becomes a masterpiece that merits a visit from every motion picture fan in the country.

▼

GRIFFITH has not attempted any cheap striving for effect in "Abraham Lincoln." The occasional too-theatrical touches are employed to heighten the dramatic qualities of a play about a man whose very life was the essence of drama, but, paradoxically, poor dramatic material.

So many legends and fables have sprung up about the man who was Lincoln that Griffith faced an enormous task in weeding out the half-truths and myths that have given the Great Emancipator god-like proportions. Is it any wonder that, in bringing to the screen a Lincoln of majesty, withal human, Griffith occasionally found himself beyond his dramatic depth?

Do not mistake me. There is no director in Hollywood today who would have approached this famous historical figure with half the appreciation and even one-third of the art that Griffith contributed to his portrait of Lincoln. As a picture, it will rank supreme for many years—and will find its way into public favor in that not-so-far-off day when talking pictures will be an antiquated device—a source of innocent hilarity and amusement with the younger generation to come.

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I BELIEVE that David Wark Griffith is sincere, when he states in his program note, that "the production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

That is all too true. Griffith has shown Lincoln, the man, and, in a stirring closing sequence, Lincoln as thousands of Americans picture him today—aloof, majestic, serene—the Great Example to the restless, stirring youth that may

The Cast

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Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
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Kay Hammond, as the striving and ambitious Mary Todd Lincoln, was very good in a cast that is uniformly excellent. And memories of the "Birth of a Nation" were stirred again in a too-short glimpse of Henry B. Walthall, once my favorite actor, as the Little Colonel of the rebel forces.

I found "Abraham Lincoln" a picture that will linger long in my memory—and I firmly believe that as a directorial achievement it has placed David Wark Griffith firmly in the ranks of the leading directors. It is a "comeback" without parallel in the history of the motion picture and I, for one, am more than glad.

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GRIFFITH has revealed himself as the one director who still is, technically, far ahead of the procession. His opening sequences in which the mood of the storm-swept life that was Lincoln's, provides a brilliant prologue for the picture to come, is a splendid example of directorial art and technical perfection. Even the slight anachronism of negro savages, herded from the jungles of Africa on to an overcrowded slave vessel, singing a spiritual is easily forgotten in the manner in which it brings about an understanding of the story to come.

Griffith has made a wise choice in Walter Huston as Abraham Lincoln. This Huston has a speaking voice that is beautiful to hear and he couples that with an acting ability that made his "Honest Abe" a picture of truth and understanding—without once falling into the stage faults of so many former Lincolns. It is regrettable that Griffith failed to include the Gettysburg Address in the picture—it would have been a stirring bit of declamatory effort with Huston's brilliant voice pronouncing those immortal lines.

▼

FROM a casting standpoint, Griffith outdid himself in this production. Every historical figure connected with those troublous times was faithfully depicted and, as faithfully, acted. In the early scenes of Lincoln's life, when his love for Ann Rutledge was the predominating factor, Griffith contributed some of those poignant touches that so stirred movie-goers with his earlier "Broken Blossoms." Una Merkel, as Ann, gave a sweetly sympathetic performance that contributed much to those earlier sequences.

Kay Hammond, as the striving and ambitious Mary Todd Lincoln, was very good in a cast that is uniformly excellent. And memories of the "Birth of a Nation" were stirred again in a too-short glimpse of Henry B. Walthall, once my favorite actor, as the Little Colonel of the rebel forces.

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General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

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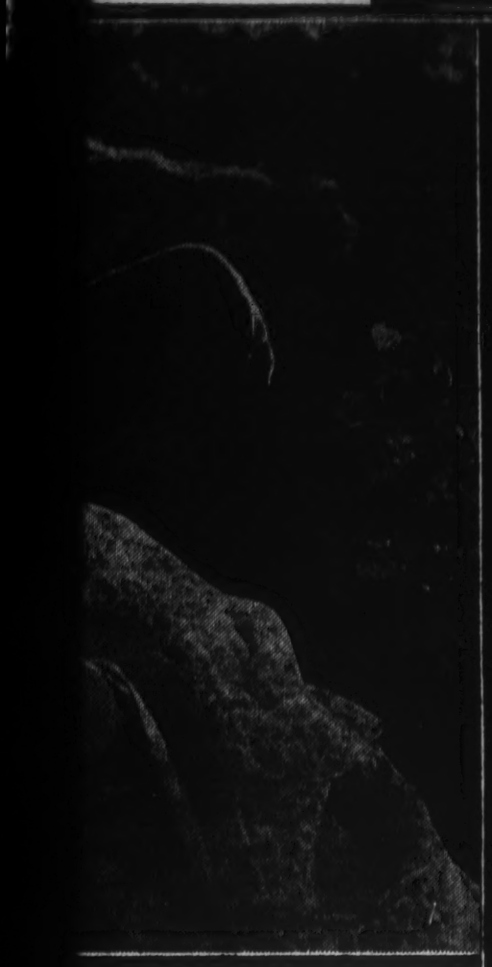
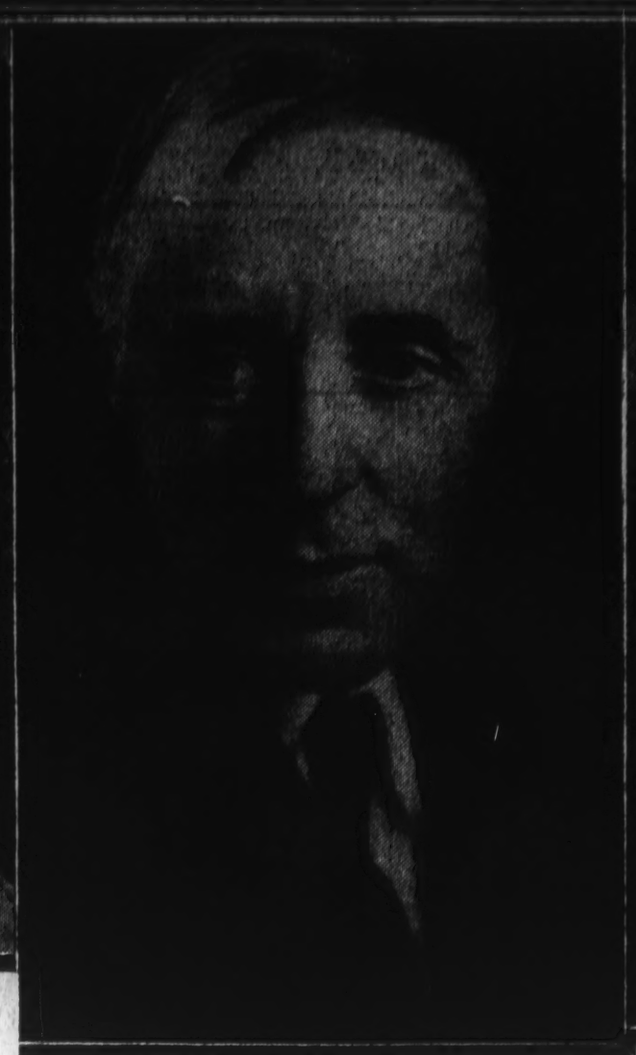
IN SEVERAL FRAMES

MUTILATED PAGE (s)

' Deeply Moving Despite Spots of Overdone Effect



etheart, Ann Rutledge, lend
for the screen by Stephen



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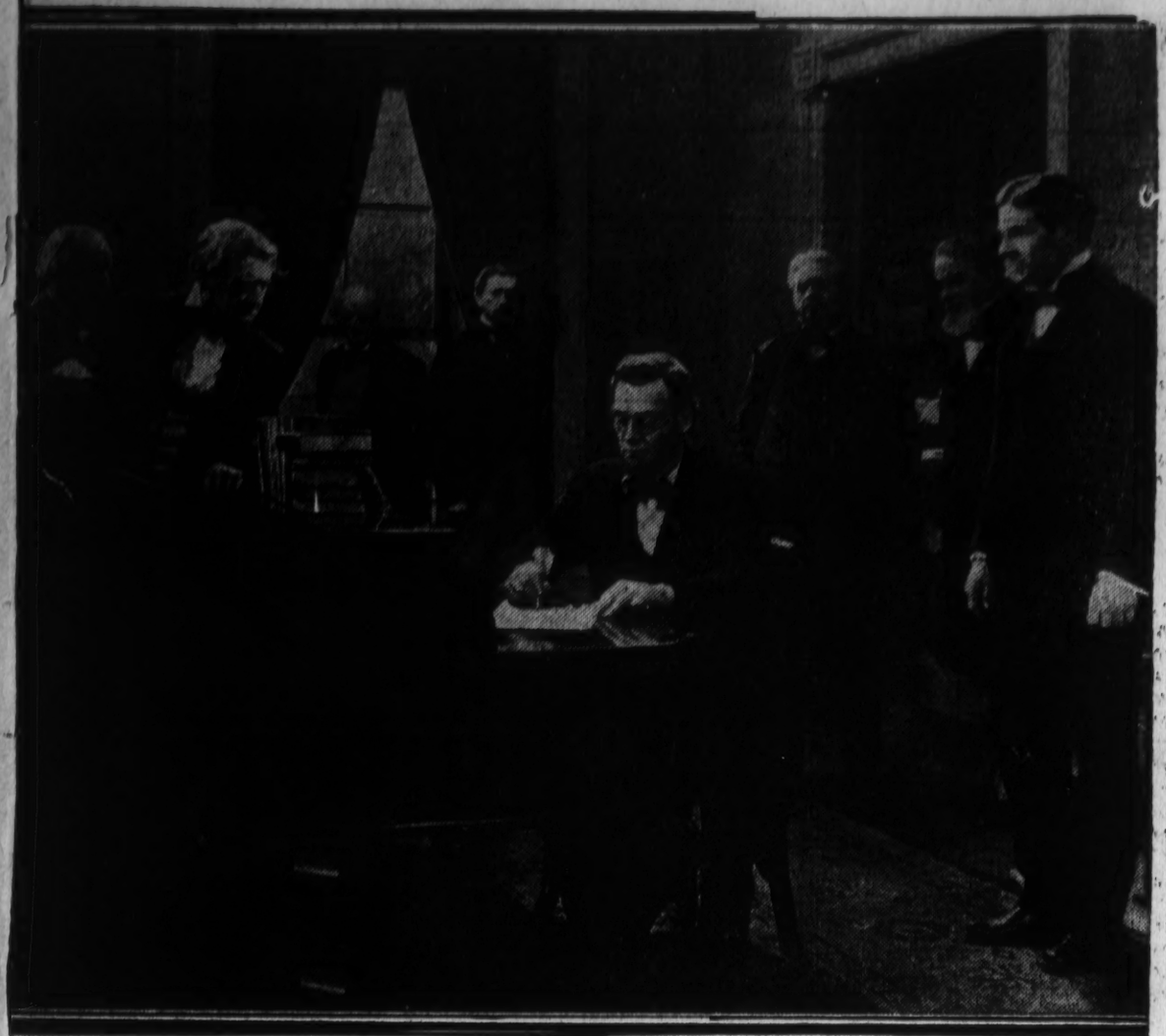

As Griffith reconstructed and Huston played the scene of the signing of the emancipation proclamation, Lincoln is surrounded by his Cabinet. Players whose names are of considerable prominence do bits.

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My News Aug. 27 1932

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

GRIFFITH'S 'ABRAHAM LINCOLN' SUPERB

Walter Huston Gives Sincere Portrayal; Audience Cheers 4-Star Talkie.

(Reprinted from yesterday's late editions)
By IRENE THIRER.

"Abraham Lincoln," a United Artists production, directed by D. W. Griffith and presented at the Central theatre.

★ ★ ★ ★

THE CAST:

Abraham Lincoln	Walter Huston
Ann Rutledge	Una Merkel
Mary Todd Lincoln	Kay Hammond
Gen. U. S. Grant	E. Alyn Warren
Gen. Robert E. Lee	Hobart Bosworth
John Wilkes Booth	Ian Keith
Gen. Lee's Aid	Henry B. Walthall

and

Lucille LaVerne	Helen Ware
Helen Freeman	Jason Robards
W. L. Thorne	Russell Simpson
Frank Campeau	Gordon Thorpe
Otto Hoffman	Oscar Apfel
Charles Crockett	Fred Warren
Cameron Prudhomme	Edgar Deering

James Bradbury sr.

A poignantly beautiful, powerfully dramatic and fiercely human contribution to the talking screen is D. W. Griffith's "Abraham Lincoln."

The premiere audience greeted it enthusiastically. They applauded wildly the director whose genius in re-creating historical episodes for the cinema is unsurpassable.

They acclaimed Walter Huston for his superb interpretation of the martyred President. They were charmed with Una Merkel's fragile and tender Ann Rutledge. They evinced delight at Kay Hammond's shrewish Mary Todd. They gave full attention to E. Alyn Warren's splendid Grant and Hobart Bosworth's excellent Lee. Henry B. Walthal's confederate colonel role touched them. And Ian Keith's interpretation of the half-crazed actor, John Wilkes Booth, infuriated and nauseated them—which was the right reaction.

Walter Huston as the martyred president, and Gordon Thorpe as Tad Lincoln in D. W. Griffith's "Abraham Lincoln" at the Central theatre.

David Wark Griffith has given his public a picture which compares favorably with his "Birth of a Nation." It treats of the same theme, in sweeter, finer style. Instead of presenting many great battle scenes (those shown are thrilling indeed) the director focuses his story (continuity by Gerrit Lloyd) on Lincoln. Stephen Vincent Benet's dialogue is deep with feeling and poetically inspiring.

He says in a program foreword: "If, having seen the picture, you can better understand the workings of Lincoln's heart and soul as well as his sincerity of purpose, then we have created more than a biography; we have given you drama—entertainment—as well."

You certainly have succeeded in your mission, Mr. Griffith!

In impressively simple fashion, the career of the great President is traced. We become acquainted with him—a normal, lanky, intelligent young man—who splits rails by day, and studies law at night. Sometimes by day, too, with the assistance of his beloved Ann Rutledge, who reads aloud to him as he wields his ax.

The great sorrow of Lincoln's life comes soon—when Ann dies and leaves him to go on without her. It is difficult at first. But, there are many things—the life or destruction of a nation—which need his attention. And so we find him campaigning against Stephen Douglas for the senate. And his capable wife Mary lends a hand to his success.

Out of the Douglas campaign comes his nomination for President. And lo, the Lincolns move bag and baggage into the White House, where Old Abe serves a sincere term, and inspires his army to win a war for freedom. He is re-elected and about to give his country another four years when the fatal night occurs.

And here Mr. Griffith wisely closes his picture, first focusing his camera on an enchanting stretch of forest, on the little log cabin in which Lincoln was born in 1809, and finally on the statue of Abraham Lincoln at Washington.

Aug. 27 1930

ABRAHAM LINCOLN

United Artists production and release. Directed by D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet, John W. Considine, Jr., story and production advisor. Featuring Walter Huston and Una Merkel. Sets designed by William Cameron Menzies. Photography, Karl Struss. Musical score by Hugo Riesenfeld. In the cast: Hobart Bosworth, Kay Hammond, Lucille LaVerne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. Opening at Central, New York, Aug. 25; twice daily, $2 top. Running time, 98 minutes.

Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd.....Kay Hammond
Herndon.....Jason Robards
John Wilkes Booth.....Ian Keith
Robert E. Lee.....Hobart Bosworth
Phil Sheridan.....Frank Campeau

More than an outstanding classic of sound pictures, "Abraham Lincoln" eclipses the most conservative illusion of a modernized "Birth of a Nation." It is a startlingly superlative accomplishment; one rejuvenating a greatest Griffith. In characterization and detail perfection it is such as to be almost unbelieveable. In continuity and scenes it projects as one smooth roll of literally throbbing pulsation, pathos, laughter, with never a moment's interlude for audience let-down. Commercially, for all theatres, it should be Griffith's biggest contribution to the exhibitor.

Next to the direction, with only a tiny margin separating, is Walter Huston's Abraham Lincoln. Young, aging and aged; playful, fighting, grief-stricken; commanding, pleading—Huston feels the life of Lincoln until, many times, it seems as though Hollywood has finally affected the miracle of resurrection.

The broken Robert E. Lee on the eve of his surrender is likewise summoned for a few moments before the camera in Hobart Bosworth. The fighting Sherman and his mad plunge in victorious retaliation is similarly returned for a short time in the commanding zest of Frank Campeau. The entire cast down to the shortest-lived extra could be similarly extolled for imparting the sincerity of realism which this picture breaths through at least 90% of its running time.

What, perhaps, is the most remarkable of all qualities possessed by this classic is the way in which so stupenduous a theme has been shaped for the screen. The reactions before, during and after the war blend in a finale that teaches only steadfast nobleness of purpose for the good of the nation.

Robbed of none of its vigor or gunshot, this Griffith masterpiece yet contains not a physical gesture, not a line of dialog, that would offend race, color, creed or belief. It has achieved that happy medium whereby both sides are always winning—and both win.

The Yanks' parade past the brownstone fronts is edited as quickly into the Dixie boys' flag waving, as conferences of the President and his cabinet are turned to the thrills of galloping cavalry, or the tirades of the lovable Mary Todd Lincoln with the White House servants.

A vivid prolog, reviewing the times, with camera sweeping through dark-lit forests, hazy fields and clouded cities, brings the opening to the little log cabin and the birth of Abe. Romance of Lincoln and Ann Rutledge is slightly unconvincing in parts. Una Merkel, at times, seems too light to attract a man of the woodcutter's depth. She as quickly makes up for a childishness of voice at the death scene, which is one of the impressive scenes. Lincoln then gives vent to full emotion for the first and last time, falling upon her grave in a blinding storm.

From the first fight in the country store and the passing of Ann, Huston then begins to make the personality of Lincoln heighten in degrees of realism. The maximum of fineness in the actor's performance is unquestionably during the brooding and sorrowing moods of his characterization.

The scenes at Springfield where he meets the haughty Mary Todd have considerable comedy. Lincoln's abrupt method of being introduced, the dance, and later his failure to appear at his own marriage ceremony—all have a genuine comic side which is augmented by its very human interest.

The association of Lincoln is classically melodramatic. A study in theatre shadows is capitalized by Griffith, as the murderer steals to the President's box. The director has availed himself of innumerable similar opportunities throughout the picture. One particularly good study is the descent of the long Lincoln, his height increased by the stovepipe hat, against a narrow flight of stairs. Again, as Lincoln enters his first cabinet meeting, the silhouette camera is used to much advantage.

Use of Riesenfeld's musical score is another stroke of artistry. Always off-set, the muted orchestration lends an emphasis or an understanding.

United Artists is possessed of a bookful of data concerning the props and research which went into the production. Exploitation and the opportunity for tie-ups with educational centers are unusual and universal. The picture on the screen, however, more than substantiates the claims of statisticians.

Waly.

my

Daily Review
motion Picture To day
Aug 27 1930

THE BROADWAY SHOP WINDOW

ABRAHAM LINCOLN

In contemplative retrospection Abraham Lincoln, the newest saga of the talking screen provides much food for thought. D. W. Griffith in his many years of directorial service to the motion picture has never provided a more worth while effort to the screen in this his first experiment with the audibles.

Abraham Lincoln is another example of the vastly superior capabilities of talking pictures over the stage in the matter of dramatic expression. The film contains all that the stage at its best can offer in its scenes of intimacy and simplicity. Further more in such over powering panoramas of movement as Sheridan's ride, which even Griffith has never surpassed in spectacular effect, soldiers marching off to war to the stirring strains of Dixie.

Mr. Griffith has also outdone his younger colleagues in the handling of the microphone. The dialogue and sound effects are all handled with a high degree of efficienecy and the result is of a naturalness far exceeding the ordinary. Especially is this so in the debate with Douglas. Here the voice of the speaker comes through exquisitely simulating that of an orator. There is just that quality of a slightly strained and throaty tone that is characteristic of the political spell binder. It is not a question of volume, it is more of pitch and perspective.

This is photography of a degree of loveliness reminiscent of the Griffith of Way Down East, and there are bits and touches that could be the product of only the most modern technique.

The cast has been chosen with discernment and handled with rare skill. Walter Huston is sincere and believable as the Emancipator, being apparently equally at home at all ages and humors of Lincoln, for this picture takes him from the cradle to the grave. Una Merkle is charming as the Ann Rutledge of untimely death. The balance of the rather large cast is excellent, with especially fine portraits of Lee, Grant, Scott and others of that epoch.

Some of the recent pictures of D. W. Griffith have been without distinction. It began to look as if indeed the parade had passed him by. "Abraham Lincoln" is his answer. With it he shows that he still has much to teach in picture making.

From every point of view technically, storywise and pictorially there is much to justify the slogan on the program,—"the most important motion picture in fifteen years."

C. G.

Zits aug. 27 1930

"ABRAHAM LINCOLN"

David W. Griffith, at the Central Theatre, essays what is virtually a comeback, for his recent production has been far from suggesting the man who electrified the business and wrote cinematic history in "The Birth of a Nation." It is highly probable that he has achieved his aim, for the production possesses all of the earmarks of a popular production, though it is not possible to judge the public reaction by the unconsidered applause of a first-night crowd.

However, it is probable that succeeding audiences will find the Griffith Lincoln an acceptable and dramatic offering, for the producer returns to his grand manner and achieves some extraordinarily spectacular effects. Moreover, he has been singularly adroit in blending the spectacular scenes into the more simple narrative of Lincoln himself without dwarfing the story as most always is the case. In a word Griffith has shaken out his entire bag of tricks and put them to good use again.

That they are tricks, artifices of the theatre rather than the achievement of natural drama, does not enter the question. He is spectacular, pictorial, painting huge backgrounds for a series of intimate tableau and we cannot recall any more capable handling of massed humanity than when we see company after company of federal troops swing down what probably is Pennsylvania Avenue in Washington, with the crowds on the sidewalk singing "John Brown" to be followed immediately by the strains of Dixie and the Confederates going forth to battle. It probably is no accident of chance that the Federals march apparently to the South, while the others head into the North. Not even in the much-praised work of the European directors has a mob been better handled and the effect is electrifying.

Later, he resorts to stressed use of his always most valuable device, the flash back, here used to best advantage in Sheridan's ride to Winchester. Not since the talker pictures has this device been put to such ample use. But, once the foundation is laid, the entire picture is largely flashback, scenes in the Whitehouse alternating with the field of battle. It is all a little unreal, artificial, to the regular reviewers, but it still seems strongly to appeal to the crowd.

Mindful of the subject and perhaps not forgetful of what the Southern States did to "Birth of a Nation," it is a pretty one-sided war. He even avoids ringing in Lee's surrender and the Confederates take their defeats in telegrams instead of physical action. The story loses nothing thereby and does gain friends in the South.

It is impossible to give the full life of Lincoln within the time limit of the screen, so this is rather a series of vocal tableau, briefly illustrating the highlights of his life, his love for Ann Rutledge, his marriage to Mary Todd and presently his arrival in the White House. The picture ends with the turmoil in Ford's opera house following the fatal shot and fades to the log cabin of his birth and to the beautiful Lincoln Memorial in Washington. It is told in beautiful photography, neither too brilliant nor too subdued, and includes some wonderful panoramic effects.

Walter Houston does not look his Lincoln. He suggests the crepe hair and the lining pencil, but his voice is admirable, his playing careful and always convincing, and he can look the younger Lincoln better than those who have specialized in the whiskered make-up.

Included in the cast are Una Merkel, Hobart Bosworth, Ian Keith, Henry Walthal, Russell Simpson and a host of others.

"Abraham Lincoln" brings back the glory of the silent spectacle, united to the more intimate touch of the dialogue play. It should be a popular and financial success upon merit, giving United Artists a strong bolster.

Brooklyn Times
Aug 27 1930

The Current Cinema

Walter Huston Stars as Abraham Lincoln In New Griffith Epic

"ABRAHAM LINCOLN." D. W. Griffith all-talking picture. Story by Mr. Griffith and Stephen Vincent Benet. Directed by Mr. Griffith. Dialog by the co-authors and J. Gerritt Lloyd. Sets designed by William Cameron Menzies, executed by Park French. Karl Struss at the camera. Music by Hugo Reisenfeld. A United Artists' picture, presented by Joseph M. Schenck at the Central Theatre, Manhattan, with a cast including the following:

Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Mid-Wife	Lucille L. Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Stephen A. Douglas	F. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Mr. Griffith's "Lincoln" measures up in every way to "the D. W. Griffith standard," and should be classified among his best pictures.

From the birth of Lincoln, to his assassination, the story has been presented in the form of episodes, to which Mr. Griffith has added his singular treatment, at moments building suspense or adding thrills here and there to make screen entertainment, with "talk" added, in such a manner as to engage young people as well as their elders.

By and large, this is a human document, based on incidents and anecdotes, some better known than others, in the life of the Civil War president. Mr. Huston, who makes his Lincoln just the human fellow the director wishes to accentuate, scores mightily in the chief role. Such rare touches as the scene at the grave of Ann Rutledge, young Abe's fight with a burly aggressor, the arrival of President Lincoln at the White House, Lincoln's receipt of despatches from the front, and the drawing of a shawl about him in the box in Ford's Theatre when the assassin is approaching—these certify to Mr. Griffith's presence on the set while the picture was being whipped into shape.

Episodic the work assuredly is, but skillful handling of the continuity blends the parts together in a welcome manner. Lincoln's wish that leading rebels escape death is presented logically; Gen. Grant is presented as a human being, and Mr. Bosworth's "Gen. Lee" compels admiration.

Symbolic matter has been interpolated to intensify certain episodes. Camera work of a high order is noted at every turn.

Mr. Griffith worked with a hand-picked cast, which is no new thing for him. Miss Merkel plays Ann Rutledge commendably. Miss Hammond makes much of the role of Mrs. Lincoln. Mr. Campeau, always a splendid actor, gives a good account of himself as "Gen. Sheridan."

If present plans are carried out, this "first D. W. Griffith all-talking picture" will be given to the public in mid-November.

The approval of religious and education bodies is as assured as the continued movement of the tides.

Brooklyn Citizen
Brooklyn - N.Y. Aug 26 1930

REEL REVIEW

Story of a Man

"ABRAHAM LINCOLN," a screen drama adaptation and dialogue by Stephen Vincent Benet, directed by D. W. Griffith and presented by United Artists at the Central Theatre. The cast includes Walter Huston, Una Merkel, Kay Hammond, Ian Keith, Hobart Bosworth, Lucille La Verne, Helen Freeman, Frank Campeau, Otto Hoffman, Henry B. Walthall, Jason Robard, Russell Simpson, Cameron Prudhomme and James Bradbury.

D. W. Griffith has finally succumbed to the "talkies." His latest screen production, "Abraham Lincoln" starring Walter Huston, had its Manhattan premiere at the Central Theatre, in Manhattan, last evening, before an audience which included many New York City notables and Hollywood screen stars. Under Mr. Griffith's able direction, "Abraham Lincoln" let it be said at the outset, is one of the finest and most moving dramas that has yet reached the screen. It is not, in our judgment, another "Birth of a Nation," but then we doubt if Griffith or anyone else for that matter, will ever be able to equal that screen masterpiece.

Walter Huston, former stage star and more recently one of the most distinguished actors appearing in pictures, is admirably suited for the role of the martyred President. Not quite six feet tall, but lanky and with what seemed to be the Lincoln traits and characteristics, Huston's playing of the part is superb. In choosing Huston for the role, Griffith hit upon a happy idea. Huston's work could not have been improved upon.

The picture "Abraham Lincoln' 'is made up of short sketches in the life of the Great Liberator. In filming the life history of "Honest Abe" Griffith had no easy task, since few Americans have had as colorful career. The most important episodes are told in a clear and convincing manner, particularly the scene showing assassination of Lincoln in Ford's Theatre in Washington.

The battle scenes are somewhat reminiscent of the fighting in "The Birth of a Nation," being so realistic as to brng last night's audience, literally speaking, to its feet. Sheridan's famous ride, too, is especially well done, the masterful hand of Griffith being much in evidence in that particular scene.

Griffith has surrounded Huston with a large and able cast, prominent among whom are Una Merkel, as Ann Rutledge, the boyhood sweetheart of Lincoln; Kay Hammond as Mary Todd, the efficient wife, and Ian Keith as teh mad assassin, John Wilkes Booth. Henry B. Walthall, whose remarkable performance as the Little Colonel in "The Birth of a Nation" stamped him as one of the greatest actors of his day, has a small part.

On the whole, Griffith's "Abraham Lincoln" is commendable. A visit to the Central Theatre will convince you that Griffith remains the daddy of all screen directors.

E. P.

Motion Picture News, Aug 23, 1930

Abraham Lincoln

(United Artists)

A Real Document

(Reviewed by Charles F. Hynes)

D. W. GRIFFITH has made a real picture out of the life of Abe Lincoln. He gauged it on the basis of the anecdotes and the human interest of "Lincoln, the Man." A great story it is, ably acted by Walter Huston, who chalks up a personal triumph.

Una Merkel, new screen player, deserves worlds of credit for her fine work in this picture. Her role of Ann Rutledge is a classic. She rates plenty of praise and the part should make her as a player of the Lillian Gish type.

But to get back to Huston. He gives the role all the Lincoln resolution, all of the humor of the part. He is a human Lincoln, who will appeal to all classes. There are many of the old Lincoln anecdotes and a number of thrilling incidents.

The story details the career of Lincoln from his birth to Civil War days. All of the pathos and humor are brought in with a typical Griffith touch, and the result is a picture of pathos and sweep, which gives it a highly favorable comparison with other Griffith pictures.

This one's success depends upon its presentation. With class audiences, it should be 100 per cent. It's a $2 picture and, presented that way, it will prove a big hit.

With regular picture-goers the appeal is doubtful, for they probably will be mislead by the title and theme. However, once in they should be big boosters for the picture, for few red-blooded Americans can resist its appeal.

The picture is episodic, but it carries along the story of the rail splitter who became president when the country was going through its worst crisis. A feminine slant is injected by the playing up of Mary Todd as an ambitious woman who helped Lincoln in his march to the presidency.

There is strong appeal to the south in the characterization of the war time president whose conciliatory attitude toward the "rebels" presaged a satisfactory settlement of the slavery issue. His insistence that Gen. Robert E. Lee and Jefferson Davis should escape execution undoubtedly will find a welcoming echo in the South. So, too, the fine portrayal of Lee by Hobart Bosworth should meet with strong southern response.

A fine perception of symbolic incidentals, which help carry along the action, and a real Griffith finish, which will bring tears to even the most-hardened film-goers, give this a great send-off. Because of this, it should build in its various runs throughout the country. Accordingly, exhibitors should give unusual thought and attention to the film's opening. Dispel the thought that it is an educational or a straight biography and sell it on the basis of entertainment. Some of the direction touches injected by Griffith are breath-taking.

A musical short will round out a fine bill.

Produced by Joseph M. Schenck. Distributed by United Artists. Directed by D. W. Griffith. Adapted by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. Continuity and dialogue by Stephen Vincent Benet. Edited by James Smith and Hal C. Kern. Associate dialogue director, Harry Stubbs. Sound recorder, Harold Witt. Production manager, O. O. Dull. Photographed by Karl Struss. Length 8,704 ft. Release date, Nov. 16. Running time, 105 minutes.

THE CAST

Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Deering
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Film Daily, Aug 30 1930

Walter Huston in

"Abraham Lincoln"

United Artists Time, 1 hr., 37 mins.

DISTINGUISHED AND HUMAN NARRATIVE OF A GREAT PRESIDENT AND THE CIVIL WAR DAYS. ENTERTAINMENT PLUS HISTORY. A GRIFFITH ACHIEVEMENT.

An intimate picture of the Great Emancipator, episodically covering outstanding incidents in his career, is provided in this Griffith masterpiece. Lincoln is treated as a human being rather than a god and yet his greatness is not dimmed. Walter Huston, in the name role, contributes a performance which may be listed as one of the 10 best of the year—or any talker year. His Lincoln always looks and sounds authentic. Una Merkel, as Ann Rutledge, his sweetheart who dies early in the narrative is captivating and sweet. The rest of the players are excellent without exception particularly Helen Freeman, who plays Mary Todd Lincoln. The story traces Lincoln's life from birth to death.

Cast: Walter Huston, Lucille La Verne, W. L. Thorne, Helen Freeman, Otto Hoffman, Edgar Deering, Una Merkel, Russell Simpson, Charles Crockett, Kay Hammond, Helen Ware, E. Alyn Warren, Jason Robards, Gordon Thorpe, Ian Keith, Cameron Prudhomme, James Bradbury, Sr., Jimmie Eagle, Fred Warren, Oscar Apfel, Frank Campeau, Hobart Bosworth, Henry B. Walthall.

Director, D. W. Griffith; Dialogue Director, Harry Stubbs; Author, Stephen Vincent Benet; Adapter, Stephen Vincent Benet; Dialoguer, Stephen Vincent Benet; Editors, James Smith, Hal C. Kern; Cameraman, Karl Struss; Sound Recordist, Harold Witt. Direction, outstanding. Photography, marvelous.

The Jewish Daily Forward.
Aug 27 1930

יונא מערקעל און וואלטער יוסטאן, אין א סצענע פון דער טאקי „לינקאלן" וואס.וועלט איצט נעוויזען אין דעם סענטראל טעאטער אויף בראדוויי.

ח. ו. גריפיט, דער פראַדיוסער פון דער נייער קונסט-טאַקי „איברהעם לינקאַלן"

זוער ער איז און זיין קאריערע אלס א מאוויי-רעזשיסאר.

זוכען די איסט-סאיד. ער איז אן אמטער איינגעהאר אין אידישען טעאטער.

גריפיט גלויבט, אז די טאקים וועלען זייער שנעלסטען אויסדרוק געפינען אין די מעשות פון חומש. דער איצטיגער דור קען ניט די ביבעל, דער איצטיגער דור וועלט פארשטעמדט פון די אלטע קלאסיקער; און דאך איז שווער צו געפינען מעשות וואס זאלען זיך קאנען פארגלייכען סיי אין זייער מארא-לישער חויך און סיי אין זייער פילפאר-ביגקייט און דראמאטישקייט מיט די געשיכטעס פון דער ביבעל. זיי זיינען ווי געשריבען געווארען פאר די טאקים. ער האסט אמאל זיך נאך צו נעמען צו זיי און באארבייטען פאר די טאקים.

אנד, איז אויך אינטערעסאנט צו ווייסען, אז וועז גריפיט האט נעמאכט זיין פיקטשור „אינטאלערענס" (אומטא-לעראנץ), האט ער זיך באראטען מיט'ן

ד. ו. גריפיט, דער פראדיוסער און רעזישיסאר פון דער טאקי „לינקאלן".

צו דער ערעפנונג פון דער טאקי „אייברהעם לינקאלן" אזוי קיין נין יארק נעקומען דער רעזישיסאר און פראדיוסער איהרער, ד. ו. גריפיט. עס איז דערזעלבער מוזוי-רעזישיסאר, וועלכער האט אויפגעפירט אזעלכע מוזוים ווי „בוירט אוו א נעישאן", „אינטאלע-רענס", „בראקען בלאסאמס", און צעהנדליגע אנדערע פילמס. זיינע בילדער צייכענען זיך אויס מיט א גרויסען פארנעם, מיט א בריטקייט, וואס מאכט טן איינדרוק און פארבליבט אין זכרון.

אין „אייברהעם לינקאלן", צום ביישפיל, האבען ניט ווייניגער ווי 150 אקטיארען, קלענערע און גרעסערע ראלען. פאר דער טאקי האט מען געבויט 75 באזונדערע „סעטס", אדער דעקא-ראציעס. אויף צו שרייבען דעם דיאלאג פאר דער אויספיהרונג האט גריפיט אנ-גאשטירט אינעם פון די אנגעזעהענסטע אמעריקאנער פאעטען, סטיפען ווינסענט בענעט, דער גרעוויינער פון דעם פוליצער פרייז פאר פאעזיע, דעם יאהר.

וואס פאר אן אינדרוק די טאקי מאכט, קען דער לעזער זיהן פון דער קריטיק וואס ערשיינט אויפ'ן זעלבען פוידוש, פון גענאסע אב. קאהאן, רע-דאקטאר פון „פארווארטס".

דעם שרייבער פון די שורות איז אויסגעקומען די טעג זיך צו טרעפען מיט מיסטער גריפיט. ער איז א הויכער, שלאנקער מאן, קרוב צו די זעכציגער, מיט לאנגזאמע באוועגונגען און א לאנג-זאמען ארט רעדען. הגם ער איז געבוי-רען און ערציהגען געווארען אין די סאוט, האט ער זיין שפעטערע נאענד פאר-בראכט אין נויארק, און איז דעריבער, קאן מען זאגען, אן אמת'ער „זוהן פון אמעריקא".

ס'איז פאר'ן שרייבער נעווען אינ-טערעסאנט צו הערען מיט וואס פאר א וויסען גריפיט רעדט וועגען אידען און וועגען אידישען לעבען אויף דער אינ-סאיד. עס וווייזט זיך ארויס, אז מיט יאהרען צוריק, וועז ער האט נעהאנגענערט און נע'חלום'ט וועגען וועלכע ראלען א שרייבער, האט ער נעוואוינט אויף דער איסט-סאיד, און ער איז דאן נעווען באדרעד ביי א אידישער פאמי-איסט האוסטאן סטרונ[illegible]

„איך האב א[illegible]-דאנקען יענע גוטע מענ[illegible]-צעהלט גריפיט. „זיי [illegible] העכסט-רעליקאטען אוצן [illegible]-מיין לאנג און פארקוקט [illegible]-ן געלט פאר מיין בארד און רענט. זיי האבען מיך זעהר ערמוטיגט, גע-טרייסט, און — ווער וויסט? — וועז ניט זיי וואלט איך אפשר אויפגענעבען דעם קאמף און נעווארען מסתמא א בין-נעסמאן".

יערעם מאל וואס ער איז אין ניו יארק, פארפעהלט ניט גריפיט צו בע-

ער ניט, ער רעדט מיט א נאטירליכער, מענשליכער שטימע, אבער דא און דארט טען פיהלט זיך די יום-טוב'דיגקייט פון קונסט מעהרער ווי דער אפקלאנג פון אונזער צרה'דיגען לעבען גופא. דאס איז די יום טוב'דיגקייט פון א מענשען מיט פאעטישע אייגבילדונגס קראפט און מיט פאעטישען פייער אין חארצען.

אן זיין שפילען זיינען פארען פילע ג י ו א נ ס ע ז, ווי מען רופט דאס — חאלבע קאליהען, פערטעל קאליהען, חאלבע טענער, פערטעל טענער, איבער-נאנגען פון איין פארב אין א צווייטען, אבער אלץ איז בא'טעמ'ט מיט דעם חן פון א קינסטלערישען געפיהל און א קינסטלערישע באגייסטערונג. ער איז אויך א שוישפילער וואס פארמאגט אינ-טעליגענץ אחוץ טאלאנט, אבער די אינ-טעליגענץ איז פון א גליהענדען קינסט-לערישען מין, איז ניט פון א קאלטען טרוקענעם, איבערגעלעגטען שכל.

אייברהעם לינקאלן איז איינער פון די אינטערעסאנטסטע און סימפאטיש-סטע פערזענליכקייטען אין דער געשיכ-טע פון דער מענשהייט, און היוסטאן מיט די קינסטלערישע צופערטיגונגען פון גריפיט ברענגט ארויס אזא לינקאלן.

די פארשטעלונג האט נאטירליך פילע סצענעס, וועלכע זיינען אבסאלוט אונמעגליך פאר דער געווענהנליכער ביהנע. זי האט מלחמה-סצענעס פון דעם בלוטיגען צוזאמענשטויס צווישען דער נארט און דער סאוטה. זי האט אמעריקאנער נאטור-סצענעס פון לינ-קאלן'ס יוגענד-יאהרען. און אין אלץ זעהט זיך די געבענשטע האנט פון דעם דירעקטאר, פונקט ווי אין אלץ וואס האט צו טאן מיט דער הויפט ראלע פיהלט זיך דער געבענשטער טאלאנט פון דעם שוישפילער. דער רעזולטאט איז א שטונדע און האלב אדער צווי שטונ-דען פון אמת עסטעטישען תענוג.

אזוי ווי א מידעל וואלט געשפילט פאר אייך און איהרע טענער וואלטען אפגעקלונגען אויף די סטרונעס פון אייער הארץ און אייך מיטגענומען מיט זיך, אזוי וועניגסטענס האט זיך ביי דער פארשטעלונג געפיהלט דער וואס שרייבט דיזען ארטיקעל.

אז א טאקי זאל מיד אריינברענגען אין אזא שטימונג, אז פון א טאקי זאל איך קריגען אזא נייסטיגע ערהויבונג, דאס האט זיך מיר פריהער ניט גע-חלום'ט.

דער פארטרעט פון לינקאלן איז ניט דורכאוים געקנאטען פון די טויג פון וועלכע עס באשטעהט אונזער טענלי-כער לעבען. די נאנצע פיעסע איז ט י פ י ז ו נ ג אזוי: מיר האבען אין איהר סצענעס פון לינקאלן'ס ערשטען ראמאן, זיין פארליבטקייט אין א מיידעל אין זיינע יונגע יאהרען און דערנאך זיינע באציהונגען מיט זיין פרוי — א דאמע, וועלכע רעדט הויך, מישט זיך אין אלץ און האט אן אונגעוועהנליכע פעהיג-קייט צו זיין אומצופרידען פון אלץ. (פארבייגעהענדיג וויל איך באמערקען, אז דיזער טיפ ווערט אויך גישפילט גלענצענד — פון מיס קעי העמאנד). אויך זעהט איהר מאמענטען פון שטי-לען, לויידנשאפטליכען גלוק צוויישען לינקאלן און זיין ערשטע געליבטע. דאס אלץ איז וואנדערבארע קונסט. דערביי וויסט איהר אבער, אז אין דער אמת'ער נעשיכטע זיינען נעווען זאכען, וועלכע קלינגען ניט דורכאוים מיט גלוק און מיט פאעזיע. איהר וויסט, אז עס איז נעווען א חיבש ביסעל צוואמענשטוי-סען; נעגוג פראזע. און דאס אלץ וועלט דא כמעט אין גאנצען דורכגעלא-זען. די פראזאישע קאפיטעלער פון לינקאלן'ס לעבען וועלען איבערגעהאפט ארער פארנלעט, מען ניט אייך, אבער או אמת'ע פאעמע, יעדע שטיקעל פרא-זע וועלט פארלוסטיגט אין פאעזיע. די פארשטעלונג אלס א גאנצע איז ט שטיק פאעזיע, עס איז א שענע ליד, וואס זיינגט אין אייער הארצען. און אייער הארץ גיט א וואריפען דאנק דעם גרויסען שוישפילער.

אין דער גישיכטע פון טאקים און מוזוים וועט דיזע „לינקאלן" טאקי ארויסגעשריבען וועלען מיט גיהרענע בוכשטאבען.

איהר נעהטיאוועק פון טעאטער, טראכטענדיג זיך זעלבסט, אז אזא פארי-שטעלונג איז מעגליך, דאן זיינען די קונסט-טעלעבהויטען פון די טאקים אין אלגעמיין א קוי הייבער, ווי איהר האט נעטיגט.

אן האב שוין נעהאלטען ביים „אב-סאבען מיין מאינד", אז קיין אמת קינסטלערישע פארשטעלונג און אן אמת קינסטלערישע פיעסע קען מען פון די מיוזוים אדער טאקים ניט ערווארטען, אבער די לעצטע פאר טעג האב איר גע-מוזט ענדערען מיין מיינונג.

איך האב גענוהען „אלר אינגליש" פון נאלסוואירטי מיט דושארדוש אר-ליס'ן אין דער הויפט ראלע, און דערנאך האב איך נעזעהן ד. ו. גריפיטס פארי-שטעלונג פון דער באקאנטער פיעסע „לינקאלן" פון דושאהן דרינקוואטער מיט וואלטער היוסטאן אין דער הויפט ראלע. די ערשטע ווערט נעשפילט אין וואנענר טעאטער אויף בראדוויי און 52טע סטריט, און די צווייטע ווערט נעשפילט אין סענטראל טעאטער, אויף בראדוויי און 47טע סטריט. ביידע פאר-שטעלונגען דערגרייכען די קונסט-מרגה, אויף וועלכע מען מעג זיך ריכ-טען פון דעם בעסערען פארט טעאטער; זיך מיין א גוטער טעאטער, אין וועל-כען עס שפילען לעבעדיגע אקטיארען אנשטאט שאטענס מיט פאנאנראף-שטי-מען.

אין ביידע פאלען פארנעסט איהר, אז דאס איז א טאקי-מוזוי, און אין ביידע פאלען ווערט נעשפילט מיט אזוי פיל טאלאנט און אינטעליגענץ, אז די מוזוים מיט די טאקים וואקסען איז אייער נעדאנק אוים צו א שטופע, אויף וועלכע איהר האט זיי פריהער נאך קיין מאל ניט אוועקנעשטעלט. זיי איבער-שטייגען די טאקי מעגליכקייטען, אויף וועלכע איהר האט זיך ערלויבט צו הא-בען.

איך האב ליב די מוזוים מיט די טאקים. זיי פארשאפען מיר דאס רוב אויסנעצייכענטען צייט - פארטרייב. פריהער אבער פלענט דאס ● ין א צייט-פארטרייב פון דעם לייכטערען פארט, ווערענד די צווייי פארשטעלונגען, וועלכע איך קלייב זיך דא צו רייזען, זיינען פאר מיר נעווען א קוואל פון א העכערען נענוס. איך מוז אבער אויס'ן שטעל זאגען, אז איך קען די צווייי פאר-שטעלונגען אויף דעם זעלבען שטאפעל ניט שטעלען. די פיעסע „לינקאלן", ווי זי איז צונעגרייט נעווארען פון וויקטאר היוסטאן, איז פאר מיר נעווען אן ער-פאהרונג וועלכע איך קען נאר פרואווען מיטטיילען מיט וועדטער וואס דריקען אויס אן עסטעטישען פארנעניגען פון א נאנץ הויכען פארט.

גריפיטה'ס אויפאסונג פון דער דראמא „לינקאלן" ווערט באצייכענט אויף די עלעקטרישע סאינס, אז דאס איז וויכטיגער ווי די מוזוי, „דהי בוירטה אוו א ניישאן", מיט וועלכער דער זעלבער מוזוי דירעקטאר האט אויפגעשטורעמט די וועלט. וועז איך האב דערזעהן דעם דאזיגען סאיז, צו-קומענדיג צום סענטראל טעאטער, האט עס אויף מיר נעמאכט דעם אינדרוק פון א בילינען ביזנעס „סטאנט". וועז איך בין שוין אבער נעווען אינווייניג און איך בין גוט באקאנט נעווארען מיט דער פארשטעלונג, האב איך זיך נעפרעהרט: „צי עס איז אנגענעהם צו קוקען אויף אזא סאיז צי ניט, וואס אין איהם וועדט נעזאגט איז פאזיטיוו אמת".

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Aug 27 1930

THE THEATRE

Griffith's "Lincoln"

United Artists presents D. W. Griffith's *Abraham Lincoln*, written by Stephen Vincent Benet, with Walter Huston in the title role. The film was photographed by Karl Struss, William Cameron Menzies designed the sets, and Gerritt Lloyd collaborated on the dialogue. At the Central Theatre.

D. W. Griffith's *Abraham Lincoln* offers some of the most striking characterizations yet seen on the talking screen. An almost unbelievable number of historical characters are brought to life in almost photographic likenesses. This fidelity to actual photographs of the period also extends to scenes of battle, the setting for the Lincoln-Douglas debate and the scene in the theatre where the great President is shot.

Walter Huston naturally has the most important role in the film, a part which he executes with quiet dignity, without affectation or bombast, with homely humor and profound depth of understanding of the sincere purpose which motivated the Civil War President. Again and again—but not too often—in the heat of conflict, he repeats the words: "The union must be preserved." The illusion is perfect.

Mr. Huston's make-up is typical of the detailed perfection achieved with all the actors. We see *Lincoln* as a young man, courting the lovely *Ann Rutledge*, played simply by Una Merkel; as a middle-aged man debating with *Douglas* and returning humbly to a home presided over by *Mary Todd Lincoln*, played by Kay Hammond; and as the worried President, full bearded and weighed down by colossal responsibility and almost uncontrollable feelings of human sympathy. The changes wrought by time and experience in the face of *Lincoln* are admirably achieved: the changes in his character are as beautifully portrayed by Mr. Huston's acting.

Other characters that come to us at periodic intervals, like illustrations from a history book, are Fred Warren's *General Grant*—smoking cigar after cigar and indulging freely in whiskey: Hobart Bosworth's *Lee*; Frank Campeau's *Phil Sheridan;* Oscar Apfel's *Stanton;* James Bradbury's *General Scott;* E. Alyn Warren's *Douglas*, and Ian Keith's *John Wilkes Booth*. The veteran Henry B. Walthall, of *Birth of a Nation* fame, also appears for a moment as one of *General Lee's* colonels.

The photography in the film is unusually beautiful; it is also distinctly cinematic. Mr. Griffith has remembered all he knew so well about the silent cinema, and has learned a great deal about the talkies. He has handled sound in the large campaigning scenes with great skill; the noise here is so well controlled that an impression of tumult is given without offending the ears of auditors or drowning out the tunes played by bands or sung by paraders.

Due to the long period covered and the varied scenes presented, the picture cannot help but be episodic. For this reason the pace is often slow, particularly in the early sections, and some of the transitions are rather abrupt.

One of the most poignant scenes in the picture presents *Lincoln* following the course of the war with *Stanton*. News is brought that the northern forces have been severely routed. It seems that nothing can now prevent the fall of Washington. Then the camera shifts to the country farm-house where *Sheridan* is having his midday meal. Suddenly the *General* hurries outside to ask an old farmer if he can hear the sound of cannon in the distance. The farmer puts his ear to the ground and replies in the affirmative. The little band of cavalry is quickly assembled and the famous ride begins. Arriving behind the lines, the soldiers in retreat are cheered by the presence of "the fighting Irishman" and are ordered to return to the conflict. A few hours later a telegram is brought to the President and his War Secretary reporting a triumphant victory.

The concluding episode in the picture is beautifully handled. A large audience is assembled in Ford's Theatre. The curtain goes up and the play begins. Then suddenly the President and his wife enter their box, overlooking the stage. The performance halts and a cheer goes up, bringing a speech from *Mr. Lincoln*. He rejoices that the bloodshed is soon to be over. The show goes on, but while the audience is enthralled by the acting, a figure creeps stealthily around the balcony to the President's box. A shot rings out, *Booth* jumps to the stage and, flinging his hand in the direction of *Lincoln's* box, he shouts: "Sic semper tyrannus!" and disappears leaving the house in pandemonium.

—R. G.

Morning Telegraph.
Aug 31 1930
Sunday

by Al Sherman

"ABRAHAM LINCOLN."

United Artists. One hundred and five minutes. Directed by David Wark Griffith. Adaptation and dialog by Stephen Vincent Benet, story and production advisor, John W. Considine, Jr. Cast: Hobart Bosworth, Kay Hammond, Walter Huston, Una Merkel, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme, James Bradbury, Sr. (At the Central)

Opinion: This is David Wark Griffith at his best—which means that it's box-office potentialities are tremenduous. Whether it will do as well in the cotton belt as it assuredly will do up North is problematical—but it will bring the shekels into your cashier's window.

Story: This is the history of Abraham Lincoln told in a series of episodes, starting with symbolic scenes before his birth and ending with a flash of the Lincoln Memorial in Arlington Park. It carries Lincoln through his beautiful love scenes with Ann Rutledge on to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone wielder—aided and abetted by Cameraman Karl Stuss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes "Lincoln" certain box office.

Acting: The laurel wreath goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a flutteringly-Gish-like performance that was interesting, while Kay Hammond as Mary Todd deserves due credit for a fine bit of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautfully poetic and lyrical in its qualities at times—and interesting throughout, even at those moments when the play reaches the depths of dramatic hokum.

Exploitation: Tie up with your local bookstore and nearest library for book displays on any particular Life of Lincoln. Hold children's matinees for school kids and try to get the Board of Education to endorse or sponsor the film. The local clergy should see it at a special performance and get them to lend their endorsement to the picture. They will, I am certain. Handle your exploitation in a dignified manner and avoid circus tactics on this picture. If you can get your local paper to run a novelized version of "Abraham Lincoln" it might be a big help.

▼

My Review Aug 30 1930

Griffith Regains Film Leadership With His Admirable "Abraham Lincoln"

The "Old Master" Is Himself Again in This Finely Conceived, Subtly Directed and Beautifully Acted Screen Presentation of Highlights in the Career of the Immortal Emancipator, and Walter Huston Gives the Truest and Most Touching Characterization of Father Abe Ever Given on Stage or Screen—Una Merkel, Kay Hammond, Hobart Bosworth, Fred Warren and Frank Campeau Give Fine Performances

THE CAST

Abraham Linsoln	Walter Huston
Ann Rutledge	Una Merkel
General Lee	Hobart Bosworth
Mary Todd	Kay Hammond
General Grant	Fred Warren
Stephen Douglas	E. Alyn Warren
John Wilkes Booth	Ian Keith
General Sheridan	Frank Campeau
Colonel Marshall	Henry B. Walthall
Secretary Stanton	Oscar Apfel
Tad Lincoln	Gordon Thorpe
Mid-Wife	Lucille La Verne
Tom Lincoln	W. L. Thorne
Offut	Otto Hoffman
Nancy Lincoln	Helen Freeman
Armstrong	Edgar Deering
Lincoln's Boss	Russell Simpson
Sheriff	Charles Crockett
Herndon	Jason Robards
Mrs. Edwards	Helen Ware
John Hay	Cameron Prudhomme
General Ecott	James Bradbury, Sr.
Young Soldier	Jimmie Eagle

Story by	John W. Considine
Adapted by	Stephen Vincent Benett
Directed by	D. W. Griffith
Presented by	Joseph M. Schenck
Released by	United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yore; ripened, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the "daddy of them all"; "Abraham Lincoln" re-establishes him. There are many other fine directors, with merits all their own; but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first reproduction of Lincoln that this reviewer has ever liked; he is, as we have always imagined the man, simple, sincere, romantic and human; not the usual boring, stodgy, laboring and hacknied Lincoln that such uninspired actors as Frank McGlynn have annoyed us with. In the hands of Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall forget the Ann Rutledge of Una Merkel, a tender, lovable and pathetic little Ann, an adorable little soul in frills and bonnet; a pale little wisp of a girl bidding Abraham farewell as death releases her from the world in which she wishes to remain. As Mr. Huston is the ideal Abraham Lincoln, so is Miss Merkel the ideal Ann Rutledge.

The production is an episodic affair of famous incidents and others not so well known. There is no especial situation stressed and, thank goodness, Mr. Griffith saw fit to help immortalize some of the great emancipator's famous speeches by suggesting them rather than having them rubbed in.

OVERSIZED DOCUMENT FILMED IN SEVERAL FRAMES

Lincoln through his beautiful love scenes with Ann Rutledge on to his marriage with Mary Todd and into the stormy days of his presidency during the Civil War.

Direction: Griffith has made a directorial comeback in this picture. He is again the master megaphone wielder—aided and abetted by Cameraman Karl Struss. The director has handled this picture with tact and true appreciation of his subject plus an understanding of the theater that makes "Lincoln" certain box office.

Acting: The laurel wreath goes to Walter Huston as the Abraham Lincoln of the picture. He has handled his role sympathetically and well. Una Merkel as Ann Rutledge gives a flutteringly-Gish-like performance that was interesting, while Kay Hammond as Mary Todd deserves due credit for a fine bit of acting. The others in the cast are startingly faithful to the roles they portray.

Dialog: Beautfully poetic and lyrical in its qualities at times—and interesting throughout, even at those moments when the play reaches the depths of dramatic hokum.

Exploitation: Tie up with your local bookstore and nearest library for book displays on any particular Life of Lincoln. Hold children's matinees for school kids and try to get the Board of Education to endorse or sponsor the film. The local clergy should see it at a special performance and get them to lend their endorsement to the picture. They will, I am certain. Handle your exploitation in a dignified manner and avoid circus tactics on this picture. If you can get your local paper to run a novelized version of "Abraham Lincoln" it might be a big help.

▼

Lincoln's Boss.....Russell Simpson
Sheriff.....Charles Crockett
Herndon.....Jason Robards
Mrs. Edwards.....Helen Ware
John Hay.....Cameron Prudhomme
General Scott.....James Bradbury, Sr.
Young Soldier.....Jimmie Eagle

Story by.....John W. Considine
Adapted by.....Stephen Vincent Benett
Directed by.....D. W. Griffith
Presented by.....Joseph M. Schenck
Released by.....United Artists

There is one name which will live as long as there is motion picture history, that of D. W. Griffith.

Over fifteen years ago cinema audiences were struck dumb, so to speak, by "The Birth of a Nation." Since that day "The Birth of a Nation" has been considered by many to be the finest picture of all time, and undoubtedly there is sound reason. Mr. Griffith gave us "The Birth of a Nation" and we have paid homage to him ever since. Followed then a procession of masterpieces for which Mr. Griffith was responsible. He was the master, the super-director, the miracle man of the screen.

Time lapses and suddenly we are transplanted into the age of the talking cinema—Griffith remains silent—is almost forgotten; but all at once we are informed that he is hard at work on his first audible endeavor—he is filming the story of Abraham Lincoln. Of a sudden comes the evening of August twenty-fifth, nineteen hundred and thirty; we are seated in the Central Theatre at Broadway and Forty-seventh street—we are witnessing the production of Abraham Lincoln; at last the great Griffith has returned.

He has returned and with him has returned all of his artistry of yore; ripened, intensified and, if anything, more perfect technically and spiritually. He is the Griffith of "The Birth of a Nation," "Intolerance," "Broken Blossoms," "Way Down East," "Dream Street," "Hearts of the World," "Orphans of the Storm" all in one—and more than that, he is a newer, broader and greater Griffith. "The Birth of a Nation" established Mr. Griffith as the "daddy of them all"; "Abraham Lincoln" re-establishes him. There are many other fine directors, with merits all their own; but there is not a D. W. Griffith among the entire lot.

Who better might have been selected to play "the great emancipator" than Walter Huston? We cannot say. Mr. Huston is the first reproduction of Lincoln that this reviewer has ever liked; he is, as we have always imagined the man, simple, sincere, romantic and human; not the usual boring, stodgy, laboring and hacknied Lincoln that such uninspired actors as Frank McGlynn have annoyed us with. In the hands of Mr. Huston, "Old Abe" is one of the most beautiful characters we have ever known, and we are sure that this is as it should be.

And it will be long before we shall forget the Ann Rutledge of Una Merkel, a tender, lovable and pathetic little Ann, an adorable little soul in frills and bonnet; a pale little wisp of a girl bidding Abraham farewell as death releases her from the world in which she wishes to remain. As Mr. Huston is the ideal Abraham Lincoln, so is Miss Merkel the ideal Ann Rutledge.

The production is an episodic affair of famous incidents and others not so well known. There is no especial situation stressed and, thank goodness, Mr. Griffith saw fit to help immortalize some of the great emancipator's famous speeches by suggesting them rather than having them rubbed in. The war scenes are done with thrilling Griffith realism, especially Sheridan's Ride, but these sequences, too, are never overemphasized. Rather they are photographed at significant and crucial moments which more clearly stresses their importance than had they been fashioned for sensationalism.

The picture moves on at an even pace, slowly, but absorbing and poignant throughout. It is never dull, it is never trite, but always smoothly flowing and gripping drama; repressed, elevated and inspired. There is never a chance for over acting or over indulgence in grimace; Mr. Griffith was too clever for that. Whenever a character seems to be reaching what is termed an "attitude," Mr. Griffith here cuts his film and saves the situation from becoming actory. We do not know how Mr. Ian Keith, as John Wilkes Booth, liked this, but the result is proof of Mr. Griffith's integrity—Mr. Keith gives the first good performance that this department has ever seen him render, either on stage or on screen. Therefore, if Mr. Griffith is able to make a good actor out of Mr. Keith, it is a fact that Mr. Griffith is a great director.

The cast is entirely sufficient in all respects, especially good work being recorded by Hobart Bosworth as General Lee, Fred Warren as General Grant, Kay Hammond as Mrs. Lincoln, Frank Campeau as General Sheridan and Henry B. Walthall as Colonel Marshall.

We recommend "Abraham Lincoln" as the finest picture since "The Birth of a Nation." Do not miss it!

THOMAS OTWAY.

My Sun. Times Aug 31 1930

"Abraham Lincoln."

WALTER HUSTON also contributes an impressive performance as Abraham Lincoln in Mr. Griffith's episodical audible film study of the martyred President. This is Mr. Griffith's first film venture with dialogue, and he is to be congratulated on the major part of his work. The script of this production is attributed to Stephen Vincent Benet and Gerrit Lloyd, and they have accomplished their task in a praiseworthy fashion. The words that fall from Lincoln's lips are always effective and are especially well spoken by Mr. Huston.

Mr. Griffith's direction sometimes reflects his work of past days, but in most instances it is well fitted to this feature, a turning of the pages, sometimes rather fast, of the life of the railsplitter. It shows his human side, his fine mind, his woe and chagrin when Ann Rutledge passes away, his dogged determination during the Civil War, his physical and moral courage at all times, his sense of humor and his tolerance. And in portraying this man among men Mr. Huston does so with the anticipated earnestness and sincerity.

Mr. Griffith now and again emphasizes incidents that might better have been left to the imagination. Lincoln's romance with Ann Rutledge is charming in the first scenes, but subsequent ones are among the unnecessary stretches in this film, which is more than tinged with melodramatic ideas in depicting the lawyer's grief over Ann Rutledge's death.

It is, however, a most difficult task to put such a biography into film form with the degree of originality with which it emerges from Mr. Griffith's studio, for one may be correct in surmising that this old master of the silent screen wanted every flash in this production to be different from anything that had been seen before on either the stage or the screen.

In his scenes there is most of the time a nice sense of restraint, and it is a pity that in dealing with Mrs. Lincoln he did not spare her some of her sharp remarks.

During the war stretches Mr. Griffith's direction is splendid. He makes the most of the War Office telegraphers and the eagerness of messengers not only to learn the news but to be able to carry a message to the Secretary of War on the chance of seeing the President.

Among the many well conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair and Chase are among those in the room. Blair says to the President:

"Mr. President, the people demand a victory. We've got to take Richmond."

Chase declares:

"The country is discouraged; we must do something, Mr. President."

Lincoln is calm. He says:

"It reminds me of a man building a boat to cross a river. * * *"

This does not please the gathering, but Lincoln continues in the same tone:

"Well, he got impatient and started swimming."

Here one of the Cabinet Ministers asks:

"Well, sir, what happened?"

Lincoln answers:

"He drowned. And we mustn't drown this country."

There is the incident of the young soldier who threw his rifle away and was condemned to be shot. Lincoln says:

"Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline."

The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"I've got it! This is a leg case. * * * I've got shelves full of them—leg cases, but not quite this one. You see, if the Lord mighty gives man a cowardly p legs, when this man gets fright he can't help his legs running with him, can he? * * * Y man, I'm going to pardon you. back and do your duty. * * *"

The soldier says:

"I will, sir, I will."

The President declares:

"I am trusting you."

Mr. Griffith, through Stephen cent Benet, contributes quite a ber of other such flashes of th domitable President, but, after Griffith has finished his story w glimpse of a little log cabin g ing into the great Lincoln Me a strikingly imaginative flash, feels that there are so many sti episodes of the days of the Em pator that they might be give more sufficing detail by sho part of his life, whether it b romance of his younger days political and legal frays, his el and his first days in the W House and the Civil War perio stead of trying to give his full raphy in less than two hours o screen.

* * *

My Sun. News
Aug 31 1930

D. W. Griffith comes back into his own with "Abraham Lincoln." It is a truly inspiring and magnetic motion picture production, wherein the martyred President actually lives his life again as personified by that admirable actor, Walter Huston. Mr. Huston makes you believe Lincoln, and Mr. Griffith makes you proud of Old Abe and of himself, as director. His scenes are gloriously picturesque. His continuity (by Gerrit Lloyd) is forceful. Dialogue by Stephen Vincent Benet has poetic power. Una Merkel, Kay Hammond, Hobart Bosworth and Henry B. Walthall are among those who give sterling performances in addition to Mr. Huston's brilliant account of himself as Lincoln.

She Treats the Role Beautifully.

My Sun. World.
Aug 31 1930

My Morning World
Editorial
Aug Sept 2 1930

MR. GRIFFITH AGAIN

With Abraham Lincoln, Mr. David Wark Griffith makes his first important contribution to the talking picture, and it will be interesting to see what effect this will have on the business. When he produced The Birth of a Nation, some fifteen years ago, he revolutionized the old silent pictures. Up to then they had been floundering about, experimenting this year with heavy morality spectacles, the next year with dull slapstick comedies, and that they had anything but the vaguest idea of what they were doing is most doubtful. But when The Birth of a Nation came along it was apparent that the moving picture had found a field of its own; this was the presentation of "epic" stories, things that had to be depicted on so vast a scale and with so heroic a set of motives that they could not be handled on the ordinary stage at all. And presently the movies began to resemble in more than one way grand opera, another medium of the highest artificiality, but one also adapted to imaginative treatment of gigantic themes.

Now Mr. Griffith appears again, and at a time when the talkies have reached the same stage that the movies were in when he first entered them. Their novelty is no more, and stories whose chief purpose was to exploit that novelty are played out. Not for a great while longer can producers make use of those fables which are merely a framework on which can be strung a succession of musical specialties. The time has come when the talking picture, if it is to hold interest, must really have something to say, and this means that it must find a type of story which it can tell better than any of its competitors. Mr. Griffith, with a historical drama of serious pretensions, offers a type of story that is similar in many respects to the type that he offered before. It remains to be seen whether it will have as important consequences.

Mr. Griffith and Abraham Lincoln

MR. GRIFFITH'S screen play Abraham Lincoln is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it Mr. Griffith recalls to our attention the richness of his genius. In Abraham Lincoln there is that individualized form—that style—which distinguishes Mr. Griffith from the rest. The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

The new biography at the Central has been discussed critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as Ann Rutledge, has found a fairly happy reception and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial makeup. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

When it is considered that Mr. Benet was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail splitter the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practice of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals.

Exhibitors Herald World

Chicago Ill

Aug 30

ABRAHAM LINCOLN

A MASTERPIECE! Produced by David Wark Griffith for distribution by United Artists. Director, D. W. Griffith. Adaptation and dialog by Stephen Vincent Benet. Story and production advisor, John W. Considine, Jr. With Walter Huston, Una Merkel, Hobart Bosworth, Kay Hammond, Lucille La Verne, Ian Keith, Helen Freeman, W. L. Thorne, Frank Campeau, Otto Hoffman, E. Alyn Warren, Charles Crockett, Henry B. Walthall, Helen Ware, Jason Robards, Russell Simpson, Gordon Thorpe, Oscar Apfel, Fred Warren, Edgar Deering, Cameron Prudhomme and James Bradbury, Sr.

DAVID WARK GRIFFITH has taken episodes from the life of the great martyred president and woven them into a story and picture which for sheer entertainment is one of the finest things this producer has ever done.

This is not alone the opinion of this reporter, for the audience at Monday night's premiere at the Central theatre burst into applause with unusual regularity, the spontaneity of their acclaim being a mark of appreciation for this notable screen attraction.

The picture primarily is not an historical document. It is only natural that history enters into it but first and last it is a showman's picture.

There is in the picture the humanness which has always been associated with Lincoln; there is romance—but not an over-abundance; there is the spectacular and at times the melodramatic. There are sufficient showmanship ingredients to make it entertainment for man, woman or child.

Outstanding is the Lincoln portrayal by Walter Huston. He makes you feel that the living Lincoln is before you. He takes you through the life of Lincoln from youth to the night of the assassination, and in portraying this physical change Huston is convincing. The role has been handled with superb skill.

Una Merkel, although appearing only in the early part of the picture, gave a creditable performance in the role of Ann Rutledge. In fact, the entire cast, shrewdly assembled by a man who knows his picture characterization, is to be complimented.

Forgetting for a moment the secondary characters, let us revert to the hero for whom the picture was dedicated. Lincoln was more than just a man—he was a nationwide symbol of understanding, courage, honesty and purpose. He was a man interested in the safety of his country, striving to unite the states in one cause; to create a bond of sympathy among them and to provide for their safety. After many hardships and struggles he achieved his purpose only to meet with death at the height of his success.

After viewing this picture one can appreciate just what Lincoln meant to the nation as a whole.

In the early sequences of the picture, Griffith uses some very fine storm scenes to symbolize the strife which is growing between the North and the South over the slave issue. In conclusion he pictures the dying storm, the little log cabin in which Lincoln was born, and as a final smash the gorgeous Lincoln Memorial in Washington.

The Civil War scenes are in pure Griffith style. Here we find the melodramatic to hold the audience. The rout of General Lee and his army is gripping and has every element of audience appeal.

Griffith in his first talking picture has not disappointed. On the contrary he has again displayed his keen knowledge of screen craftsmanship, whether it be in the silent or the talking picture.—*Jay M. Shreck, New York City.*

* * *

HERO OF THE WEEK

WALTER HUSTON, portrayer, "with superb skill," of the title character in D. W. Griffith's United Artists production, "Abraham Lincoln."

• PICTURES •

¶ The Old Master returned in triumph to Broadway last week. In other words, Mr. David Wark Griffith, creator of "The Birth of a Nation," presented his "Abraham Lincoln"—a subject which restores the olden glory to the name of Griffith. After an interlude characterized with work of a more or less indifferent quality, Mr. Griffith in this new picture reasserts his right to be numbered among the finest creative geniuses of the screen.

In discussing "Abraham Lincoln" two names should be set up in bold type. They are:

Joseph M. Schenck
David Wark Griffith

We list the name of Mr. Schenck first because that is where it logically belongs. Had not Mr. Schenck in a spirit of most commendable courage and vision elected to produce Griffith's "Abraham Lincoln" there would have been lost to the Screen a distinguished work, and there would have been lost to Mr. Griffith the opportunity which he has put to very great advantage.

In a great many cases "Presented By" on the main title of a motion picture does not mean much. In this case, "Presented by Joseph M. Schenck" means a great deal because Mr. Schenck in authorizing Mr. Griffith to undertake this production struck out boldly against a prevailing prejudice. Confident of the man and the subject, Mr. Schenck courageously went ahead on "Abraham Lincoln" and the happy result is a distinguished cinematic document and a splendid entertainment.

Every bit of Mr. Griffith's oldtime mastery of action, composition, light, character delineation and heart interest is exemplified in "Abraham Lincoln." It is intelligently, shrewdly and convincingly directed. The director's love and feeling for the story of Lincoln and the stirring events attending the public life of the Great American are evidenced in every foot of the film. That Mr. Griffith knows his subject there is no doubt. And knowing his subject as he does he was able to preserve historical fidelity as far as necessary for a motion picture and he was able also to so plot his picture as to make it engrossingly interesting and entertaining.

The story as done by Stephen Vincent Benet is a notable accomplishment. Facing a dialog job of almost discouraging proportions there has been accomplished in this production a distinguished result. Great acting, and much that is very nearly great, is contributed by Walter Huston, an extraordinarily fine addition to the gallery of dramatic Lincolns, Una Merkel, Kay Hammond, Hobart Bosworth, Ian Keith, Henry B. Walthall and others.

Mr. Griffith has very skillfully blended many elements of unvarying popular appeal into this historical play. It is first of all a great character study—an element of every great play. No effort has been made to tell the story of Lincoln's life; the picture is entertainment—not history. As a purely fictional narrative, stripped of the historical significance of the Great American, Griffith's picture would be completely justified.

Probably more effectively than it has been previously done Mr. Griffith has blended the best of the silent picture with the screen's great new asset of the voice and sound accompaniment. There is in this production the very generous use of a head, a heart and an imagination.

Millions of the public and the whole motion picture industry will be grateful to Mr. Schenck and Mr. Griffith for this "Abraham Lincoln."

MARTIN J. QUIGLEY.

Sept 6 1930

"Abraham Lincoln"

(UNITED ARTISTS)
At the Central

D. W. Griffith, that past master of the silent screen, thru his magnificent handling of this production, becomes the present master of the talking screen. Simple, beautiful, sympathetic and appealing is what this intimate glimpse into the life of the Great Emancipator is. It is a masterpiece. Whether it is a money maker or not it is a picture that will not soon be forgotten—it will linger in the memory of those who have loved the silver screen with as much tenderness as has Griffith's *The Birth of a Nation*. It should be seen for its beautiful simplicity, for its magnificent touches of humanness, for its general appeal.

There are only a few touches of spectacle in this production. There is none of the stupendousness of *The Birth of a Nation*, but there is all the heart interest and tender romance that has been woven into other Griffith stories. It is a differet light thrown on the life of the martyred president. It has brought us more in touch with the intimate home life of the man, his early youth and his love for Ann Rutledge. It has shown us his tender sympathy for the frailties of others, his sense of humor that carried many dangerous situations over a yawning chasm of destruction with a laugh, and above all his loyalty to a cause, his party and his country, yet with a sympathetic understanding of those who had opposed their government and fought for what they had believed just. It is an amazing kaleidoscopic biography of one of the country's idolized leaders. It will have its appeal to the South as well as to the North. For Griffith has fought shy of sectionalism and has given it a genuine interest to all people. And how he handles his camera even with sound. Sweeping across vistas of gnarled trees as a severe storm rages, across the broad expanse of an ocean as the Negro slaves being brought to this country chant their weird spirituals, across battlefields and pitched army tents, on to the swift marching of soldiers as they start to defend either the North or the South, and then the wild ride of Sheridan to reassemble his disorganized forces giving just a bit of the chase for which Griffith is famous. But the real surprise of these scenes is the manner in which he has handled them with the accompanying of sound effects. Each wagon roar, each cannon's boom, seems to build its bit to the grand ensemble of the entire production. It is inspiring and thrilling and yet tear-compelling in its more tender moments.

One sequence that must stand out as a high light of the film is the death of Ann Rutledge. Then follows the scene where Lincoln, heart torn, bearing his grief without a tear, hears the wind and rain beating about her grave and rushes out into the night, throwing his body across it as if to shield it from the maniacal frenzy of the elements. Here is the value of photograph; the touch of beauty as a big cross erected directly in front of the camera—standing as a sentinel of devotion and trust against a gray sky as the big awkward man breaks down across the grave of his loved one and alone with his sorrow weeps like an overgrown boy.

Of course, it is the portrayal of Huston that has given the picture its vitality. Huston is superb and one must necessarily marvel at his makeup. His appearance bears none of the physical peculiarities of Lincoln, but Huston has proved himself a master at makeup as well as at character delineation, and in this portrayal has given the screen one of the finest and most finished efforts. Una Merkel, with all of the ethereal beauty and charming wistfulness of Lillian Gish, has been admirably cast as Ann Rutledge, while Kay Hammond as the bickering and domineering Mary Todd is perfect. One of the finest portrayals of the picture is the short sequence in which Hobart Bosworth appears as General Robert E. Lee. Ian Keith as John Wilkes Booth also gives an excellent characterization. Other noted players who appear in minor roles are Henry B. Walthall, Lucille La Verne, Helen Ware, Helen Freeman, Frank Campeau, Otto Hoffman and others.

EXPLOITATION SUGGESTION: You need not worry about this one. If you can get them started, others will see it, for the word-of-mouth publicity will do the stunt for you. Pictures and plays based around the life of Lincoln have failed to be big money makers, but with the Griffith name behind this one it should go. The chief idea would be to get historical societies and schools, as well as school teachers, interested in it. Everyone should see it. It is well worth while, both from its historical standpoint and its entertainment value.

H. DAVID STRAUSS.

A historic tragedy on the screen: Ian Keith, Kay Hammond, and Walter Huston in Abraham Lincoln.

A Great Picture

The Benet Lincoln—and Some Others

Two Pages of Movie Reviews by

KATE CAMERON

(Reading time: 8 minutes.)

1 star means fairly good.
2 stars, good.
3 stars, excellent.
4 stars, extraordinary.

★ ★ ★ ★ ABRAHAM LINCOLN

CAST

Midwife	Lucille La Verne
Nancy Hanks Lincoln	Helen Freeman
Abraham Lincoln	Walter Huston
Ann Rutledge	Una Merkel
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay (Sec'y to Pres.)	Cameron Prudhomme
General Scott	James Bradbury, Sr.
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry B. Walthall

Produced by Joseph M. Schenck. Directed by David Wark Griffith.

LINCOLN, six feet one in his stocking feet,
The lank man knotty and tough as a hickory rail, . . .
Honesty rare as a man without self-pity,
Kindness as large and plain as a prairie wind,
And a self-confidence like an iron bar.

Stephen Vincent Benet thus described Lincoln in his epic poem of the Civil War which appeared in book form two years ago under the title John Brown's Body.

When Griffith aspired to repeat his early success of The Birth of a Nation and conceived the idea of producing an audible film of the life of Abraham Lincoln, he wisely selected Benet, who had steeped himself in the records and books of the period, to write the script and dialogue for this photobiography. Together director and author have created a great picture.

The story of Abe, from his birth in the little log cabin in the Kentucky hills to his death by an assassin's hand at the very peak of his career, is simply but beautifully unfolded.

Walter Huston moves through the film as though he were Lincoln incarnate.

You feel that even the lilt in the voice must have been characteristic of the great emancipator.

Care and good judgment were shown in the selection of the balance of the cast.

No one can afford to miss Abraham Lincoln.

Photoplay
Oct 1930

A Review of the New Pictures

☆ *ABRAHAM LINCOLN—United Artists*

FOR the past few years smart young men have been putting David Wark Griffith among Filmania's has-beens.

Now, with one tremendous haymaker, he has knocked the younger sneerers from their perches. In "Abraham Lincoln," Griffith has made his masterpiece, and one of the most enthralling talking pictures in the brief history of the new art.

Forgetting his unhappy penchant for too much spectacle, Griffith has painted the great humanity of a great man with a master touch. Aided by a magnificent script by the poet, Stephen Vincent Benet, and a vivid, majestic performance as *Lincoln* by that great actor, Walter Huston, that is unmatched in dignity, grandeur and the most delicate *finesse*, Griffith, in this picture, makes more screen history.

It is Lincoln's humanity that is stressed throughout. From his love affair with *Ann Rutledge*—exquisitely played by Huston and Una Merkel—through the assassination at Ford's Theater, the picture moves dramatically, majestically and with enormous interest. This is, above all, a MOVING picture of the dramatic life and death of a great man.

Griffith, with his love for galloping horseflesh, picks Sheridan's ride as his one Civil War sequence, and is it a thrill! Moreover, his use of sound, for incidental music and effects, shows he has mastered the microphone. There is a great performance by Kay Hammond as *Mary Todd Lincoln*. Griffith comes back with a picture worthy of him.

A FEW months ago a cadaverous gentleman of uncertain age sat on a hotel porch in a Texas town.

His long nose was buried in his shirt front. He was low in his mind, and he felt terrible. A few weeks before he had finished directing a motion picture based on the life of Abraham Lincoln. An honored veteran of the silent drama, he had been forced to fight the new thingumbob called the microphone. He had been up against stage actors instead of the old-style movie puppets.

An old man, and through! He had little or no confidence in the new picture. He had sort of crawled away into the Texas desert to rest and to listen for the rumblings that might mean his finish in pictures.

A bell-boy brought him a [illegible]. It was from the big boss of the company. [illegible] wire said that "Abraham [illegible] was great picture—that all was well!

THAT was David Wark Griffith, the old master. And the Texas episode was just another act in the long drama of [illegible] life as a mo[illegible]ie director.

Through the picture jungles has run the cry, for years, "Griffith is through!" A has-been, they've called him. A fossil, a dodo. The younger "geniuses," still in the romper stage, have even laughed at the grand old man.

Now, in his lo[illegible]ne latter years, he's turned on the pack! He has made his masterpiece, in "Abraham Lincoln." For [illegible] truthful tenderness of its love scenes, the matchless dignity, smartness and power of its creation, he's never even come near the new picture in his long and honorable career with the megaphone.

A STRANGE combination, Griffith. Showman, camera trickster, master technician of cinematic emotion and effect, and a dash of authentic genius, here and there.

Who doesn't love a laugh at the wise-crackers who chase after new gods, mostly clay and all wet? Well, Old Man Griffith, the has-been, can have a good roar now!

THE SCREEN

By RICHARD DANA SKINNER

Abraham Lincoln

THE screen has long owed a large debt to D. W. Griffith. In the dark days, some fifteen years ago, when "a Mary Pickford subject" or a Theda Bara version of A Fool There Was represented the approximate summit of achievement, Griffith suddenly launched a new standard of motion picture production with The Birth of a Nation. A little later came Broken Blossoms. Both were pictures of extraordinary photographic beauty, in which the power of selective incident was used to heighten both character and story and to create the third dimension of atmosphere and environment. Most of the subsequent worthwhile pictures of the silent screen showed strong traces of the Griffith influence. Then came the talkies. Griffith was forgotten in the excitement of reorganizing an entire industry to meet the demands of a new form of expression. In a surprisingly short time, new values began to appear, and recently such films as Journey's End, All Quiet on the Western Front, Grumpy, and Disraeli have shown the edge of really fine workmanship. And now—along comes Griffith, the forgotten one, with a swift, exciting and richly human recreation of the life of Abraham Lincoln, proving that he, Griffith, is as much the master of the new technique as of the old, and piling up still higher the debt owed him by the screen.

Not all of the happy vitality of this new Lincoln is due to Griffith. Stephen Vincent Benét has a great deal to do with it. He wrote the screen adaptation of Lincoln's life—and that means much more in the talkies, where literary talent is again coming into its own, than on the silent screen. Characters such as Lincoln are peculiarly hard to treat dramatically. They are surrounded by so much of the solemn poppycock of legend that their human reality, in most accounts, is on a par with an animated mummy. Washington emerges from most plays and pictures as a bleached cigar-store Indian—always in full dress, never in nightgown and slippers. Probably no schoolbook story of Paul Revere will ever include the pungent item that he received due and proper payment for riding to Lexington and Concord. Lincoln, even as Drinkwater pictures him, was a sort of prayerful colossus bestriding the spaces near the zenith. Stephen Benét has done better by him, yanking him abruptly to earth, but in such a manner, oddly enough, as to increase his stature. It is something of a feat to preserve heroic proportions in domesticity, but Benét has done just that with his Lincoln, etching his crude humor, displaying his full awkwardness and yet never losing the perspective of that patient tenacity which made Lincoln, against endless opposition, the preserver of a nation and a timeless symbol.

The Benét story also avoids skilfully the dilemma generally facing the writer of historic narrative. By several ingenious devices he manages to keep Lincoln in immediate contact with dramatic incidents of the Civil War. Most writers would either have sacrificed the individual to the drama of mass action, or have drawn in the mass only as "background" for the individual. A particularly apt case of Mr. Benét's skill in weaving both aspects together is the incident of Sheridan's rallying his troops after an apparent rout. First we have Lincoln receiving the telegraphic dispatches of the battle and wondering how Sheridan, the "fighting Irishman," could possibly fail. Then we jump to Sheridan's headquarters, and soon learn the reason for the conflicting news. It is a simple device, but [illegible]ne which links the war incidents tightly to a crisis in Lincoln's management of the war and to his confidence in Grant. Incidentally, the Sheridan incident is one of the best battle pictures of an older military day that the screen has ever recorded, and it has been executed with Griffith's inimitable skill and selective power.

In general, the most pleasing success of the picture is its complete absence of dull moments. The touch of delicate comedy mingles delightfully with romance and reality. From Lincoln's birth, through his early physical prowess, his career as rail splitter, his abiding love affair with fragile Ann Rutledge, his final marriage to Mary Todd, his debates with Douglas, his astounding entry into the White House and his growing mastery of the nation's fate until his assassination, there is never a moment of monotony, nor a moment when legitimate comedy or homely incident does not sweep the story, both human and national, into full and exciting rhythm. This is, in every sense, a masterly picture, in which a superlatively well chosen cast gives admirable support to a fine, forthright and dominant character portrait by Walter Huston as Lincoln. Mr. Huston has never given a more convincing proof of his real artistry, either on stage or screen.

About Broadway

By SIDNEY SKOLSKY.

IT isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a $2 admission fee. This in the year 1915.

"What does Griffith think he's doing!" exclaimed people. "Putting on a regular show!"

This was really the start of the two dollar road show picture, although in 1913 an Italian made flicker, "Quo Vadis," played for twenty-two weeks at a dollar top at the Astor theatre.

Griffith has a long string of pictures to his credit, but it is the talkie, "Abraham Lincoln," which really brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when silent pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

* * *

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light up.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and mistry. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, "John Brown's Body." Griffith's mind wasn't tired. It was active—making plans.

He spoke about the south, the civil war and its characters. That period and section of the country is in his veins. He was born on a Kentucky farm in 1880. His father, Roaring Jake, was a colonel in the confederate army. They called him Roaring Jake because he could shout to a soldier five miles away. Anyway, that is the legend now.

"Lincoln," explained Griffith, "was always my idea of one of the greatest men who ever lived. For twelve years I had wanted to make a picture about him. I wrote six scripts and read about every line ever written about him. Nothing I wrote really pleased me. Then I got together with Benet. He's a genius.

"You know," continued Griffith, "that I was once a newspaperman." He admitted this proudly. "Maybe not a very good one—but I was one. I know good writing when I read it. I wrote a poem when I was young, and what's more, I sold it. It was called 'The Wild Duck' and I got fifteen dollars for it. I also wrote pictures under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He picked up another cigarette. He wore a dark suit and a black tie. All I could see were the gray eyes and the cigarette. He only takes two puffs of a cigarette and lets it burn out in his fingers. There was silence for two minutes.

Suddenly and softly he said, "I like this place. Whenever I'm in New York I stop here. You can walk out of this room and meet any one you want to—and many you don't want to. I worked right out there—digging ditches and polishing door knobs. That's something very few people know."

"What about your ham acting days?" I asked.

"I started in pictures as an actor. I played the part of a mountaineer in a one-reeler, "The Eagle's Nest." An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end," He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using this on the angelic Lillian Gish.

He has always been discovering new players. He is credited with bringing forth the talents of Mary Pickford, Lillian Gish and the Talmadge sisters. Walter Huston was already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitations, "I was looking for an actor who would not only look like Lincoln, but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Cohan was right."

* * *

GRIFFITH is always searching for types to play in pictures. He follows strange, odd looking people for blocks. Often a man has been astonished when tapped on the shoulder and asked: "Are you an actor? Do you want to go into pictures?"

His brother, Albert Gray, was once asked by an interviewer what kind of a boy David had been.

Albert replied: "D. W. was a nut, and he's still a nut, but a mighty good nut."

I left Griffith sitting in that dark room staring out at the lights of Broadway. He looked like a man who was trying to recapture the glory that was his in the days of "The Birth of a Nation."

Perhaps he was trying to see his electric sign on the marquee on the Central theatre which reads: "Lincoln—Greater than 'The Birth of a Nation.'"

* * *

IN the mystery play, "The Ninth Guest," eight people sitting about in the living room are suddenly informed by a mysterious voice over the radio that the eight of them are to be murdered before morning.

Nobody present knows who is speaking over the radio, but on the opening night Fannie Brice whispered to her companion:

"My God! Amos 'n' Andy! They always kill me."

And while we're telling things there's Variety's story of audience that is so hardbo

Walter Huston as Abraham Lincoln in D. W. Griffith's play of that name. For months Griffith lashed for a man for the role. Then he found Huston.

David Wark Griffith, master maker of movies.

my Sun Herald-Tribune 2-15-14

A Defense of Mr. Griffith's "Lincoln"

By Richard Watts Jr.

THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by solons who have either been led to expect too much or who come armed with husky chips on their broad shoulders, should be deprecatory. In the theater, "The Green Pastures" is a good example of that.

While realizing how natural it is for the later observers, including one whose opinions I value most highly, to be disappointed by the Grifith picture, it seems to me that their objections are based on a misconception. It is their main criticism that "Abraham Lincoln" is too soft and sentimental and self-conscious, too full of sweetness and too lacking in sturdiness to be a credible picture of the Emancipator. From their remarks it appears clear that they were expecting a coldly realistic portrait of Lincoln, if not one in the Lytton Strachey-Phillip Guedalla tradition. That, however, is obviously not what Mr. Grifith was trying for. He had no thought of producing a work in the popular modern tradition known as de-bunking. His only intention was to present a motion picture with the greatest legendary figure in American history as its central character.

There can be little doubt by now that Abraham Lincoln, even divorced from the romantic lore that has grown up about him, was an enormously attractive, genuinely admirable and entirely lovable person, a man of definite greatness of soul and of very real historical distinction. But there is another Lincoln, considerably more important in American lore today; the Lincoln of poetic legend, of fabulous imagination, the tall, gaunt man in the cloak and the top hat, who told jokes while the rebels swarmed on toward Washington and who was forever saving some frail boy from the firing squad at a white-haired mother's plea. This is the Lincoln who has become the epic folk hero of the nation, the man who has captured the American imagination and the American love to a greater degree than has any other figure in our history.

It is this Abraham Lincoln, the gentle, compassionate, humorous blood brother to such fiercer folk heroes of other nations as France's Napoleon, Germany's Barbarossa and Ireland's Brian Boru, who is the subject of Mr. Grifith's study. To capture the canonized American was no easy task. It presented, as a matter of fact, a number of difficulties that would not be faced by producers endeavoring to show us similar portraits of other national saints. Perhaps the chief problem lies in the fact that the legendary Lincoln is so much closer to being a recognizable human being than are his alien colleagues that his picture must be the most difficult of achievements, a characterization that is half recognizably human and half fabulous. He must be idealized and yet made real—which is certainly no simple combination to effect. Then, too, there is the fact that almost every American has his favorite Lincoln story, which can be omitted from a film dealing with his life only at the cost of the citizen's bitter anger.

I know that I, for one, would have refused to accept the film if it had left out the tale of Lincoln's reply to the prohibitionists who came to him to protest against Grant's concern with liquor. I know, too, that practically every spectator goes to the picture with [illegible] must be given due

without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His production is, of course, sentimental and rose colored, and it, too, is occasionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. How much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, gracefully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rutledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distinguished photoplay.

voice at that, yet here and there one feels that fiery touch of ar[t] [illegible] than the echo of our own dull every-day life. It is th[e] touch of one who has a poetic imagination, and in whose hear[t] burns a poetic fire.

"In his acting one finds the most charming nuances—half-tones, full-tones, light and dark tones, such smooth transitio[n] from one mood to another. All flavored with the charm of ar[t] artistic inspiration. He is an actor who possesses great intelligence of the warm, glowing, artistic kind, and not of a cold, dry decided mind.

"The prosaic part of Lincoln's life is skimmed over or smoothe[d] out completely. One gets a real poem. Every bit of prose [is] converted into poetry. The entire performance is poetic an[d]

Young Lincoln Shows His Spu[nk]
Challenged by the local bully, he floors him

"This Is a Leg Case"
[illegible]ier, who threw away his rifle, pardoned.

beautiful. It is a beautiful melody which rings through on[e] heart, and one humbly thanks the great director and equa[lly] great actor.

THE sequence of scenes is here given in *The World* by Qui[nn] Martin:

"At the outset, in a prolog set in the year 1809, the sla[ve] traffic is introduced, followed by the birth of Lincoln. His cou[rt]ship of *Ann Rutledge*, and then her sad and untimely death. T[he] ball at *Mary Todd's*, during which the young Springfield law[yer] demonstrated his art in terpsichore, the marriage to *Mary*, [the] loss of his riding horse by sheriff's attachment, his debate w[ith] *Douglas*, then his invitation to run for President, and his arri[val] at the White House, only to drop upon the floor, his head on [an] upturned chair for rest; the Cabinet's revulsion against war, a[nd] *Lincoln's* stern declarations that the Union must be preserv[ed]. Then war and Sumter, followed by the defense of Washington.

"That touching scene in which the War President, shaken [by] grief, visited the battle-field and pardoned the frightened b[oy] who had been condemned to die; the signing of the proclamat[ion] of emancipation, and the scenes of dissension and mistrust wit[hin] the Cabinet; *Lincoln* pacing the great halls of the White Ho[use] through the night in his woolen socks and shawl. *Lincoln* w[ith] little *Tad* upon his knee. And when the war had advanced to [the] point of apparent frustration for the North, the appointment [of] *Grant* as Lieutenant-General.

"The ride of *Sheridan* and the turning of the tide of bat[tle]; then *Robert E. Lee*, facing surrender, shown refusing to put [on] death a Northern spy. A return to the interior of Lincol[n's] study, and his exultant rejection of the plan to punish *Jeffer[son] Davis*. And, finally, *Booth*, the mad actor, and the assassinati[on].

"With great good judgment the playwrights have joined [and] polished these seemingly abrupt and, as time passes, unrela[ted] hours out of the life of *Lincoln*."

OVERSIZED DOCUMENT FILMED
IN SEVERAL FRAMES

...consideration or he will know the re...
...why. This, you must confess,
...in the matter of

...the necessity that the w...
...strike a balance between the sympath...
...awarded the Confederacy and that
...dealt out to the Union cause.

On all of these scores Mr. Griffith—thanks in great part to the work of Walter Huston in the Lincoln role—has been gratifyingly successful. To recognise Mr. Huston's triumph you have only to think of the other recent attempts made by blunt-looking actors to pretend that they were the Emancipator. The most skillful of Mr. Huston's predecessors, so far as I can recall, was Frank McGlynn, in the Drinkwater dramatic biography, but even he was given to assuming striking poses for the ages. Benjamin Chapin and all the rest of them were always stern-faced actors with beards.

Undeniably, there are occasional moments when Mr. Huston holds a pose as if he were waiting for posterity to photograph him. It might be confessed, too, without any disloyalty to his performance, that he is from time to time inclines to make the character a bit too lacking in ruggedness for complete comfort. On the whole, though, he is not very far from brilliant. He has dignity, without pomposity; gentleness, without saccharinity; nobility,

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By Richard Watts Jr.

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LETTERS AND ART

LITERATURE ' DRAMA ' MUSIC ' FINE-ARTS ' EDUCATION ' CULTURE

Huston's Poetic Lincoln

"CAN WALTER HUSTON PLAY LINCOLN? H——, man, he could play Grover Cleveland!"

This was George M. Cohan's answer to the anxious inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York *Evening Post* of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.

"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have well-known stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing small parts.

"That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Walter Huston's "Lincoln"

Like a Brady photograph come to life.

THE Benét mentioned is Stephen Vincent Benét, author of "John Brown's Body," and thus a guaranty for the text. In many talkies the quicker we forget the talk the better; but Mordaunt Hall in the New York *Times* reproduces some of Mr. Benét's lines to remember:

"Among the many well-conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair, and Chase are among those in the room. Blair says to the President:

"'Mr. President, the people demand a victory. We've got to take Richmond.'

"Chase declares:

"'The country is discouraged; we must do something, Mr. President.'

"Lincoln is calm. He says:

"'It reminds me of a man building a boat to cross a river. . . .'

"This does not please the gathering, but Lincoln continues in the same tone:

"'Well, he got impatient and started swimming.'

"Here one of the Cabinet Ministers asks:

"'Well, sir, what happened?'

"Lincoln answers:

"'He drowned. And we mustn't drown this country.'

"There is the incident of the young soldier who threw his rifle away, and was condemned to be shot. Lincoln says:

"'Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline.'

"The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"'I've got it! This is a leg case. . . . I've got shelves full of them—leg cases, but not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? . . . Young man, I'm going to pardon you. Go back and do your duty. . . .'

"The soldier says:

"'I will, sir, I will.'

"The President declares:

"'I am trusting you.'"

After a week's reflection, Quinn Martin of *The World* sums up the impression made upon him:

"Mr. Griffith's screen play, 'Abraham Lincoln,' is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius.

"In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest.

"The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

"The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as *Ann Rutledge*, has found a fairly happy reception, and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

"I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

"When it is considered that Mr. Benét was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail-splitter, the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

"That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practise of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

"It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals."

HUSTON'S mastery of the speaking side of the film representation is singled out by Abraham Cahan in the Yiddish *Forward* (New York), naming Huston as "one of America's finest and most talented actors":

"It can not be said that his acting is absolutely realistic. He does not declaim, he speaks and in a very human and natural

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THE natural reaction against Mr. Griffith's "Abraham Lincoln" has set in. After attending the local premiere the newspaper critics expressed the unanimous opinion that the biographical film was a fine and dignified motion picture, eloquently played by Walter Huston and tenderly directed by the Old Master. Nor did the first-nighters give any sign of disagreeing with this entirely friendly verdict. Nevertheless, no one who remembers anything about trends in public opinion could have expected that such enthusiasm would go on forever. It is only natural that when the first reports from a play, a book or a motion picture are anywhere close to the ecstatic, the later judgments, rendered by scions who have either been led to expect too much or who come armed [illegible] on their broad shoul-

without self-consciousness. Carefully and shrewdly he steers his characterization between the twin shoals of realism and fantasy. His Lincoln is both legendary and sufficiently real, which is no small feat. Also, he is able to subordinate the actor to the character in a way not easy for any actor cast in what is practically a monologue. Finally, he is able to suggest something of the personal distinction of the man, in a manner not possible to an actor who might happen to lack personal distinction.

It seems that Mr. Griffith avoided the same pitfalls and captured the same virtues that I have discussed in connection with the Huston portrayal. His production is, of course, sentimental and rose colored, and it, too, is occasionally self-conscious, occasionally lacking in vigor, but for such a picture his lapses are surprisingly few and unimportant. Now much less given to stained-glass attitudes, for example, is the Griffith "Abraham Lincoln" than the much admired John Drinkwater version! I think Mr. Griffith—or rather Mr. Stephen Vincent Benet, who wrote the scenario—erred in making his hero recite sections of the Gettysburg address in his Ford's Theater speech, and perhaps his picture of the Booth conspiracy is a bit too sensational. Such defects, however, should not keep any one from seeing that the film, gracefully written by Mr. Benet and well played by Mr. Huston's assistants—particularly by Una Merkel as Ann Rutledge; Kay Hammond as Mary Todd, and Ian Keith as Booth—is a distinguished photoplay.

voice at that, yet here and there one feels that fiery touch of art [illegible] the echo of our own dull every-day life. It is the touch of one who has a poetic imagination, and in whose heart burns a poetic fire.

"In his acting one finds the most charming nuances—half-tones, full-tones, light and dark tones, such smooth transition from one mood to another. All flavored with the charm of an artistic inspiration. He is an actor who possesses great intelligence of the warm, glowing, artistic kind, and not of a cold, dry, decided mind.

"The prosaic part of Lincoln's life is skimmed over or smoothed out completely. One gets a real poem. Every bit of prose is converted into poetry. The entire performance is poetic and

Young Lincoln Shows His Spunk

Challenged by the local bully, he floors him in wrestling.

beautiful. It is a beautiful melody which rings through one's heart, and one humbly thanks the great director and equally great actor.

THE sequence of scenes is here given in *The World* by Quinn Martin:

"At the outset, in a prolog set in the year 1809, the slave traffic is introduced, followed by the birth of Lincoln. His courtship of *Ann Rutledge*, and then her sad and untimely death. The ball at *Mary Todd's*, during which the young Springfield lawyer demonstrated his art in terpsichore, the marriage to *Mary*, the loss of his riding horse by sheriff's attachment, his debate with *Douglas*, then his invitation to run for President, and his arrival at the White House, only to drop upon the floor, his head on an upturned chair for rest; the Cabinet's revulsion against war, and *Lincoln's* stern declarations that the Union must be preserved. Then war and Sumter, followed by the defense of Washington.

"That touching scene in which the War President, shaken by grief, visited the battle-field and pardoned the frightened boy who had been condemned to die; the signing of the proclamation of emancipation, and the scenes of dissension and mistrust within the Cabinet; *Lincoln* pacing the great halls of the White House through the night in his woolen socks and shawl. *Lincoln* with little *Tad* upon his knee. And when the war had advanced to the point of apparent frustration for the North, the appointment of *Grant* as Lieutenant-General.

"The ride of *Sheridan* and the turning of the tide of battle, then *Robert E. Lee*, facing surrender, shown refusing to put to death a Northern spy. A return to the interior of Lincoln's study, and his exultant rejection of the plan to punish *Jefferson Davis*. And, finally, *Booth*, the mad actor, and the assassination.

"With great good judgment the playwrights have joined and polished these seemingly abrupt and, as time passes, unrelated hours out of the life of *Lincoln*."

Phonographi[illegible] Sp[illegible]

JUST WHAT THE [illegible] radio in standardizi[illegible] two Columbia profes[illegible] They have been catchi[illegible] of speech native to different [illegible]

Naturally Boston has tak[illegible] and *The Herald* of that town [illegible] of interest to learn that these [illegible] region's 'dialect.'

"The typical New England[illegible] attack and brisk utterance.'

"The vowel 'a,' which is su[illegible] Americans, gets especial atten[illegible] and is most typically New [illegible] 'can't.'

"In 'barn' the 'a' is describ[illegible] as far back as in the ordinary [illegible]

"The New Englander who [illegible] liberate in his talk.

"He has 'a slow, elegiac c[illegible] doubt as to the advisability [illegible] resigned acceptance of the nece[illegible] deliberation, the mountain Ne[illegible] of his 'a's' than does his brothe[illegible]

"So now we know what ma[illegible] what it is, gives it its distinctiv[illegible] due to differences in elevation.

"One can not but suspect tha[illegible] to overcome the results of some[illegible] bring this New England spee[illegible] promise All-American dialect.

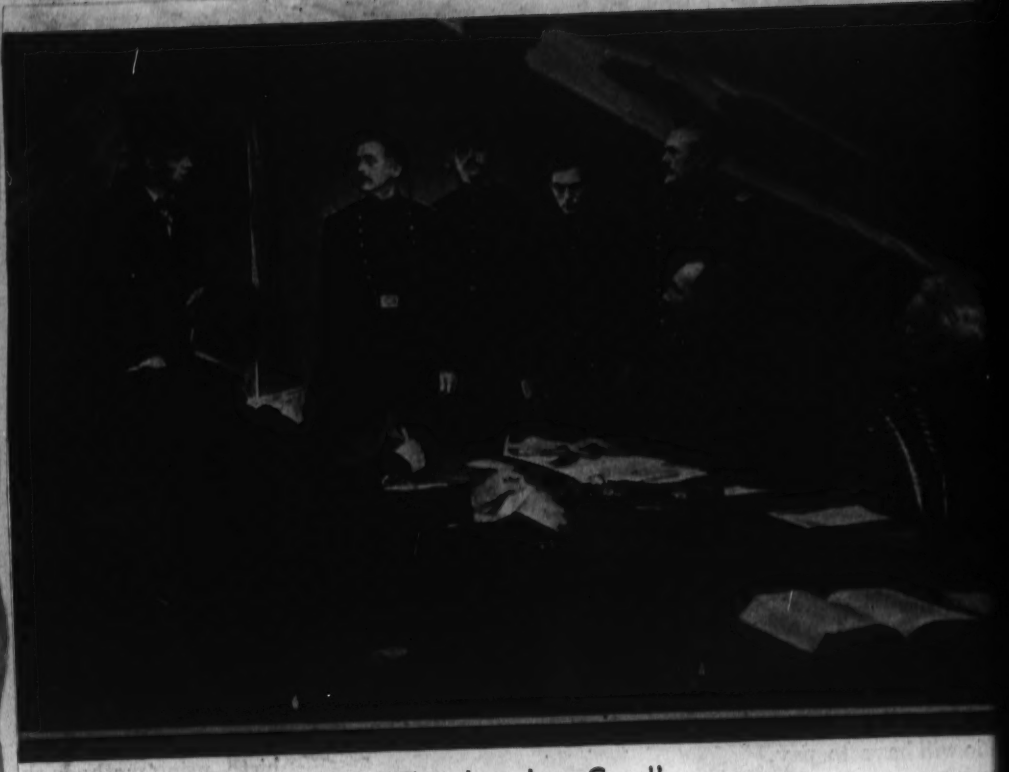
"Popularized education hasn'[illegible]

"Will more marked results [illegible] broadcast?

"Somehow there remains roo[illegible]

Perhaps we shall hear from ot[illegible] that they prefer their idiosync[illegible] selected to represent the whole [illegible]

In that case what will becom[illegible] bring our speech to a level of u[illegible]



"This Is a Leg Case"

The young soldier, who threw away his rifle, pardoned.

Daily News - Sep 26
Editorial

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1—A Seat for Every Child in the Public Schools.
2—A 5-Cent Fare and Better Service.
3—Improved Traffic Conditions in the Streets.
4—Modification of the Volstead Act.
5—Another Bridge Across the East River.
6—More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history, their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goody-goody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized.

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch Lincoln to their carts for a half century. He has been mentioned as authority for every crank notion from federal prohibition to the theory that the Pope would move into the White House if he could.

Yet all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spark of greatness which we all wish we possessed. We've been waiting for many decades for some one to come along and put the real Lincoln into a book or a play or, latterly, a film.

Griffith has done it. He had the help of Stephen Vincent Benet, whose truly great poem, "John Brown's Body," two or three years ago summed up the whole civil war as it must have been. Between them, and with the aid of some of the talkie industry's finest technical men, Griffith and Benet have made it possible for all of us to meet Mr. Abraham Lincoln, dead these sixty-five years. Could there be a greater experience?

The whole cast is excellent. We can't resist the temptation to put in some special applause for the work of Walter Huston as Lincoln, Una Merkel as Ann Rutledge, Kay Hammond as Mary Todd Lincoln, E. Alyn Warren as Gen. U. S. Grant and Hobart Bosworth as Gen. Robert E. Lee.

Oct 4 1930

Editorial

Oct. 4, 1930

Liberty

A Weekly for Everybody

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"Our Country! In her intercourse with foreign nations may she always be in the right; but our country, right or wrong." —Stephen Decatur.

OLD ABE

David Wark Griffith's picture, "Abraham Lincoln," seems to us something more than just a new talkie. It seems to us something more than just a very good talkie.

It is not only fine entertainment; it is an important and valuable indication of how we can, if we like, be better educated.

Here is one kind of thing that certainly the movies can do—they can give to the masses, and particularly to children, a knowledge and understanding of history that cannot possibly be conveyed through books or in the schoolroom.

There are a number of reasons for this. In the first place, of course, the masses generally aren't much interested in books that tell them about history, nor do most schoolchildren lap up very eagerly the information given them in the classroom. But Americans both old and young *are* interested in the movies. They go with enthusiasm, and they remember what they see.

So, to start with, you have zest instead of reluctance to reckon on. And that makes a lot of difference, as any school-teacher will tell you.

Then, too, the movies reveal what to most of us, as children, is an astonishing and unsuspected thing—that it can be fun to learn about history. Here we discover that an episode out of the past was something that involved real people in interesting adventures, not merely pages 74 to 78 of a textbook, with three dates to be learned by heart. In other words, learning becomes a matter of entertainment.

And finally, with this new magic of the talkies, we actually experience, in effect, what Mark Twain imagined in "A Connecticut Yankee at King Arthur's Court." With hardly any effort of the imagination, we are taken back to a former time and can see and hear—and we almost said touch—the people who lived then.

The speaking stage of course has done this in some degree, but there is a wealth of illusion in the talkies that the speaking stage could never attempt—great outdoor vistas, elaborate reproductions of historic scenes, battlefields visible for miles, and all the endless shifting at will from one place to another.

And in the matter of audience there is no comparison. The stage reaches thousands, but the talkies reach millions.

This picture of Mr. Griffith's, in a swift series of fleeting episodes, tells the story of Lincoln more vividly than any book could tell it.

Here are the hopeless horror of a slave ship and the hopeful peace of young Lincoln's days with his beloved Ann Rutledge—far-separated episodes that weave themselves together when Lincoln, saddened by Ann's death, bows under the greater burden of a war to abolish slavery. Here are testy cabinet members fidgeting under Old Abe's gentle humor and insistence on telling stories. Here is Grant, of whom folks didn't approve, and the fanatic John Wilkes Booth. . . .

Here a man comes alive and stands and talks before you as a human being rather than a figure out of history, so persuasively is he portrayed in the fine acting of the player named Walter Huston.

Mr. Griffith says the greatest pictures are those that combine dramatic tension with a theme such as there was in "The Birth of a Nation," "The Covered Wagon," "The Big Parade," and, to some extent, "The Cockeyed World," which did go pretty deeply into the character of the professional soldier. In this sense perhaps "Abraham Lincoln" is another of the greatest pictures.

We have been flooded with theme songs in the movies. Why not more theme plays? If it doesn't seem always best to make leading figures of the great historical characters like Lincoln, Jefferson, Napoleon, or Benedict Arnold, they could be introduced as part of the background against which lesser people have their story. We have news-reels for the present, but the great artists of the theater can give us also, so to speak, news-reels of the past.

As for Mr. Griffith's "Lincoln," we believe it ought to be seen by every child who goes to school and is within reach of a movie theater, because it gives a vivid impression of what Lincoln looked like and how he talked, and of the atmosphere in which the Civil War was fought. In addition, it is "good theater."

Moving Pictures Review and

Theatre Management

Editorial Sep 1930

IF I WERE an Exhibitor, I would play D. W. Griffith's "Abraham Lincoln"—assuming, of course, that I could get it. I went into the Central Theatre, on Broadway, one day recently, expecting to have a look at two or three reels, with the idea of letting Frank Triem, who writes most of our reviews, do the heavy work of seeing the whole picture. But I stayed to the finish.

It's hard to say a good word for any picture, within the trade, because there has been so much conscienceless touting of indifferent product. But this is a frank statement of what I think about "Abraham Lincoln":

It ought to be shown in every community in America where a motion picture theatre is or can be improvised. It ought to be seen by every school-child and student in America for its historical value. It ought to be seen by the grown-ups for the same reason. And it ought to be seen by the entire population because it is great entertainment. Probably there is no one quite equal to D. W. Griffith in making genuine entertainment without impairing historical and educational values. We all know that where there is a deliberate effort to educate entertainment values usually go out the window. Griffith has given us, in a series of episodes, the life of Lincoln and the life of America when it was in the gravest danger. The result is a masterpiece. If there is anyone who disapproves it, I would be inclined to question his standing as a good citizen.

* * *

Cinema, October 1930

ABRAHAM LINCOLN

A UNITED ARTISTS production, written by Stephen Vincent Benét and directed by D. W. Griffith.

PLAYERS

Walter Huston	Una Merkle
Ian Keith	Kay Hammond
Hobart Bosworth	Helen Freeman
E. Allen Warren	Helen Ware
Henry B. Walthal	James Eagels
Frank Campeau	Jason Robards

ONLY a fool could have thought seriously that Griffith was through, left permanently behind by the cinematic procession of which he was once so important a leader. Even a fool can see how mistaken he was, if he thought that, when he looks at "Abraham Lincoln."

Of all our heroes, Lincoln, as the years enlarge his legend, seems more and more to embody the things America likes to think its national individuality has sprung from and the qualities that so largely make up the country's ideal of itself. Lincoln is our Yankee King Arthur. Though time and change have ranged exceeding far from Camelot to Illinois, it isn't hard to see deep spiritual likenesses between the half mythical king who held Britain together against the heathen and the president who kept our American states united. As Arthur did, Lincoln is becoming a literary figure, a symbol more than a living man, and a symbol that must inevitably appear in every form of art that America creates. So there is a pleasing kind of justice in his being the center of a motion picture that shows the undiminished size and importance of our first big director.

For the old Marster has lost none of his cunning. It's rather futile to speculate on the lasting powers of a motion picture. Most of them date fatally. But it is hard to imagine any future picturizing of Lincoln's life being essentially any better than this one. It has the kind of theme that calls forth most of the best in Griffith and least of the worst. Few subjects have lifted him so far above carelessness and sentimentality. And it is such a big subject that only its big aspects can get into the picture—there is no room for the trivial prettinesses that smaller plots tempt him into.

The scenario that Stephen Benét provided helped a great deal. It has a great deal in common with "John Brown's Body". With such a vast mass of material to work from it had to be episodic if it wanted to cover the whole span of Lincoln's life and the relation of that life to the history of the country. But it has a wise selection of incidents that are very effectively put together, and its episodes are fuller and more integrally connected than, for instance, John Drinkwater's play, which has a similar problem and solved it much less satisfactorily. The most significant events are included, and even those that are barely sketched give no impression of inadequacy. The dialogue is a very fitting combination of dignity and homeliness.

The acting, too, is something Griffith must be grateful for. Walter Huston had a job that might have terrified any actor, but he tackled it with such a combination of strength and insight and technical skill that he not only moves and speaks as Lincoln may have done—he actually looks like Lincoln: looks like him from within, and not by the obvious and superficial means of make-up. It is a gentle Lincoln he portrays, not particularly rough and rugged, rather frightened at the forces of life and destiny, as any man of intelligence and imagination cannot help being, and meeting them with the kind of courage that at close hand seems everyday and ordinarily human and reveals its extraordinary quality, its nobility, only in the perspective of history. In short, Huston's Lincoln is Lincoln the man, but such a man as must inevitably, put in the right circumstances, have become a great historical figure. It is a splendid kind of acting.

Other figures stand out memorably. Una Merkle accomplishes the miracle of making Ann Rutledge ideally lovely, and doing it with a Southern drawl that might easily have set the teeth on edge. Ian Keith—whether with historical justification or not—makes John Wilkes Booth a thoroughly comprehensible assassin: a conceited ham actor who saw himself playing the heroic part in a lurid drama of his own imagining, and carrying his theatrical conception of it even to the point of throwing away his pistol and drawing a dagger huge as a carving knife to flourish at his exit into the wings. Kay Hammond as Mrs. Lincoln, Hobart Bosworth as General Lee, E. Allen Warren as General Grant, Frank Campeau as General Sheridan—all of them are more than adequate. And for those who cared for "The Birth of a Nation" there is a special little thrill in the first glimpse of Henry Walthal, *sans* KKK robes, riding at the head of a line of horsemen just as he did in the last glimpse we had of him as the Little Colonel.

But this good scenario and this excellent acting were only the tools Griffith used to make a typically Griffith picture. No one else could have done it with the same results. It has his special kind of atmosphere—some of it the symbolic kind, as in the storm that rages intermittently through the drama, and the apotheosis of Lincoln into monuments and memorials at the end. It has his characteristic poetical quality—especially in the idyllic Ann Rutledge interlude. It has his power to reincarnate the romantic charm of earlier days, as in the ball room scene where Lincoln first met Mary Todd. It has his peculiarly individual dash and virility of movement in the battle scenes and Sheridan's ride. Scene after scene can be remembered with exceptional vividness. And there are fine examples—few of them, praise be!—of his indifference to realism (the slaves in a slave-ship and later, on what looks like a bridge, singing spirituals with all the effects of a highly trained chorus of Fisk Jubilee Singers) and his weakness for sentimental over-emphasis, as in the Little Eva death scene of Ann Rutledge, with carefully cultivated voices chanting "In the Sweet By and By", and in the overwrought episode of Lincoln dashing out into a machine-made tempest to throw himself on Ann's grave. But these are after all only signs that the old Marster is still himself. Long may he wave!

Motion Picture November 1930

Abraham Lincoln

FINE PICTURE IN EVERY WAY: "Abraham Lincoln" is a great picture because it brings the shadowy and legendary Lincoln before us in a human manner. Walter Huston gives a performance whose perfection defeats itself. He will be remembered as Lincoln himself, not as an actor playing a rôle.

A prologue showing the coming of slave ships to the United States opens the picture and sets a note of proper torture and agony. Then the story goes to the birth of Lincoln and from there proceeds biographically, stressing, however, many episodes which portray Lincoln as a human being rather than as a great national hero. His fight with the town bully and his ability to drink from a hogshead, will probably seem sacrilegious to Lincoln worshipers.

His courtship of Ann Rutledge, romantically played by fragile Una Merkel, and his marriage to Mary Todd Lincoln (Kay Hammond) after Ann's death emphasizes the human note through the epic scenes of war and the final tragedy which raised Lincoln to godhead in the memory of America.

It is the understanding interpretation of Huston and the scholarly direction of D. W. Griffith which makes a picture that will be remembered long and lovingly, and may even take its place in cinema history with "The Birth of a Nation."

59

Exhibitor Motion Daily Picture Oct 7 Renter To day

"LINCOLN" CAPTIVATES LONDON PRESS

LONDON, Oct 6.. — The trade showing of D. W. Griffith's "Abraham Lincoln" at the London Pavilion before a distinguished audience that included the American Ambassador, the Secretary of War and other members of the British Cabinet, moved the daily papers to comment in a vein of emphatic approval—as indicated in the following examples:

London Times—"It is a film of outstanding merit, telling its story and paying tribute to the memory of a great man without distortion or sentimentality."

Post—"Griffith has burst into the talk film with a masterpiece. Huston suggests the man himself as perfectly as one would have dreamed possible."

News—"It is a film that grips."

Daily Scotch—"America's national hero is humanized in an inspiring and memorable achievement."

Herald—"The old master of silent film direction Griffith has established himself as an equally great maker of talking pictures."

Today's Cinema—"Deeply interesting revelation of a great soul. Gripping. Brilliant direction."

Film Renter—"First class attraction wherever screen art means anything at all."

C.S. Monitor
NY Aug 29

D. W. Griffith's 'Lincoln' Film

SPECIAL FROM MONITOR BUREAU

NEW YORK—Joseph M. Schenck presents D. W. Griffith's talking picture, "Abraham Lincoln," with Walter Huston in the title rôle; adaptation and dialogue by Stephen Vincent Benét, beginning Aug. 25, 1930, at the Central Theater.

This new film story of Lincoln's life, with its few theatrical accentuations, remains always simple and human in its implications. Those who felt that Mr. Griffith's direction in some of his early films was overemotionalized will be astonished at the colloquialism, the unforced naturalism, of "Abraham Lincoln." This picture leans so far away from the exaggerations of feeling and excesses of incident usually met with in motion pictures that Mr. Griffith may hear complaints about understatement and restraint. Difficult is it for the seeker after natural effects not to step over that thin line that divides essential verity from trivial literalness.

A Persuasive Portrait

This Lincoln—thanks to Mr. Griffith's direction, Mr. Benét's plausible dialogue and Mr. Huston's honest characterization—seems throughout the story to be a man one might have known, a man who often wearied of the tasks before him, who is often disappointed by failure, but who never quite lets go in any admission of defeat. Because he felt that the Union must be preserved, this Lincoln never could quite be overcome by the expediency arguments of his Cabinet advisers, nor by his grief over the suffering that civil war brought to the country.

This impression of a genuine person with whom the spectators have much in common is built up from the beginning of the Emancipator's story, when he was a storekeeper of 22, struggling for the education he needed to become a lawyer. This effect is heightened by idyllic scenes of his courtship of Ann Rutledge, his unboastful conduct after defeating the town bully, the good-humored encounters with sheriffs armed with debt warrants, his first unsatisfactory debating encounter with Douglas, his wonderment and humility when political committeemen invite him to become a candidate for President.

From this early ingratiating phase of fluctuating fortunes, the transition to national leadership in the White House seems easy and consistent. And so onward through scenes of racking suspense while waiting for news of Northern victories, through incidents of magnanimity toward defeated Southern leaders, and through the episode of the assassination in Ford's Theater, the picture maintains its persuasive quality within the boundaries of Mr. Griffith's naturalistic viewpoint.

Lively in Action

Perhaps not since the films became audible has a photoplay been so like those of the old days when motion pictures moved. The story is told in high lights of action, with brief passages of conversation. This "Lincoln" is often laconic where it is the talkie custom today to be chatty, losing the name of action in a fog of verbiage. Glimpses of the hold of a slave ship and a line of Negroes toiling on a levee suffice to hint at the slavery problem.

At the Lincoln-Douglas debate the unseen crowds are heard expressing their responses. Sheridan, in a tense personation by Frank Campeau, again makes his historic ride that turned defeat into victory, a dashing motion-picture scene of the sort that built films into a popular form of entertainment. Lee, like Lincoln, is shown grieving for the suffering caused by war, and both are shown tempering military discipline with mercy.

Again and again the audience breaks into applause when a great figure of the past appears on the scene, a recognition of the idea back of the figure rather than of the actor impersonating him. Prolonged is the handclapping when Hobart Bosworth enters as Robert E. Lee. What may have seemed softness to some spectators in this characterization might be to others a justifiable brokenness of spirit. Justifiable in a stage personage, too, might be the histrionic flavor of Ian Keith's Booth. The large cast includes Kay Hammond in a shrewish version of Mrs. Lincoln; James Bradbury Sr., as a sputtering General Scott; Una Merkel, Lucille LaVerne, Helen Freeman, W. L. Thorne, A. Alwyn Warren, Henry B. Walthall, Helen Ware, Jason Robards, Oscar Apfel, Fred Warren, Otto Hoffman and Edgar Deering.

Walter Huston brings acting authority to the part of Lincoln, mentally characterizing the part so consistently that he makes believable the gradual development of a gawky youth into man capable of large comprehension, gentle humor and deep feelings. His concentration of thought is evident in his right timing of his scenes—nothing is hurried, nothing is dragged out. He is expressive in the most intimate conversational scenes, and here the good sound recording proves how large has been the advance of the talkies in recent months. Mr. Huston makes up well for the later scenes; and his unbearded face has the strength, and sufficient resemblance, for the youthful Lincoln. Only at intense moments in the story does Mr. Griffith use closeups of Mr. Huston, and this very reserve adds force to their value as emphasis.

E. C. S.

for November 1930

Screenland

Best Pictures

Screenland's Critic Selects The Six Most Important Films of the Month

Abraham Lincoln

AT last, a talking motion picture I can recommend to you and to your sisters and your cousins and your aunts and everybody else with absolutely no reservations! Go, and take the family with you. And you'll enjoy an evening at the movies with a clear conscience. *Enjoy*, I said—for David Wark Griffith's picturization of the life of Lincoln is not only 'worth-while' and all those other usually dull things, it's human, engrossing entertainment. You'll be amused and interested and thrilled and touched—and you can't demand more of your motion pictures than that, can you? Griffith has done it—the Old Master of the movies has come back. He has made a talker so intensely interesting and vivid and charming that it will live as long as his "Birth of a Nation." And longer—for there is a commendable absence of false heroics in "Abraham Lincoln." Thanks in part to Walter Huston's great *Lincoln*. There has never been a finer performance. Una Merkel is a lovely *Ann Rutledge*.

Walter Huston's dignified portrayal in D. W. Griffith's "Abraham Lincoln" is deeply moving.

The Herald
Washington (D C)
Oct 13

GRIFFITH'S FILM OF LINCOLN'S LIFE A FINE PORTRAIT

By LEE SOMMERS

David Wark Griffith's "Abraham Lincoln," which is now showing at the National Theater, is a conventionalized portrait of the man who welded North and South into one nation. It is not accurate in details, nor does it purport to be, but it is accurate in the whole, for it reveals Lincoln as the man history and human sympathy know him to be—a tragic, misunderstood figure, struggling for ideals not appreciated in his day, and achieving a colossal triumph against colossal odds.

Lincoln, in the Griffith version, is the legendary Lincoln, to be sure, but, nevertheless, a human Lincoln. That is the outstanding fact about Lincoln—he represents and typifies, more than any other American that has ever lived, the genius of the common people. We see the lowly beginnings of that great career in a humble cabin in the wilds; we see Lincoln as a youth, grown strong and tall; as a wrestler, as a rail-splitter; finally, by dint of study and hard work, a lawyer—but an unsuccessful lawyer, harrassed by debts. We see the tragic romance with Ann Rutledge, so bitterly ended by her untimely death.

Next we see the inception of his life in politics, in the campaign for the Senate against Stephen A. Douglas, and his first meeting with Mary Todd, whom he later married. The Douglas-Lincoln debates made "Abe" a national figure, and at the moment when he felt most despondent as to his future, he was offered the Republican nomination for the Presidency. Then follow the familiar scenes of conflict, and Lincoln's assassination at the hand of John Wilkes Booth.

Walter Huston is admirably chosen for the role of the Great Emancipator. The silent film based on the life of Lincoln revealed George Billings in the title role—a clerk, chosen because of his remarkable resemblance to the martyred President. Huston, of course, resembles Lincoln vrey slightly; but he accomplishes wonders with make-up.

And he is one of the finest actors on the screen today. This portrait of Lincoln is one of his outstanding roles.

Una Merkle is a sympathetic figure as Ann Rutledge, and the romantic interest of the story is well brought out. Ian Keith is suitably melodramatic as the fanatic, Booth, and Fred Warren as General Grant; Hobart Bosworth as Lee and Frank Campeau as Sheridan represent notable figures of civil war days admirably.

An overture subject and a "Rascals" comedy, "Helping Grandma," complete the program.

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY

The Post
Washington (D C)
Oct 13

IN THE PLAYHOUSE

By JOHN J. DALY

Joseph M. Schenck presents D. W. Griffith's photoplay, "Lincoln."

THE CAST

Midwife.....Lucille La Verne
Nancy Hanks Lincoln..Helen Freeman
Tom Lincoln.....W. L. Thorne
Abraham Lincoln.....Walter Huston
Armstrong.....Edgar Deering
Ann Rutledge.....Una Merkel
Lincoln's Boss.....Russell Simpson
Mary Todd Lincoln..Kay Hammond
Sherin.....Charles Crockett
Mrs. Edwards.....Helen Ware
Stephen A. Douglas...E. Alyn Warren
Herndon.....Jason Robards
Tad Lincoln.....Gordon Thorpe
John Wilkes Booth.....Ian Keith
Secretary John Hay
Cameron Proudhomme
Gen. Scott.....James Bradbury, Jr.
Gen. Grant.....Fred Warren
Secretary Stanton.....Oscar Apfel
Gen. Sheridan.....Frank Campeau
Young Soldier.....Jimmie Eagle
Gen. Lee.....Hobart Bosworth
Col. Marshall.....Henry B. Walthall
Adaptation and dialogue by Stephen Vincent Benet.
A United Artists Production.
Directed by David Wark Griffith.

David Wark Griffith's camera conception of Abraham Lincoln's life story came to the screen of the National Theater yesterday afternoon, a special performance for educators of this city, and at night a showing to the general public.

Down in the Congressional Library there are some 30,000 volumes dealing with phases of Lincoln's life. Perhaps there are more books on Lincoln than on any other American character. At any rate, a great number of historians delved into almost every incident or happening to Lincoln, from the cradle to the grave. In the screen presentation at the National there is precious little that is not historically accurate, and certainly nothing not covered in the school books. Nearly all the material might be found in the ten volumes by Nicolay and Hay, entitled "Abraham Lincoln, a History of His Time."

It is made very plain in the biographies that Lincoln lived in a house that had only three walls—at Nolans Creek, Hardin County, Ky. And yet this was not due entirely to what many suppose to have been the shiftlessness of Lincoln's father. Tom Lincoln's supposed inefficiency has been often cited as being responsible for the impoverished condition of his family. As a matter of fact, it was the operation of the old Virginia law, which granted to the oldest son the estate of the father, that started Abraham Lincoln on his career as a rail splitter, saw him reared in a home minus a wall. Here, then, is the drama Abraham Lincoln set in its natural theater, since the stage, too, is always without its fourth wall.

To sketch Lincoln's life in so short a compass as this, in the film sponsored by Griffith, the script written by Stephen Vincent Benet, was not only difficult to do, but next to impossible. A glorious attempt was made, and the finished product, while it may be somewhat disappointing to real students of Lincoln's life, is, nevertheless, a carefully worked out story. Most of the major events, from the time Lincoln entered politics till he was elected to the Presidency, and to the day he was fatally shot by John Wilkes Booth, are depicted; with special emphasis on the war period.

Lincoln was wrapped up in the war. He was the outstanding figure in the war, his plans carried the war to successful conclusion, and had actually begun a humane reconstruction of the Union. It would have been no great disadvantage, then, to have shown his influence carried over into the aftermath.

Quite a deal of time is devoted to the battles of Sheridan in the Shenandoah. There is no allusion to the great two-fold victory of Gen. George H. Thomas in the fighting around Nashville and Franklin, when he won the greatest victory of the War Between the States. It may not be the dramatic plan, but the completeness of Sheridan's victory in the Shenandoah Valley campaign might well have been suggested, in the picture, by a question of Gen. Jubal A. Early. He asked one of his regimental surgeons as they were returning alone to Richmond, the army having been dispersed: "Doctor, I believe you assured us in the Richmond Secession Convention that the Whigs would not fight?" Early's well equipped army of 42,000 men had been broken up as a military organization. Lincoln then sent a telegram to Sheridan: "Thank God for your great victory. I'm inclined to run down and see you and the boys," or words to that effect.

There are some remarkable portraits of the past in this work. "Abraham Lincoln," one of the outstanding historical films—and the finest portrayal of all is by Walter Huston, who plays the great emancipator. Huston picks up the character at the age of 20 or so and carries it through to the fifty-sixth year, the changes coming gradually and gracefully. Unless memory fails, or early reading impressions are dimmed, Lincoln's law partner, Herndon, was one of the giant race that lived before the flood; but he is here shown by Jason Robards as a much smaller man, when most historians agree he was nearly of the stature of Lincoln.

Una Merkel, who plays Ann Rutledge, Lincoln's first sweetheart, contributes one of the fine pictures to the gallery. She was here two seasons ago with Helen Hayes in "Coquette," and singled out then as a remarkable young actress. Other noteworthy portrayals come from Helen Freeman, as Nancy Hanks Lincoln; Kay Hammond, as Mary Todd Lincoln; E. Alyn Warren, as Stephen A. Douglas; Ian Keith, as John Wilkes Booth; Fred Warren, as Gen. Grant, and Hobart Bosworth, as Gen. Lee.

Some of the scenic photoplay is beautiful.

Only one spot, dramatically, mars the picture: the theatrical representation of Lincoln so bowed by grief that he throws himself, lamenting, on the rain-sodded grave of Ann Rutledge. One may doubt whether this is history.

The News
Baltimore (Md.)
OCT 8

Lincoln's First Love

WALTER HUSTON AND UNA MERKLE
MR. HUSTON plays the title role in "Abraham Lincoln," and Miss Merkle is seen as Ann Rutledge. This talkie, based on the Emancipator's life, is now being presented at the Auditorium Theatre.

CALLS LINCOLN FILM OF HIGHEST RANK

By NORMAN CLARK

"Abraham Lincoln," with Walter Huston and Una Merkel in the featured parts. Adapted for the screen by Stephen Vincent Benet. Directed by D. W. Griffith. Presented at the Auditorium Theatre this week.

THE CAST:

Tom Lincoln.....W. L. Thorne
Nancy Hanks Lincoln..Helen Freeman
Abraham Lincoln.....Walter Huston
Ann Rutledge.....Una Merkel
Mary Todd Lincoln....Kay Hammond
John Wilkes Booth.....Ian Keith
General Grant.....Fred Warren
General Sheridan.....Frank Campeau
General Lee.....Hobart Bosworth

ONCE AGAIN D. W. Griffith writes his name high on the screen record—this time with his "Abraham Lincoln."

Here is a picture, I predict, that will live a long time. It is a distinguished, human and sincere transcription to the screen of some of the high lights in the life of the Great Emancipator.

It is not great drama in the theatrical sense; as it is too episodic; it does not build steadily and overwhelming to a powerful climax. But it is a moving and impressive narrative, that pictures at one time stirring battles, at another tender and delightful romance.

Walter Huston's portrayal of Lincoln is a masterpiece of film acting. It is indeed an intelligent and sincere portrait. Mr. Huston does not try to be heroic, grand or Olympic. He presents Lincoln first as a simple country lawyer, discouraged at his failure in life, but whose keen sense of humor helps him to understand a little of what life is all about. Later, as President, he is still a simple, homely soul, but a man with a glorious vision and a high purpose.

"Abraham Lincoln" is a succession of episodes from the life of one of America's greatest figures, from his birth in the log cabin until his assassination at the hands of John Wilkes Booth in the old Ford's Theatre at Washington. The love scenes with Ann Rutledge are among the best I have ever seen on the screen. Una Merkel is splendid as the gentle girl whom Lincoln first loved.

A magnificent picture is "Abraham Lincoln"—one that will give the talkies a healthful boost.

The Morning Sun
Baltimore (Md.)
Oct 7

AT THE MOVIES THIS WEEK

Abraham Lincoln, Griffith Production, With Walter Huston In Title Role, On Auditorium Theater Screen

To the list of the year's exceptional photoplays may be added Abraham Lincoln, now showing at the Auditorium Theater.

It has many values not commonly associated with the things that come out of Hollywood. It has dignity, simplicity, breadth and purpose, and once in a while emotional depth. Besides, it has the lesser virtues which Hollywood too often mistakes for the greater ones: pictorial charm, dramatic "punch," some spectacular scenes, fights by individuals and armies and occasional lapses into sentimentality.

Three men are primarily responsible for this film being among the first ten. They are D. W. Griffith, who directed it; Stephen Vincent Benet (author of John Brown's Body), who wrote the dialogue, and Walter Huston, whose rendition of the title role is one of the best male characterizations of the year.

Their treatment of Lincoln is episodic—a work of recreation, rather than of creation. They do not give us a complete man—such a task, I fear, is far beyond the capacity of the conventional film of conventional length, and perhaps beyond the scope, even, of the legitimate stage.

The film catches Lincoln at scores of crucial points in his life, reproducing his actions, words, and the background cleanly and, for all I know to the contrary, faithfully.

Many of these brief episodes are powerful and vivid, giving flashes of insight into the turmoil of a nation as well as the growth of a human soul. Others are just movie scenes, still others are recorded anecdotes. Only the splendid acting of Mr. Huston binds them together. He is always essentially the same, yet he reflects accurately and subtly the changes of circumstance by which he is brought to maturity and wisdom.

For all its excellence, Abraham Lincoln is neither a great nor an inspired portrait of this great American. There is a limit beyond which Mr. Griffith, expert craftsman that he is, has never passed and which, by reason of his sentimental outlook upon life, it is likely he never will pass. Nevertheless, it comes nearer to screen greatness than all but a very few of the talking pictures yet to be manufactured in Hollywood. D. K.

Review. Baltimore
Evening Post.
Oct. 7, 1930.

'Abraham Lincoln' Is Rare Movie At Auditorium

Griffith's Direction Featured In Talking Screen's Conception of 'Honest Abe'

Abraham Lincoln has been reincarnated for the talking films by David Wark Griffith and his namesake picture which has come to the Auditorium Theater is revealed as a series of brilliant episodic vignettes. "Abraham Lincoln" is by far Mr. Griffith's most important directorial effort. So often does this master of the movies prove himself an artist and so reverently has he approached his subject that the picture becomes a masterpiece, meriting a visit from every movie fan.

So many legends and fables have sprung up about the man who was Lincoln that Mr. Griffith faced an enormous task in weeding out the half truths and myths frequently given the Great Emancipator godlike proportions. The job has been wisely done and as a picture, this "Abraham Lincoln" ranks supreme.

Undoubtedly, David Wark Griffith is sincere when he states in his program note, that "the production of 'Abraham Lincoln' was approached with sincere reverence, seeking to present the virile man of human qualities who was the soul of the figure tradition has made him."

Stirring Sequence

Proving this sincerity, Griffith has provided a stirring closing sequence —Lincoln as thousands of Americans picture him today; aloof, majestic, serene; an example to the restless, stirring youth that makes America of the present.

The wide-eyed producers looked around and made the smart choice in Walter Huston as Lincoln. This actor has a speaking voice that fits the films to almost perfection and seems to completely belong to his "Honest Abe." He couples it with fine acting and the happy combination is to the moviegoers' advantage.

Others in Cast

Una Merkel, as Ann Rutledge, contributes to the film with her fine characterizations and Kay Hammond, as the striving and ambitious Mary Todd Lincoln is finely cast among a group of players that is uniformly capable.

"Abraham Lincoln" is a picture that will linger in the memory. It is a directorial achievement that continues to place David Wark Griffith in the ranks of leading directors.

GEORGE BROWNING.

Diwali Season Has

Eve Sun
Baltimore (md)
oct. 7

For Film Fans

By Q. E. D.

"Abraham Lincoln," Covering Entire Life Of Civil War President, Found A Powerful Film—Walter Huston's Portrayal Praised

"ABRAHAM LINCOLN" is one of the most powerful pictures, emotionally, that we have ever seen. It is slow in getting you in its grip, but once you are caught, the tension is never relaxed until the final fade-out. There is something almost elemental about this movie centering about the entire life of the Great Emancipator, something as elemental as his own soul.

Our only major criticism of this movie which opened last evening at the Auditorium is that it attemtps to cover too much ground. It follows its leading character from his cradle to his grave and that, for such a life as Lincoln's, is covering, as he might have said, "a monstrous amount of territory."

One gets just a bit breathless trying to keep up with the pace of things. Events follow thick and fast. Nothing is muddled, understand, but we would have been just as satisfied if we had anchored at any one of his life's many interesting periods and stayed there.

THE picture is told in a steady series of sequences. There are no titles of the usual "Ten Years Later" type or that sort of bunk. You just jump from one highlight to another and you won't have a bit of difficulty in covering the gaps. In one scene we see Abe losing his horse to the sheriff; in the next he's running for the Senate. And so it goes.

The most interesting periods are those that show him in the White House and his handling of the Civil War that he sees through to a conclusion. One feels the suffering he went through during those four terrible years; one feels some of the agonizing apprehension he experienced during those days when Washington was threatened by the Confederate Army.

But through it all he goes his quiet, dry way, injecting his homely philosophy into the midst of every heated discussion. Walter Huston is superb in the leading role and hangs up a portrait that will live for a long time.

GRIFFITH returns to the ground that covered his greatest success, "The Birth of a Nation" and does a surprisingly good job. He has forsaken his kittens and other Griffithisms and turns in something of which any director would be proud.

Una Merkel is the Ann Rutledge, Lincoln's first love. Griffith handled her scenes badly. Kay Hammond is quite good as Mary Todd, Lincoln's wife. She is a termagant, quite unimpressed by greatness. A good cast animates the historically famous roles. All in all, a picture decidely worth seeing, a veritable gelatine document of immense importance. See it!

The News Baltimore (Md) Oct 7

Baltimore Day by Day

By CARROLL DULANEY

ANYTHING about Abraham Lincoln is apt to be interesting. Any motion picture produced by David W. Griffith is sure to be intelligent and apt to be worthwhile. Therefore, we were justified in expecting that "Abraham

Lincoln," Mr. Griffith's latest film product, would be interesting, intelligent and worthwhile. And it is.

In "The Birth of a Nation," Mr. Griffith produced a movie that set a high standard for all time. Living up to that standard is a difficult task. "Abraham Lincoln" is not another "Birth of a Nation"—it is too episodical, too sketchy—but it is a great picture.

The prologue shows the landing of a cargo of slaves. The birth of sectional feeling is shown by two brief pictures—a group of Virginians protesting against New England's attitude in selling them slaves and then trying to abolish slavery and a group of New Englanders threatening to secede from the Union as the South continued to increase its political power. Both groups turn to a portrait of Washington and refer to him as the only man who could, if he were alive, give them justice.

BY LEAPS AND BOUNDS

The story proper starts with the birth of Lincoln in the little log cabin in Kentucky. Lincoln's career is followed, not exactly step by step, but by mighty leaps and bounds. We see the REAL Lincoln — not the saintly figure that is pictured too often. We see Lincoln beating the town bully in a rough-and-tumble fight, we see him perform prodigious feats of strength, such as lifting a barrel of whisky and drinking from the bunghole. We see him splitting rails and courting Ann Rutledge at the same time, while she teaches him "book l'arning."

Lincoln, after Ann's death, is shown as a heart-broken, pathetic figure, half crazed with grief. Mr. Griffith is frequently accused of being sentimental. Well, most of us are.

Stephen Vincent Benet, who wrote the story for the screen, has done an excellent piece of work, taking only slight liberties with history, but, after all, it is Griffith's picture. By ingenious devices Lincoln is kept in close contact with dramatic events at the front. We see him abruptly entering a tent where a court martial has just sentenced a youthful soldier to death, a sentence which, of course, Lincoln commutes.

He is also shown in the telegraph office at Washington anxiously awaiting word from Sheridan's army in the Shenandoah. This furnishes the excuse for one of the best Civil War scenes I ever saw on the screen, the incident of Sheridan rallying his men after their rout at Cedar Creek. It is still a matter of dispute, I believe, whether Sheridan or General Wright performed this feat, but Mr. Griffith wisely leans to the popular theory.

GOOD PORTRAITS

Many big men of those stirring times figure in the picture—Scott, Seward, Stanton, Douglas, Lee, Grant and others. And most of the characters a. excellent likenesses. All are handled sympathetically with the possible exception of Mrs. Lincoln, whose petulance and irritability are stressed. According to the pic-

OVERSIZED DOCUMENT FILMED
IN SEVERAL FRAMES

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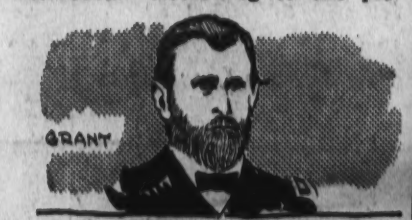

ture, she must have been a great trial to Mr. Lincoln's patience.

Mr. Benet has not ignored Lincoln's fondness for anecdotes, and some of the more famous Lincoln stories are preserved For instance, he has Lincoln tell about the party of prohibitionists who called to complain that General Grant drank too much. His reply was that if they would find out Grant's favorite brand he would send several barrels of it to some of his other generals.

Incidentally, at the private showing of the picture Sunday, with a crowded house, the only personage whose debut was greeted with applause was General Lee. One other Confederate of prominence figures in the cast—Col. Charles Marshall of Baltimore, who was Lee's secretary. The role is taken by Henry B. Walthall, who, by the way played "The Little Colonel" in "The Birth of a Nation." And he does not look unlike the late Colonel Marshall.

There is only one sour note in the entire production, and that is when the crazy Booth is made to say: "Mother Surratt will not fail us." Considering all that innocent and unfortunate woman suffered, her memory might have been spared that.

Baltimore Morning Sun.
Thursday, October 9th, 1930

Footnotes *On The* Films

Accuracy In Many Details Marks Abraham Lincoln. B. & O. Baggage Checks Of His Day An Odd Detail—Funniest Gags By Cantor And Bob Woolsey

The Fair of the Iron Horse has a mild reverberation in Abraham Lincoln, now showing at the Auditorium Theater. One scene shows a close-up of the newly elected President's traveling bag—he is on his way from Springfield to Washington. The baggage check very plainly carries the Baltimore and Ohio Railroad's name. This is, incidentally, a notable instance of painstaking care in the filming of details in an historical picture. The same care is noticeable throughout.

Not that the picture, fine as it is, lacks flaws. Frederic Arnold Kummer, the writer, calls attention to a most comical lapse in the first sequence. In it the shipload of slaves, fresh from Africa, sing Go Down Moses in good Alabama American, with much harmony and many musical flourishes. They didn't even speak, let alone sing, English in the black African villages.

Also, Mr. Kummer points out, there is a slight error in the recording of one of Lincoln's historic proclamations, a mere matter of the transposition of two phrases.

In my review I failed to acknowledge the brilliant characterization of John Wilkes Booth given by Ian Keith. He appears in a few sharp, short scenes, yet he manages to let one know accurately the long train of sick fancies which made this little egoist an assassin.

Perhaps the funniest gag of the week is perhaps Eddie (Whoopee) Cantor's story about what the mamma skunk said to the little baby skunks when they met the bad bear. Not quite as funny but much more daring is Bob (Half Shot at Sunrise) Woolsey's remark about papa always getting the best of everything.

Returning to Abraham Lincoln. This is the biggest picture you will see in a long time. I should like to call attention also to the acting of the veteran Frank Campeau as General Sheridan, and the presence of Henry B. Walthall, still a Confederate colonel after these many years' service in The Birth of a Nation.

There were plenty of Confederates in the preview Sunday afternoon. Lincoln was given one round of cheers, General Lee at least three, in spite of the fact that he appeared only at the lowest point in his military career. Mayor Broening, in a little speech following the showing, said some kind words for General Lee, and also for Lincoln.

D. K.

LATEST FILM NEWS AND REVIEWS

Punch & Judy Makes Modernistic Bow; "Lincoln" Inspirational, Says Rob

BY ROB REEL.

The loop's only modernistic motion picture theater made a graceful bow to a distinguished audience last night.

And the houseful o. notables from all walks of life who attended its premiere expressed themselves as charmed by the Punch & Judy which occupies the site of the old Central in Van Buren st., between Wabash and Michigan avs. This, you know, is the new house which has the courage to believe that discriminating Chicagoans will be willing to pay higher prices than the customary 75 cents for ultra-artistic surroundings and the better sort of talkies.

D. W. Griffith.

A silver lacquered entrance resembling slightly the one at the Cinema-Art, the Punch & Judy's North Side twin, beckons you from the street, and from the moment you drop your reserved ticket into the box at the door and start to climb the stairway to the main auditorium, you are conscious of an air that is unique in the downtown theatrical district.

Why, it's tiny, and intimate... only a little over three hundred seats. And what's this? Not a single gilt cupid...nary a cluster of gold grapes. Just exquisite simplicity...faint blue walls, ebony borders, everywhere angular lines and odd curves, indirect lighting, interesting nooks...all this in the promenade and then the theater itself. It's walls are plastered severely in fawn, its old pillars are ingeniously disguised, and no longer obstruct the view...it has the most comfortable divan seats we've encountered...and there before us is the stage, with curtain a splash of red and silver like a harlequin's patchwork suit.

Mentally, one congratulates Ramisoff, the Russian artist, whose genius is responsible for the good taste and fascination of the interior. One resolves to express one's delight with it audibly later to Louis Machat, the exhibitor, who dreamed the little fantastic Punch & Judy dream.

Come the strains of music and one settles down to absorb the program. First there is a talking animal subject that vastly amuses. And then one draws a deep breath. At last...D. W. Griffith's "Lincoln."

Griffith, the man they all thought was through...whom the wiseacres said had gotten all the good pictures out of his system.

Well, he ISN'T through by any means. That one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film... thus, it doesn't do to predict in this business.

Music...the Punch & Judy sound is good, too...in keeping with its general excellence. They're playing "John Brown's Body," or is it "Glory, Glory, Hallelujah"? Both will figure in the story. No wonder the score is good, you think. It was devised by Hugo Riesenfeld.

What's this? A marvelous cast ...Walter Huston delivering a masterpiece of impersonation as Abraham. But not yet. First, you see a slave ship. Griffith is bringing natives to America from Africa. They're dying like flies in the stinking hold, too.

LINCOLN, THE MAN.

Now, he gives us a misty panorama . . acres and acres of vile swamp land . . the croaking of frogs, the yowl of a dog . . signifying the swamp of human misery perhaps . . And then, a clearing and a cabin. And out of misery, a MAN.

He's tall and awk-

"ABRAHAM LINCOLN," a United Artists all-talking production. Presented at the Punch and Judy Theater. Story by Vincent Benet. Directed by D. W. Griffith.

CAST OF CHARACTERS.

Midwife	Lucille LaVerne
Tom Lincoln	W. L. Thorne
Nancy Hanks Lincoln	Helen Freeman
Offut	Otto Hoffman
Abraham Lincoln	Walter Huston
Armstrong	Edgar Dearing
Ann Rutledge	Una Merkel
Lincoln's Employer	Russell Simpson
Sheriff	Charles Crockett
Mary Todd Lincoln	Kay Hammond
Mrs. Edwards	Helen Ware
Stephen A. Douglas	E. Alyn Warren
Herndon	Jason Robards
Tad Lincoln	Gordon Thorpe
John Wilkes Booth	Ian Keith
John Hay	Cameron Prudhomme
General Scott	James Bradbury Jr.
Young Soldier	Jimmie Eagle
General Grant	Fred Warren
Secretary of War Stanton	Oscar Apfel
General Sheridan	Frank Campeau
General Lee	Hobart Bosworth
Colonel Marshall	Henry Walthall

picture. . . . A few cheaply done war scenes. . . . A few overmelodramatic touches. . . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction . . . actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by piling significant incident upon incident and because it contains at least one new technical effect . . . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all historians and biographers because it is screen life of Lincoln picturizing many familiar but few hackneyed incidents.

To all patriots because it is the life of one of the greatest Americans who ever lived.

To all school children and students because it will teach them more about Lincoln than any text book or lecture and to all teachers and professors that they may be further convinced of the efficacy of pictorial instruction.

Walter Huston.

To all gangsters, racketeers and criminals because it portrays Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach.

To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To men and women everywhere who can derive courage, inspiration and entertainment from the life of a great man presented in terms of celluloid . . . in short, to everybody.

OVERSIZED DOCUMENT FILMED IN SEVERAL FRAMES

D. W. Griffith.

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Come the strains of music and one settles down to absorb the program. First there is a talking animal subject that vastly amuses. And then one draws a deep breath. At last...D. W. Griffith's "Lincoln."

Griffith, the man they all thought was through...whom the wiseacres said had gotten all the good pictures out of his system.

Well, he ISN'T through by any means. That one becomes certain of as the "Lincoln" progresses. In some ways it is his greatest film... thus, it doesn't do to predict in this business.

Music...the Punch & Judy sound is good, too...in keeping with its general excellence. They're playing "John Brown's Body," or is it "Glory, Glory, Hallelujah"? Both will figure in the story. No wonder the score is good, you think. It was devised by Hugo Riesenfeld.

What's this? A marvelous cast ...Walter Huston delivering a masterpiece of impersonation as Abraham. But not yet. First, you see a slave ship. Griffith is bringing natives to America from Africa. They're dying like flies in the stinking hold, too.

LINCOLN, THE MAN.

Now, he gives us a misty panorama . . acres and acres of vile swamp land . . the croaking of frogs, the yowl of a dog . . signifying the swamp of human misery perhaps . . And then, a clearing and a cabin. And out of misery, a MAN.

Una Merkel.

He's tall and awkward, but strong as an ox. Now he's fighting because he's forced to . . NOW he's telling funny stories . . now splitting rails, . . and courting with utmost tenderness. Then suffering . . Of course Lincoln must have suffered you think. Else how could he have been so human . . so understanding? There's the death of his Ann, his rebellion against fate, his philosophical acceptance of it, his taking up of the broken threads of his life once more, his struggles against debt and finally his emerging as a figure in national politics as the result of the Lincoln-Douglas debates.

It's poetry, this Griffith "Lincoln" . . poetry in celluloid. Sometimes you see it through your own tears. And sometimes the sound of your laughter sounds strange in your ears.

Throughout, your enjoyment of it is tempered by a pain in the heart. And especially as the orchestra swells at the end into "Glory, Glory, Hallelujah." . . . You're certain that's what it is now, for the light is shining on the Lincoln Memorial's marble pillars. They stand as though surrounded by a halo.

Nothing much wrong with this

dramatic touches. . . . Still, it ranks with "All Quiet" as one of the most magnificent of all soundies. Every one ought to see it, we thought, as we went out to accept a demi-tasse from the courteous hand of the Punch & Judy's hostess.

Let's see, we ruminated. We'll recommend it to film fans because it is amusing and pathetic by turns and because it lies in the realm of that which is stranger, more dramatic and more romantic than fiction . . . actual fact.

To those who are interested or have to do with the technique of the soundfilms because it is not at all like a stage play but is a flowing screen opus in which exterior and interior sequences alternate in giving a variety of visual and audible delight, in which the character of the central figure is built by piling significant incident upon incident and because it contains at least one new technical effect . . . the presentation of long shots and close-ups with sound and dialogue simultaneously.

To thespians because of the magnificent portrayal of Walter Huston and the splendid aid of Una Merkel, Kay Hammond, Ian Keith and others in his support.

To all writers because of the sublimity of its conception. To all

Walter Huston.

and criminals because it portrays Lincoln not as a saint but as an intensely human being, whose faults and failures were only matched by his sincerity of purpose, and most of all because his martyrdom for the future of this country should make them ashamed of their part in the corruptness of its present.

To all politicians, statesmen, lawyers, judges and minor officials because Lincoln's example as brought home in this movie should inspire them to resist the temptations of these trying times.

To all ecclesiastics because it is a much more moving sermon than they could ever hope to preach.

To all wets because it advocates abstinence and to all drys because it teaches tolerance.

To all soldiers since it re-creates such heroes as Grant, Lee, Sheridan and Scott.

To men and women everywhere who can derive courage, inspiration and entertainment from the life of a great man presented in terms of celluloid . . . in short, to everybody.

Chicago Daily Tribune Sep 19

Film Reveals Lincoln with Jokes, Sorrows

With Douglas, Grant, Lee, Booth in Background.

"ABRAHAM LINCOLN."

[ALTALKER.]

★ ★ ★ ★

(One star means fairly good; two stars, good; three stars, excellent; four stars, extraordinary; no stars—just another movie.)

Produced by United Artists.

Directed by David Wark Griffith.

Presented at the Punch and Judy theater.

THE CAST.

Mid-Wife .....Lucille LaVerne
Tom Lincoln .....W. L. Thorne
Nancy Hanks Lincoln.....Helen Freeman
Offut .....Otto Hoffman
Abraham Lincoln .....Walter Huston
Armstrong .....Edgar Deering
Ann Rutledge .....Una Merkel
Lincoln's Employer .....Russell Simpson
Sheriff .....Charles Crockett
Mary Todd .....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas .....E. Alyn Warren
Herndon .....Jason Robards
Tad Lincoln .....Gordon Thorne
John Wilkes Booth.....Ian Keith
John Hay .....Cameron Prudhomme
Gen. Scott .....James Bradbury Sr.
Young Soldier .....Jimmie Eagle
Gen. Grant .....Fred Warren
Secretary of War Stanton....Oscar Apfel
Gen. Sheridan .....Frank Campeau
Gen. Lee .....Hobart Bosworth
Col. Marshall.....Henry B. Walthall

BY ROBERTA NANGLE.

Pinning four stars on the extraordinary pictures that occasionally come our way has hitherto seemed a fitting gesture of appreciation for the best that filmland has to offer. Mae Tinée bestowed five on Byrd's South Pole picture, and I suppose I could give an extra one to "Abraham Lincoln." I shan't, though, because I feel that all the stars in the composing room would be an inadequate decoration for this masterpiece from the hands of David Wark Griffith.

"Masterpiece" is a dangerous word to throw to the carping critics. Nevertheless it stands, for despite historial inaccuracies, despite a cheapening touch of melodrama toward the finish, despite a lot of things that undoubtedly will cause controversy, "Abraham Lincoln" remains one of the very finest of the audible films.

The picture is not, as one might have expected, a throbbing panorama of the civil war. It is simply the story of the man whose shadow looms larger every year in our national history. The story is told in a succession of episodes showing first, the lanky woodsman and the ecstatic wooer of Ann Rutledge, then the moody lawyer and budding politician, and finally the lonely President brooding in Washington over a country torn assunder.

Lincoln's life is depicted with solemn, prophetic beauty. His career is unfolded with dignity and tenderness until, with the war concluded and the states reunited, Booth plots to kill him. Poor taste mars this final tragic episode, and the last scenes, with Booth behaving like a villain in a show boat company, are an offensive finale to an otherwise perfect picture. Too bad that the majestic stride of the story should be broken by this deplorable touch of melodrama.

Walter Huston is magnificent in that most difficult of all rôles—the characterization of a historical figure. His gaunt features, tall, bony figure and drawling voice, are those of the Lincoln with whom we became acquainted in grammar-school. His portrayal has poignant tenderness, awkward charm, and a sense of humor that saves it from sentimentality.

The supporting cast is able, but Huston shines brightly above them. Any one who henceforth takes the rôle of Lincoln will have to stand a strict test of comparison. Kay Hammond as Mrs. Lincoln is probably as well meaning and kindly in the rôle of that poor, flustered lady as any one could be. Una Merkel as Ann Rutledge, seems a bit giddy, but makes one understand, nonetheless, why Lincoln loved her.

There are also Henry B. Walthall, star of "The Birth of a Nation," who appears briefly as a confederate officer; Hobart Bosworth, who portrays the heart-broken Lee after the southern surrender; E. Alyn Warren as the fiery little Stephen A. Douglas, Jason Robards as Herndon, and Fred Warren as Grant.

The old master's touch is evident everywhere in the superb direction, showing that the man who made "The Birth of a Nation" can come back, after a long absence, to the head of his profession. He was given, it is said, only as much time and money to make "Lincoln" as is expended on an ordinary picture.

Stephen Vincent Benet, who wrote the epic poem of the civil war, "John Brown's Body," is responsible for the fine dialogue.

PHOTOPLAY N

Griffith "Comes Back" with Fine Production

"ABRAHAM LINCOLN."

A United Artists picture directed by D. W. Griffith from a story by Stephen Vincent Benet. Presented at the Punch and Judy theater. The cast:

Nancy Hanks Lincoln.....Helen Freeman
Tom Lincoln .....W. L. Thorne
Abraham Lincoln .....Walter Huston
Ann Rutledge .....Una Merkel
Lincoln's boss.....Russell Simpson
Mary Todd Lincoln.....Kay Hammond
Mrs. Edwards .....Helen Ware
Stephen A. Douglas.....E. Alyn Warren
Herndon .....Jason Robards
Tad Lincoln .....Gordon Thorpe
John Wilkes Booth.....Ian Keith
Secretary John Hay...Cameron Proudhomme
Gen. Scott .....James Bradbury Jr.
Gen. Grant .....Fred Warren
Secretary Stanton .....Oscar Apfel
Gen. Sheridan .....Frank Campeau
Young soldier .....Jimmie Eagle
Gen. Lee .....Hobart Bosworth
Col. Marshall.....Henry B. Walthall

By Genevieve Harris.

A new and distinctive motion picture theater has as its inaugural feature the first talking picture of the director whose influence predominated over silent films. The Punch and Judy theater, Van Buren and Michigan avenue, begins its career with the first Chicago showing of D. W. Griffith's first talking film, "Abraham Lincoln." That is an event of double importance.

A stately and beautiful setting is provided in this new and different theater for the dignified and deeply moving production Griffith has made as his first contribution to the talking screen.

The director of "The Birth of a Nation" is on familiar ground in depicting the career of the great Emancipator. This time he deals with facts alone, leaving fiction aside. "Abraham Lincoln" is biography on the screen. Simply, clearly, with the emphasis upon the personality of the man himself rather than his background, the events of his life are set forth.

Walter Huston carries the production steadily upon sturdy shoulders. Upon his portrayal of Lincoln the picture rests its case, so to speak. Huston, even with the help of skillful make-up, does not resemble the man he impersonates so closely as have other Lincoln players, but his manner, his method of speaking and his fine voice unite to create the personality of Lincoln, which is so much more important than just the appearance.

The characters of history who come into the picture as their lives touch its hero's are excellently drawn. There are the childlike Ann Rutledge, sweetly played by Una Merkel, and the sharp-tongued Mary Todd Lincoln of Kay Hammond. Gen. Grant might have stepped from one of his own portraits. Gen. Lee is beautifully impersonated by Hobart Bosworth. (And, to recall Griffith's earlier masterpiece, there is Henry B. Walthall, the "little colonel," as a colonel on Lee's staff.)

John Wilkes Booth is darkly sinister in the person of Ian Keith.

It is a new Griffith whose handiwork is revealed as "Abraham Lincoln," a restrained, mature, philosophical Griffith. There are "Griffith touches," but they are found in such scenes as the prologue in which the background of history is suggested and the importance of Lincoln's work is indicated. The sentimentality which formerly characterized this director's work is absent. Even the scenes of action—Sheridan's famous ride, a few battle scenes, views of departing armies—are toned down, perhaps too much so for the general box-office appeal of the film.

In its sincerity, its simplicity, the picture ranks among the finest of Griffith productions. And in his use of sound effects and speech, the veteran director again shows that his skill begins where that of others ends. The "master" is still in the foremost ranks. Neither years nor changing technique can leave him behind. "Abraham Lincoln" is his answer to those who thought he had been distanced, and a very effective answer it is.

Una Merkel in "Abraham Lincoln," showing at the Punch and Judy theater.

1988

MUTILATED PAGE (s)

Chicago Daily News
Sep 19

Griffith Comes Back with a Bang

"ABRAHAM LINCOLN."

United Artists' picture, directed by David Wark Griffith, shown at the Punch and Judy theater.

BY CLARK RODENBACH.

CARL SANDBURG, movie-reviewer emeritus, or Lloyd Lewis, across the hall—both boys are members of this club—both experts in Lincolniana, should have assumed the job of handicapping the picture which dedicates the Punch and Judy theater in East Van Buren street, nee the Whitney, and by its first marriage the Central music hall.

Neither Mr. Lewis nor Mr. Sandburg available, your reporter, who knows the name of Lincoln as a street, an avenue, and a president, will worry along the best he may.

D. W. Griffith, Walter Huston and Stephen Vincent Benet have conspired to make the emancipator a human figure. A man who liked a tipple when he could drink it out of the bunghole of the barrel—and apparently it was a teamster's drink; a man who suffered like the very devil, with the woman he loved dying, and later with the fate of a nation on his shoulders; and a man who could put his long, tired dogs on his desk, in a fearful crisis, and say, "Well, that reminds me of a story . . ."

The story is episodic, beginning in the infant days of this republic and showing the birth of Lincoln, at whom an older boy looked and said, with contempt: "Well, he'll never amount to much." It carries through days in which he "rastled" the town bully to vindicate his presence in the town; his brief but heartbreaking romance with Ann Rutledge; his famous debate with Stephen A. Douglas, of which the winning line was: "The union must be preserved!"

It shows him being invited to be president; it shows him moving into the White House with Mary Todd Lincoln, and then through the war and to his final martyrdom in the theater at the hand of John Wilkes Booth.

Episodic though it is, the picture hangs together and has remarkable continuity, presenting a panorama of those troublous years of the Civil war.

More interesting than Walter Huston's great impersonation of the president and Benet's dialogue is the Griffith direction. Griffith, who has forgotten more about pictures than most directors will ever know, seems to have found himself again in this one. He needs a broad canvas on which to paint; and he paints this one in lavish strokes. It's of the nature of "The Birth of a Nation."

Huston's resemblance to Lincoln is striking. Those in the know say that he was "built up" for the part, literally. He certainly gives the impression of being about the height of Primo Carnera. The whiskers he wears, after being elected president, have all the indications of being genuine.

This one is moving, dramatic — about everything a picture of its nature should be.

***

A TALKING HISTORY BOOK AT THE PUNCH AND JUDY

Abraham Lincoln (Walter Huston) chatting with cronies at the pioneer country store.

"ABRAHAM LINCOLN" TYPICAL OF GRIFFITH

Magnificent Spectacle Covering Almost Entire Life and Work of "Honest Abe"

"Abraham Lincoln," all-talking United Artists' production, directed by David Wark Griffith and shown at the Punch and Judy theater.

♦ ♦ ♦ ♦

(Four diamonds indicate an excellent movie; three diamonds, a very good one; two diamonds, a good picture; one diamond, fair; no diamond indicates no rating.)

THE CAST
(In the order in which they appear)

Midwife ..... Lucille La Verne
Nancy Hanks Lincoln ..... Helen Freeman
Tom Lincoln ..... W. L. Thorne
Abraham Lincoln ..... Walter Huston
Armstrong ..... Edgar Deering
Ann Rutledge ..... Una Merkel
Lincoln's Boss ..... Russell Simpson
Mary Todd Lincoln ..... Kay Hammond
Sheriff ..... Charles Crockett
Mrs. Edwards ..... Helen Ware
Stephen A. Douglas ..... E. Alyn Warren
Herndon ..... Jason Robards
Tad Lincoln ..... Gordon Thorne
John Wilkes Booth ..... Ian Keith
Secretary John Hay ..... Cameron Proudhomme
General Scott ..... James Bradbury Jr.
General Grant ..... Fred Warren
Secretary Stanton ..... Oscar Apfel
General Sheridan ..... Frank Campeau
Young Soldier ..... Jimmie Eagle
General Lee ..... Hobart Bosworth
Colonel Marshall ..... Henry B. Walthall

By DORIS ARDEN

GREAT AS is the talky offering on the program of the new Punch and Judy theater in Van Buren st., one simply must pause to remark upon the super-charm and beautiful simplicity of this little 354 seat house.

Walter Huston as Abraham Lincoln and Una Merkel (inset) as Ann Rutledge

Stepping across the threshold onto a golden carpet, one confronts those popular figures of make-believe, Mr. Punch and Mrs. Judy. Up the stairs and past smooth gray walls here and there hung with Lincolniana.

Coffee and smokes. A mezzanine on which you may smoke and watch the show. The theater itself is wrapped in gayety. Sparkling under soft lights, the silver and red curtain is framed in periwinkle blue walls—a Russian color combination.

The artist, Nicolas Remisoff, has carried out color cheer in soft rose seats.

Preceding the story of the human side of Abraham Lincoln is a "different" talky comedy starring a cast of chimpanzees in an unhistoric little drammer known as "The Little Covered Wagon." Little Nell, Poison Pete, the hero, all are monkeys and the acting's swell.

David Wark Griffith's first talky turns out to be magnificent. It seems fitting that "Abraham Lincoln" should be premiered in Lincoln's home state in a new theater whose attributes are perfect taste and simplicity.

* * *

Abraham Lincoln may have been a hazy figure in your mind before, bu after se ing this, he becomes a man as dramatic, as real as an idol of th present.

It s ems as though Griffith, with his extravagant cast, must have desire to tell everything interesting that ever happened in Lincoln's life. You' never bored. The scene in which you see a long row of Negroes tugging a rope and singing, is the one sequence that seems superfluous. Seve other sequences are a bit hurried. You fail to catch quickly spoken wor

Then everybody it seems has set up in his mind his own private idea Lincoln If the softness, the perpetual easy good-nature, the dreams Griffith's Abe don't fit in with their ideas, they're apt to shake their hea

For myself, I'm quite eager to take to heart Mr. Griffith's Lincoln. think he's likeable and amusing as a young fellow and perfectly wonde as a husband and father and "Mr. President."

There is the touching, sweet episode of Abe's romance with Ann Rutle the lovely little girl, whom he planned, as they sat on the wood-pile toget to marry as soon as his debts were paid and he started in on law prac

The scene in which Ann dies and that in which, on a stormy nigh rushes from his cabin home to stumble to her grave and throw himself it, are typical of the Griffith school of heart-tugs.

* * *

Walter Huston, I dare say, made every effort to live Lincoln while ing this. His acting is never that. But the impression we are schoo have of Honest Abe is so much stronger of the man in later years th early Lincoln ne[illegible] Lincoln of the beard.

Others startlingly brilliant in their roles are Kay Hammond, as Todd, the sharp-spoken, smart-minded girl who does so much to eg husband into the White House, but who lacks those fluffy, feminine qu he adored in Ann Rutledge; E. Alyn Warren as Stephen A. Dougla Frank Campeau as Gen. Sheridan.

Helen Freeman contributes a piercing bit as Lincoln's mother. The graybeards, generals and secretaries are apt. The young soldier an fanatic John Wilkes Booth are slightly over-dramatized.

Sheboygan Wisconsin

The Sheboygan Press
THE PAST IS GONE WE FACE TO-DAY
the appended comment is from the issue of
SEP 23 1930
(BY C. E. BROUGHTON, EDITOR)

"Abraham Lincoln"

D. W. Griffith, who gained fame in the "Birth of A Nation," a silent picture, has achieved lasting renown in his first "all talkie," "Abraham Lincoln." Whether he ever produces another picture or not, his name will go down in history as one who gave a stupendous reproduction of historical events in the martyred president's life.

It is like a breath of new-mown hay, or a cup of water to the thirsty wanderer on the desert. It will live, it will succeed, because it is the story of Lincoln as you have read it in the histories, and it actually brings back again, on the screen, our Lincoln and men and women of his time.

Step by step from the cradle to the grave, it tells the story of Lincoln's struggle with adversity, and his rise to the highest pinnacle of fame, and then the tragedy, his assassination in the Ford theater, at the completion of the war. The historical drama opens in Hardin county, Kentucky, first with a reproduction of the forests, and in the distance the cabin, and finally an interior scene, and the birth of Abraham Lincoln. We next see him as a young man at West Salem, raw-boned and awkward looking, with that same kindly and sympathetic face that made him the much beloved president. Those courtship days of Lincoln and Anne Rutledge are vividly portrayed, then comes her illness, death, and a broken-hearted Lincoln. One marvels at this entire scene, but it is so true to life, so realistic that hardly an eye in the vast audience is dry. Step by step Mr. Griffith portrays Lincoln's advancement, always under the most trying circumstances, and with difficulties that seem almost insurmountable. The debate with Douglas, his courtship with Mary Todd, and his call to accept a nomination for the presidency in order that the Union might be preserved and slavery abolished, furnish interesting events leading up to the White House.

Then comes the war with just a scene here and there of the conflict — enough to stir the emotions of a truly American citizen. The author has omitted nothing that tends to make it historically correct. Nothing is hideous, but the assassination is portrayed so realistically that one can see the players on the stage, and hear the applause, and finally Booth's appearance in the box, the assassination, and his escape by leaping to the stage below. Even in the most minor detail Mr. Griffith has left nothing out tending to render it historically correct.

It is a picture which arouses the deepest emotions. The sad, careworn face of Lincoln is ever in the foreground during the great Civil war clash. Not a smile in all those long years of conflict crosses that face until the night we see him in the box in the Ford theater, and this is brief, for the assassin's bullet ended a long career of struggles from the lowest rung of the ladder to the highest point that an American citizen can reach.

The picture ends with a reproduction of the cabin in which he was born, climaxed with the beautiful Lincoln Memorial that stands on the banks of the Potomac. It will be months before we will see this picture in Sheboygan, but we can only say that when the time arrives every boy and girl, every man and woman who loves his country and the traditions for which our forefathers fought, should see it.

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LAW OFFICES OF
LOYD WRIGHT
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1052

September 3, 1930

Mr. Albert H. T. Banshaf,
Attorney at Law,
130 West 42nd Street,
New York City, New York.

Dear Mr. Banshaf:

In re: Griffith vs. B. & H. Circuit

We wired you today, Western Union day letter, as per confirmation copy herewith enclosed.

It seems to us quite vital to have the deposition of Tom Kane. Mr. Wright's wire to Mr. Grey recently was sent because the last letter we had from Tom Kane with reference to the matter indicated a reluctance upon his part to give his deposition and, as suggested in the wire to Mr. Grey, Mr. Kane rather placed the reason for his attitude upon suggestions by Mr. Grey.

I am enclosing herewith a copy of the answer of B. & H. Circuit which is fairly reflective of the defenses interposed by various defendants in the action. This will serve to indicate to you the necessity for taking Tom Kane's deposition.

We have a previous letter from you in which you suggest that commission to take the deposition may be issued to Miss Sydne Frank in your office, but we have asked in our wire that you again give us the name of a notary, not knowing whether Miss Frank is still associated with your office.

We are now working upon the preparation of written interrogatories by which we hope fully to cover the matters suggested in the answers of various defendants. The case is set for trial for some day in November and we are therefore quite anxious to have Mr. Kane's deposition completed in time for trial.

With kind regards, I am

Very truly yours,

Chas. E. Millikan

CEM:DA

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IN - RE .....

September 3, 1930.

D. W. Griffith, Esq.,
130 West 42nd Street,
New York City.

ATTENTION MR. ALBERT H. T. BANZHAF

Dear Bert:

In connection with the proceedings that have been pending in England by the Special Commissioners of Income Tax to assess a super tax against the United Artists Corporation, I am pleased to send you copies of letters received today from Guedalla, Jacobson & Spyer.

You will recall that this matter has been pending for a long time. We prepared a statement setting forth the history of the United Artists Corporation, the amount of its stock issued, and the owners of that stock, from its beginning, and it was quite plain that this statement evidenced that the United Artists Corporation did not come within the provisions of the so termed super tax. It is our inference that the Special Commissioners of Income Tax are now so convinced.

As ever, sincerely,

Dennis F. O'Brien

DFO'B/M

Enclosures

have a tremendous success both artistic And financial. I know how close to your heart the whole subject is - and I really dont see how it can but repeat for you - your other great successes - I have often wondered if the story were in fact the "Pioneer Women" story you told me last summer - I do hope one of it is there - I would love work in your Jenny but you see as we let me know a thing about it - before the end I

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GRAMS "PRINCES HOTEL, BRIGHTON"
PHONE: HOVE 1065.

PRINCES HOTEL,
HOVE.

Dear David —

Through a "Variety" I picked up in London before coming down here I learned that "Abraham Lincoln" was to open August 25th. I am writing this before I have any knowledge of its reception in N.Y. I will get the papers on my return to London Saturday. This is just to tell you that I do hope you

June for a peaceful and unstrenuous holiday - Been in the country mostly - at little fishing Inns and such - I did make my first trip to Wales and Scotland - Ah! what country - I took no look at. Wales and knew why and where your roots - I could hear the ~~bells~~ Bells of Valleria from the mountain tops and floating down the wild mountain passes! What settings!

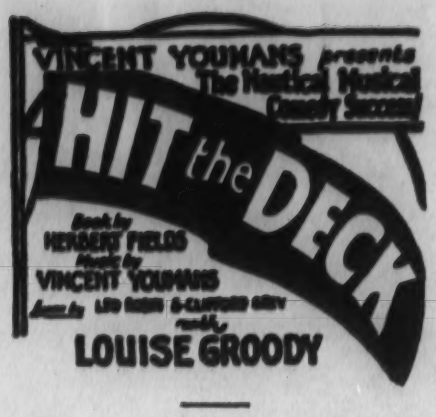
Was sorry I could not see you that time in N.Y. but I was really very ill - am better now. I started off for the Passion Play but this is as far as I got - Didn't care for the crowds -

Well I do hope everything is just fine with you - and most of all that you are reaping the rewards you so justly deserve - They all speak of you with such great admiration over here -

yours

Linda

September 4th
I am sailing Sept 24th



WILL A. PAGE, *Publicity Representative*

PHONE CAPitol 4850

PRESS DEPARTMENT

TREMONT THEATRE

DENNIS J. SHEA, *Press Representative*

1052

BOSTON, MASS.

Sept. 5, '30.

Dear Mr. Banzhaf,

I expect to be in Boston thirty days longer but it is all a matter of how business holds up with "Hell's Angels". Ernest Grenier, treasurer of the Colonial theatre, is a notary and if a deposition is to be taken perhaps he can handle it.

Frankly, I doubt that my testimony will be of much use in the Forum theatre litigation. As I have already explained to Mr. Gray and to Mr. Wright, I am hazy on the details of my transactions out there, they happened so long ago, and I have no records or other data with which to refresh my memory.

Yours truly,

Albert Banzhaf, Esq.,
New York, N.Y.

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Form 2

1052

SEPTEMBER 8 1930

MR LOYD WRIGHT
1126 BOARD OF TRADE BLDG
11 W 7th STREET
LOS ANGELES CALIFORNIA

TOM KANE AT TREMONT THEATRE BOSTON MASSACHUSETTS WITH HELLS ANGELS HOPES TO BE THERE AT LEAST THIRTY DAYS STOP ERNEST GRENIER TREASURER OF COLONIAL THEATRE BOSTON IS A NOTARY WHO CAN TAKE DEPOSITION KANE STATES IN PART IN LETTER QUOTE DOUBT THAT MY TESTIMONY WILL BE OF MUCH USE FORUM THEATRE LITIGATION AM HAZY ON DETAILS OF MY TRANSACTIONS HAVE NO RECORDS OR OTHER DATA TO REFRESH MY MEMORY END QUOTE THEREFORE SUGGEST YOU SEND COPIES OF CONTRACTS ETC WITH DEPOSITION SO THAT HE MAY BE FULLY INFORMED AM MAILING TO HIM COPY THIS WIRE AND ANSWER FOR HIS INFORMATION IS IT POSSIBLE TO HAVE DEPOSITION ADDRESSED TO KANE AT BOSTON OR TO MY OFFICE AT NEW YORK IN WHICH EVENT MRS SYDNE FRANK BASH CAN ACT STOP THIS IN CASE KANE SHOULD RETURN NEWYORK BEFORE THIRTY DAYS PLEASE KEEP ME ADVISED

BANZHAF

charge Banzhaf & Richter 130 West 42nd St

1652

September 8th 1930.

Mr. Tom Kane,
Tremont Theatre,
Boston, Mass.

Dear Mr. Kane:

Thank you for your letter of the 5th.

Am enclosing herewith copy of letter this day received from Loyd Wright's office, together with copy of Answer in the Forum Theatre matter and a copy of my wire of this date to Wright, all of which speak for themselves.

The Answer may help to refresh your recollection and surely Wright's interrogatories will further assist you in this regard.

Should you feel that for some reason you should not remain in Boston for the thirty day period please wire me or wire Loyd Wright direct in order that he may, if possible, change the place when and where your depositions may be taken and also name a new notary.

After your depositions are taken will you kindly return the Answer for my files.

Thanking you for a prompt reply and trusting that you will have a long sojourn in Boston with your great picture, I remain, with kindest regards

Very truly yours,

P.S. Am glad to report and I know that you will be glad to hear that Mr. Griffith has a great picture in "ABRAHAM LINCOLN"

A.H.T.B.

AHTB:GDM
Encs.

D. W. GRIFFITH COLLECTION
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Monday - Sep. 9th
(1930)

Dear Mr. Griffith You will never know
how happy I was to hear your voice the
other nite. At least I know now that
you haven't forgotten me. Before you
called I felt so all alone in the world
with you so far away, but now things
look different to me. I may be down, but
as long as you think of me I am not
out.

I am waiting patiently for the
clippings you promised to send. Hope
by this time you have received my
letter and clippings. I am so happy
that the picture went over so big
God knows you deserve a break.
That is the one thing that gives me
courage to carry on. You, a genius being
made to suffer as you have. What
should a poor dame brain like my
self expect. I live in hopes that some
day you will give me a chance, so
I can work and save some money, so I
won't have to worry from month to month

how I am going to get along. It isn't the most pleasant way to live honey. There are so many things I want to do. Want to at least take out a burial insurance so if anything happens to me my mother will be able to bury me at least. Can't help but think of her. She is so rich and helpless. Would hate to leave her with nothing. Don't know what she would do. See those things worry me honey. Life is very uncertain. It never rains, but what it pours. The landlord has raised the rent $5.00 a month starting Oct. 1st. I thought at first that he had just raised my rent because I owe him money. But found out everybody's rent has been raised. (Lovely fellow.) I have a lot of luck, but it's all bad. Something doesn't happen soon, I am not going to live like this much longer. Can't stand the strain. I am a nervous wreck. Oh! well honey they say the first hundred years are the hardest.

I have been trying to get any kind of work, but since that fall I had I am

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not able to do anything. I can at least walk. For awhile it looked as tho I would never walk again. Hit my spine on a rocks. The doctor claimed if I had hit my head it would have killed me. Feel much better now.

I hope you won't be pained at me for writing and telling you all my troubles. You are the only one I have to tell my troubles to. I'm sorry honey, but just must get it out of my system. I get so blue and discouraged at times. I know you will understand. You are so sweet and good. There certainly is a place in heaven for you. Hope and pray some day I will be able to do something for you. Please keep in touch with me from time to time. I thank you always and wonder if you are in good spirits and hope you are feeling. Have Willard write to me once in awhile and tell me how you are.

Jerie hoping "Lucky" makes a million dollars. Don't worry about it honey. It will make a lot of money. Take good care of yourself and Junior & me once in awhile. Lots of luck - (Miss you) Love - Irma.

About Broadway

By SIDNEY SKOLSKY.

IT isn't very often that I get excited about a motion picture, but I did about D. W. Griffith's "Abraham Lincoln." Here, to my way of thinking, is one of the finest of the talking pictures. I have been an admirer of Griffith since my early days when the owner of the nickelodeon on the next block would come into my father's dry goods store and buy sheets which he would use for screens.

I can still recall the sensation that "The Birth of a Nation" caused when it was first put on view at the Liberty theatre with a $2 admission fee. This in the year 1915.

"What does Griffith think he's doing!", exclaimed people. "Putting on a regular show!"

This was really the start of the two dollar road show picture, although in 1913 an Italian made flicker, "Quo Vadis," played for twenty-two weeks at a dollar top at the Astor theatre.

Griffith has a long string of pictures to his credit, but it is the talkie, "Abraham Lincoln," which really brings him back to the glory of his pioneer days. It is interesting to note that Griffith produced "The Birth of a Nation" when silent pictures were in their infancy and "Abraham Lincoln" when talking pictures are only three years old. Both have the Civil War for their background.

* * *

SEVERAL weeks ago, in his suite at the Astor, I met D. W. Griffith for the first time. The hour was seven-thirty. He was sitting in an arm chair looking out of the window at Broadway. The street was leaving its day dreams behind and was beginning to light up.

"I like to sit here and look out at Broadway," mumbled Griffith. He speaks faintly and often the last words of his sentences can't be heard. His eyes are gray and mistry. He looked tired. He spoke about his plans for the future.

"I would like to produce the perfect picture before I quit. I've got a couple of things in mind. I'd like to make a movie of Benet's poem, "John Brown's Body." Griffith's mind wasn't tired. It was active—making plans.

He spoke about the south, the civil war and its characters. That period and section of the country is in his veins. He was born on a Kentucky farm in 1880. His father, Roaring Jake, was a colonel in the confederate army. They called him Roaring Jake because he could shout to a soldier five miles away. Anyway, that is the legend now.

"Lincoln," explained Griffith, "was always my idea of one of the greatest men who ever lived. For twelve years I had wanted to make a picture about him. I wrote six scripts and read about every line ever written about him. Nothing I wrote really pleased me. Then I got together with Benet. He's a genius.

"You know," continued Griffith, "that I was once a newspaperman." He admitted this proudly. "Maybe not a very good one—but I was one. I know good writing when I read it. I wrote a poem when I was young, and what's more, I sold it. It was called 'The Wild Duck' and I got fifteen dollars for it. I also wrote pictures under the name of Granville Warwick. And I was a ham actor!"

Griffith suddenly stopped talking. The room was very dark now. He picked up another cigarette. He wore a dark suit and a black tie. All I could see were the gray eyes and the cigarette. He only takes two puffs of a cigarette and lets it burn out in his fingers. There was silence for two minutes.

Suddenly and softly he said, "I like this place. Whenever I'm in New York I stop here. You can walk out of this room and meet any one you want to—and many you don't want to. I worked right out there—digging ditches and polishing door knobs. That's something very few people know."

"What about your ham acting days?" I asked.

"I started in pictures as an actor. I played the part of a mountaineer in a one-reeler, "The Eagle's Nest." An eagle stole a baby and my role was to rescue the child. The bird put up quite a battle, but I won in the end." He laughed.

"I knew when to stop trying to be an actor. A great actor once said to me, 'Griffith, when you're delivering a line don't try to advertise your voice.' I knew what a good actor should do, even if I couldn't do it—so I became a director."

Griffith's use of the camera led to the now accepted movie technique. He employed the closeup for accents; the fadeout for punctuation. It was after him that other directors learned to move the camera close to the principal players and photograph only their faces. It was after him that others ended their big scenes with a fadeout. He effected hazy photography by throwing layers of chiffon over the camera lens, using this on the angelic Lillian Gish.

He has always been discovering new players. He is credited with bringing forth the talents of Mary Pickford, Lillian Gish and the Talmadge sisters. Walter Huston was already an established star of the stage and screen when he was selected for the role of Lincoln. The big surprise was that he was to play Abraham Lincoln. I asked Griffith why.

"For months," said Griffith, speaking in a voice that sounded as if it were made for recitation, "I was looking for an actor who would not only look like Lincoln but sound like him. I had seen Huston in 'The Barker' and had made thousands of screen tests of different players.

"One night I was in George Cohan's dressing room in the Fulton theatre. I asked him if he thought Huston could play Lincoln. Cohan replied, 'He could play Grover Cleveland.' I gave him one screen test and I knew Co[han] right."

* * *

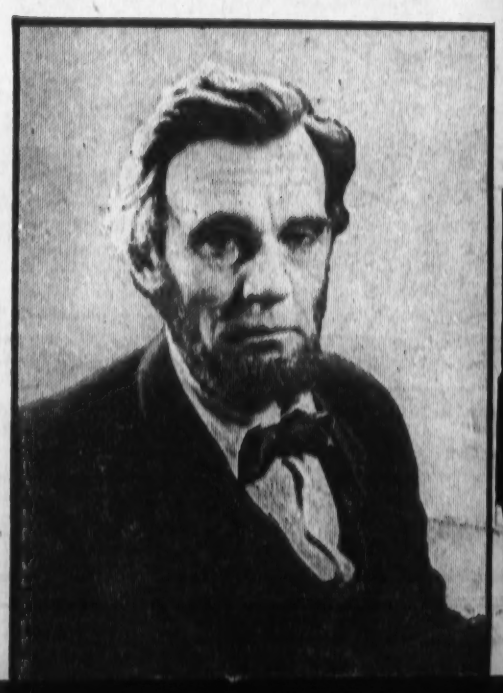
GRIFFITH is always [looking] for types to play in[...] He follows strange, odd[...] people for blocks. Often[...] has been astonished when[...] on the shoulder and asked[...] you an actor? Do you wa[nt] into pictures?"

His brother, Albert Gra[ham], once asked by an interviewer[...] kind of a boy David had been.

Albert replied: "D. W. w[as] nut, and he's still a nut, b[ut] mighty good nut."

I left Griffith sitting in [the] dark room staring out at the lig[hts] of Broadway. He looked like[...] man who was trying to recapt[ure] the glory that was his in the d[ays] of "The Birth of a Nation."

Perhaps he was trying



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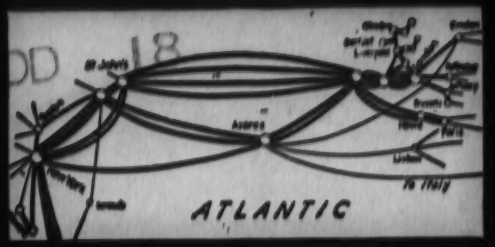

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ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42d STREET
NEW YORK

TELEPHONE
WISCONSIN 1665
CABLE ADDRESS
"PEMBAN"

September 15th 1930.

Mr. D.W.Griffith,
Hotel Astor,
Broadway & 43rd Street,
New York City.

Dear Mr. Griffith:

I am sending to you herewith letter received from Mrs. G. addressed in my care, which letter was inadvertently opened by the office force. I am also sending cable which was this day received from Mrs. G., both of which speak for themselves.

I would suggest that you send her a cable of appreciation since I believe in many ways it is very important that you keep your cordial relations with her especially at this time.

Mrs. Banzhaf and I are taking Bert, Jr. to Andover by automobile tomorrow and I will not be back to the office before Thursday, and possibly Friday.

You should cable Mrs. G. in care of American Express, London.

With kindest regards, I remain

Sincerely yours,

Albert H. Banzhaf

AHTB:GDM
Encs.

Supreme Court

WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

against

MAMARONECK HOTEL CORPORATION; PERCY K. HEXTER; BURTON C. MEIGHAN; William J. Kuder; Ralph M. Robins; Louis Stiebel; Daniel Warren; James A. Gillies; Mamaroneck Chamber of Commerce, Inc.; George Doll; Harold S. Hart; Max Morgenthau; Nathan Straus, Jr.; Arthur L. Torrence; "Robert" P. Walden, the name "Robert" being fictitious, defendant's real Christian name being unknown to plaintiff; Permelia G. Vaughn; Amy H. Weatherbee; Russell G. Colt; John N. Steele; John Bister; Joseph J. Holzer; Charles H. Place; Emily L. Charles; William C. Dickerman; Fred A. Russell; Herman Metz; William D. Scholle; Joseph Cashman; David Wark Griffith; William E. Hare; Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff; Bruce S. Sheldon; Frank E. O'Callaghan; Winifred Merrill; Walter Underhill; William H. Cantle; Asa Lawrence; Silleck E. Coles; Edgar K. Ortiz; Watson L. Savage; Mamaroneck Lumber & Supply Company, Inc.; Edgar L. Howe; Louis Epstein; Stephen J. Stilwell; George W. Mahlstedt; Augustus Y. Van Amringe; George L. Bourne; Lewis Harding; William W. Heaton; Herbert W. Will; Maria Dimando; Irene E. Brewer and Reuben P. Brewer, as Executors of the last will and testament of Reuben G. Brewer, deceased; Mary Elizabeth Wilson, as Executor of the last will and testament of Fred Wilson, deceased; Mary McArdle and Charles M. Bingham, as Executors of the last will and testament of John H. McArdle, deceased; David Margoluis as Administrator of the goods, chattels and credits which were of Hyman W. Margoluis, deceased; Bertha B. Lyman, as Executor of the last will and testament of Alexander S. Lyman, deceased; Stanley D. Brown, William P. Chapman, Jr. and Robert H. Treman, as Executors of the last will and testament of Henry W. Sackett, deceased; Marie Louise Constable and Edith C. MacCracken, as Executors of the last will and testament of Louise Constable, deceased; Eleanor G. Snowdon, as Executor of the last will and testament of S. Horace Goodin, deceased; Minna Marie Mahlstedt and Frederick H. Seacord, as Executors of the last will and testament of J. Albert Mahlstedt, deceased; Ralph M. Robins, as Administrator of the goods, chattels and credits which were of Charlotte L. Robins, deceased; Edith D. Green and Eleanor D. Thompson, as Executors of the last will and testament of Frank J. Dupignac, deceased; Celia I. Block; Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y., George D. Gilbert, as Master, Frederick A. Billipp, as Treasurer, Harold S. Ortiz and John L. Brower and William J. Kuntz, as Trustees of Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y.; American Legion Post No. 90 of the Village of Mamaroneck, Renato M. Corti, as Commander, Charles C. Harms, as Treasurer, Anthony Sansone, William F. Anthes and Arthur L. Torrence, as Trustees of American Legion Post No. 90 of the Village of Mamaroneck; Charles H. Topping; Edward L. C. Robins; Charles M. Baxter;

} SUMMONS.

Harry E. Heller; Child Welfare Association, Inc., Mamaroneck, N. Y.; Kathrina G. Koch, individually and as Executrix of the last will and testament of Frederick G. Koch, deceased; Rose L. Kane and Charles M. Baxter, as Administrators of the goods, chattels and credits which were of John F. Kane, deceased; Dudley D. Sicher; Clarke P. Read and The Chase National Bank of the City of New York, successor to The Equitable Trust Company of the City of New York, as Executors of the last will and testament of Emeline G. Read, deceased; Charles Saporito; William H. Ruland; Richard R. Hunter, as Executor of the last will and testament of Bradford Rhodes, deceased; Frank W. Colishaw; Magdelina Sloane, as Administrator of the goods, chattels and credits which were of John H. Sloane, deceased; Emanuel J. Emelin; Louis I. Dublin; Max Epstein; Moses Sheffer; Therese H. Prince; Ormsby McKnight Mitchel, Jr., John Wesley Hanes and Harry F. Schafuss, as Executors of the last will and testament of Ormsby M. Mitchel, deceased;

and

all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchase or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them, or otherwise, which legatees, next of kin and creditors and other persons, if any there be, and their names, are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff,

Defendants.

To the Above Named Defendants:

You Are Hereby Summoned to answer the complaint in this action and to serve a copy of your answer, or, if the complaint is not served with the summons, to serve a notice of appearance, on the Plaintiff's Attorneys within twenty days after the service of this summons, exclusive of the day of service. In case of your failure to appear or answer, judgment will be taken against you by default for the relief demanded in the complaint.

Dated September 10th, 1930.

Meighan & Necarsulmer,
Attorneys for Plaintiff,
Office & P. O. Address,
120 Broadway,
Borough of Manhattan,
City of New York.

TO:

MAMARONECK HOTEL CORPORATION, FRANK C. LITTLETON and "MARY" LITTLETON, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to the plaintiff, HERBERT W. WILL, DAVID WARK GRIFFITH,

and

all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchase or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them or otherwise, which legatees, next of kin and creditors and other persons, if any there be, and their names are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff.

The foregoing summons is served upon you by publication pursuant to an order of Hon. Joseph Morschauser, a Justice of the Supreme Court of the State of New York, dated the 12th day of November, 1930, and filed on that day with the complaint in the office of the Clerk of the County of Westchester at the County Court House in the City of White Plains, said County and State.

Dated, November 14, 1930.

Langham & Hearsalines

Attorneys for Plaintiff,
Office & P. O. Address,
120 Broadway,
Borough of Manhattan,
City of New York.

Supreme Court

WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

against

MAMARONECK HOTEL CORPORATION; PERCY K. HEXTER; BURTON C. MEIGHAN; William J. Kuder; Ralph M. Robins; Louis Stiebel; Daniel Warren; James A. Gillies; Mamaroneck Chamber of Commerce, Inc.; George Doll; Harold S. Hart; Max Morgenthau; Nathan Straus, Jr.; Arthur L. Torrence; "Robert" P. Walden, the name "Robert" being fictitious, defendant's real Christian name being unknown to plaintiff; Permelia G. Vaughn; Amy H. Weatherbee; Russell G. Colt; John N. Steele; John Bister; Joseph J. Holzer; Charles H. Place; Emily L. Charles; William C. Dickerman; Fred A. Russell; Herman Metz; William D. Scholle; Joseph Cashman; David Wark Griffith; William E. Hare; Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff; Bruce S. Sheldon; Frank E. O'Callaghan; Winifred Merrill; Walter Underhill; William H. Cantle; Asa Lawrence; Silleck E. Coles; Edgar K. Ortiz; Watson L. Savage; Mamaroneck Lumber & Supply Company, Inc.; Edgar L. Howe; Louis Epstein; Stephen J. Stilwell; George W. Mahlstedt; Augustus Y. Van Amringe; George L. Bourne; Lewis Harding; William W. Heaton; Herbert W. Will; Maria Dimando; Irene E. Brewer and Reuben P. Brewer, as Executors of the last will and testament of Reuben G. Brewer, deceased; Mary Elizabeth Wilson, as Executor of the last will and testament of Fred Wilson, deceased; Mary McArdle and Charles M. Bingham, as Executors of the last will and testament of John H. McArdle, deceased; David Margoluis as Administrator of the goods, chattels and credits which were of Hyman W. Margoluis, deceased; Bertha B. Lyman, as Executor of the last will and testament of Alexander S. Lyman, deceased; Stanley D. Brown, William P. Chapman, Jr. and Robert H. Treman, as Executors of the last will and testament of Henry W. Sackett, deceased; Marie Louise Constable and Edith C. MacCracken, as Executors of the last will and testament of Louise Constable, deceased; Eleanor G. Snowdon, as Executor of the last will and testament of S. Horace Goodin, deceased; Minna Marie Mahlstedt and Frederick H. Seacord, as Executors of the last will and testament of J. Albert Mahlstedt, deceased; Ralph M. Robins, as Administrator of the goods, chattels and credits which were of Charlotte L. Robins, deceased; Edith D. Green and Eleanor D. Thompson, as Executors of the last will and testament of Frank J. Dupignac, deceased; Celia I. Block; Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y., George D. Gilbert, as Master, Frederick A. Billipp, as Treasurer, Harold S. Ortiz and John L. Brower and William J. Kuntz, as Trustees of Apawamis Lodge No. 800, F. & A. M., Mamaro-

} COMPLAINT.

neck, N. Y.; American Legion Post No. 90 of the Village of Mamaroneck, Renato M. Corti, as Commander, Charles C. Harms, as Treasurer, Anthony Sansone, William F. Anthes and Arthur L. Torrence, as Trustees of American Legion Post No. 90 of the Village of Mamaroneck; Charles H. Topping; Edward L. C. Robins; Charles M. Baxter; Harry E. Heller; Child Welfare Association, Inc., Mamaroneck, N. Y.; Kathrina G. Koch, individually and as Executrix of the last will and testament of Frederick G. Koch, deceased; Rose L. Kane and Charles M. Baxter, as Administrators of the goods, chattels and credits which were of John F. Kane, deceased; Dudley D. Sicher; Clarke P. Read and The Chase National Bank of the City of New York, successor to The Equitable Trust Company of the City of New York, as Executors of the last will and testament of Emeline G. Read, deceased; Charles Saporito; William H. Ruland; Richard R. Hunter, as Executor of the last will and testament of Bradford Rhodes, deceased; Frank W. Colishaw; Magdelina Sloane, as Administrator of the goods, chattels and credits which were of John H. Sloane, deceased; Emanuel J. Emelin; Louis I. Dublin; Max Epstein; Moses Sheffer; Therese H. Prince; Ormsby McKnight Mitchel, Jr., John Wesley Hanes and Harry F. Schafuss, as Executors of the last will and testament of Ormsby M. Mitchel, deceased;

and

all the legatees, next of kin, and creditors of any of the above named persons who may be deceased, and all persons and corporations who by purchase or otherwise have, or claim to have, an interest in the moneys or funds subscribed as set forth in the complaint or the moneys received from the sale of the real estate described in the complaint derived through any of the above named persons and corporations, or the legatees or next of kin of any of the above named persons or through any of them, or otherwise, which legatees, next of kin and creditors and other persons, if any there be, and their names, are unknown to plaintiff, and all persons who are or make any claim whatever as executors or administrators of any of the above named persons who may be deceased and who, if living, would have any interest in such moneys or funds so subscribed or received from the sale of such real estate derived through the above named persons, or their legatees, next of kin or creditors, which legatees, next of kin, creditors and other persons mentioned above, if any there be, and their names and whereabouts, are unknown to the plaintiff,

Defendants.

Plaintiff, by its attorneys, Messrs. Meighan & Necarsulmer, respectfully shows to the Court, and alleges as follows:

FIRST.—That in the year 1921, a Committee composed of legal residents, collected from various persons, all of whom, or their successors in interest, are hereinabove named as defendants herein, subscriptions in order that the said Committee might use the same for the purchase of certain premises situated in the Village and Town of Mamaroneck, County of Westchester and State of New York, at the northeast corner

of the Boston Post Road and Grand Park Avenue, now known as Fenimore Road.

SECOND.—That the defendant, Mamaroneck Hotel Corporation, subscribed the sum of Seven hundred sixty-nine and 79/100 ($769.79) Dollars; that the defendants, Percy K. Hexter, Burton C. Meighan, William J. Kuder, Ralph M. Robins, Louis Stiebel, Daniel Warren, James A. Gillies, Mamaroneck Chamber of Commerce, Inc., George Doll, Harold S. Hart, Max Morgenthau, Nathan Straus, Jr., Arthur L. Torrence, "Robert" P. Walden, the name "Robert" being fictitious, defendant's real Christian name being unknown to plaintiff, Permelia G. Vaughn, Amy H. Weatherbee, Russell G. Colt, John N. Steele, John Bister Joseph J. Holzer, Charles H. Place, Emily L. Charles, William C. Dickerman, Fred A. Russell, Herman A. Metz, William D. Scholle, Joseph Cashman, David Wark Griffith, William E. Hare, Frank C. Littleton and "Mary" Littleton, his wife, the name "Mary" being fictitious, defendant's real Christian name being unknown to plaintiff, Bruce S. Sheldon, Frank E. O'Callaghan, Winifred Merrill, Walter Underhill, William H. Cantle, Asa Lawrence, Silleck E. Coles, Edgar K. Ortiz, Watson L. Savage, Mamaroneck Lumber & Supply Company, Inc., Edgar L. Howe, Louis Epstein, Stephen J. Stilwell, George W. Mahlstedt, Augustus Y. Van Amringe, George L. Bourne, Lewis Harding, William W. Heaton, Herbert W. Will, Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y., American Legion Post No. 90 of the Village of Mamaroneck, Edward L. C. Robins, Maria Dimando, Celia I. Block, Harry E. Heller, Kathrina G. Koch and Charles M. Baxter, subscribed the sum of Two Hundred ($200.00) Dollars each; that the defendants, Dudley D. Sicher, Charles Saporito, William H. Ruland, and Frank W. Colishaw, subscribed the sum of One hundred ($100.00) Dollars each; that the defendants, Emanuel J. Emelin, Louis I. Dublin, Max Epstein and Moses Sheffer, subscribed the sum of Fifty ($50.00) Dollars each; that the defendant, Therese H. Prince, subscribed the sum of Twenty-five ($25.00) Dollars; that R. G. Brewer, Fred Wilson, John H. McArdle, Hyman W. Margoluis, Alexander S. Lyman, Henry W. Sackett, Louise Constable, S. Horace Goodin, J. Albert Mahlstedt, Charlotte L. Robins, John F. Kane and Frank J. Dupignac, subscribed the sum of Two hundred ($200.00) Dollars each; that John H. Sloane subscribed the sum of One hundred ninety-six and 96/100 ($196.96) Dollars; that Emeline G. Read and Bradford Rhodes, subscribed the sum of One hundred ($100.00) Dollars each; and that Ormsby M. Mitchel subscribed the sum of Fifty ($50.00) Dollars; that said R. G. Brewer, Fred Wilson, John H. McArdle, Hyman W. Margoluis, Alexander S. Lyman, Henry W. Sackett, Louise Constable, S. Horace Goodin, J. Albert Mahlstedt, Charlotte L. Robins, John F. Kane, Frank J. Dupignac, Emeline G. Read, Bradford Rhodes, Ormsby M. Mitchel and John H. Sloane are now deceased, and their executors or administrators are made parties to this action.

THIRD.—That thereafter and on the 7th day of June, 1921, such Committee with such subscriptions purchased the said premises, and title to such premises on such day was conveyed by the owner to John H. McArdle, Esq., one of the members of the said Committee. Thereafter it was agreed between the subscribers and the said John H. McArdle that he should hold the title in his individual name; and that if said property should ever be sold the proceeds of sale should belong to the subscribers and their assigns.

19 FOURTH.—That thereafter and in May, 1926, the sale of the said property for such price as might reasonably be obtained at private sale was authorized in order that the interest of each subscriber in the moneys received from such sale, after the payment of all charges and expenses, might be disposed of as directed by each.

FIFTH.—That thereafter and in March, 1928, the said John H. McArdle, in whose name title to said property was vested as aforesaid, died, leaving a last will and testament which was duly probated by the
20 Surrogate of Westchester County, and under the provisions of such will devised the property held by him as aforesaid to his widow, Mary S. McArdle, subject to the said agreement, and thereafter and on the 13th day of November, 1928, said Mary S. McArdle, having knowledge of the fact that the title to the property was vested in her husband at the time of his death subject to the said agreement, and not owned by him, or held by him for his own benefit, conveyed the said property to this plaintiff, The First National Bank and Trust Company of Mamaroneck, and this plaintiff, subject to said agreement, continued to
21 hold the said property until it finally succeeded in selling same to Fenimore Realty Corporation, pursuant to such authorization hereinabove set forth.

SIXTH.—Upon information and belief some of the original subscribers have heretofore assigned to the Child Welfare Association, Inc., Mamaroneck, N. Y., one of the defendants above named, all their right, title and interest in the proceeds of the sale of the said premises now in the hands of this plaintiff as aforesaid and in the fund subscribed as aforesaid or
22 the increment thereof.

SEVENTH.—That this plaintiff has prepared an account of the moneys received by it from said sale, and of the disbursements made from such moneys, and the surviving members of the said Committee referred to in the "First" paragraph of this complaint, have prepared an account of the moneys which were received by such Committee and of the disbursements made from such moneys, and are desirous of submitting such accounts to this Court so that the same may be judicially settled.
23 That the said accounts of this plaintiff, and of the said Committee, are on file at the banking office of this plaintiff at 40 Mamaroneck Avenue, in the Town of Mamaroneck, County of Westchester, and State of New York, where such accounts may be seen by any of the subscribers and the defendants.

EIGHTH.—Upon information and belief that the defendants, Irene E. Brewer and Reuben P. Brewer are the duly qualified executors of the last will and testament of Reuben G. Brewer, deceased; that the
24 defendant, Mary Elizabeth Wilson is the duly qualified executor of the last will and testament of Fred Wilson, deceased; that the defendants, Mary McArdle and Charles M. Bingham are the duly qualified executors of the last will and testament of John H. McArdle, deceased; that the defendants, Stanley D. Brown, William P. Chapman, Jr. and Robert H. Treman, are the duly qualified executors of the last will and testament of Henry W. Sackett, deceased; that the defendants, Marie Louise Constable and Edith C. MacCracken, are the duly qualified executors of the last will and testament of Louise Constable, deceased; that the defend-

ant, Eleanor G. Snowdon is the duly qualified executor of the last will and testament of S. Horace Goodin, deceased; that the defendants, Minna Marie Mahlstedt and Frederick H. Seacord, are the duly qualified executors of the last will and testament of J. Albert Mahlstedt, deceased; that the defendants, Edith D. Green and Eleanor D. Thompson, are the duly qualified executors of the last will and testament of Frank J. Dupignac, deceased; that the defendants, Ormsby McKnight Mitchel, Jr., John Wesley Hanes and Harry F. Schafuss, are the duly qualified executors of the last will and testament of Ormsby M. Mitchel, deceased; that the defendants, Clarke P. Read and The Chase National Bank of the City of New York, successor to The Equitable Trust Company of the City of New York, are the duly qualified executors of the last will and testament of Emeline G. Read, deceased; and that the defendant, Richard R. Hunter, is the duly qualified executor of the last will and testament of Bradford Rhodes, deceased; and that the defendant, Bertha B. Lyman, is the duly qualified executor of the last will and testament of Alexander S. Lyman, deceased.

Upon information and belief that the defendant, David Margoluis is the duly qualified administrator of the goods, chattels and credits which were of Hyman W. Margoluis, deceased; that the defendant, Ralph M. Robins, is the duly qualified adminstrator of the goods, chattels and credits which were of Charlotte L. Robins, deceased; that the defendant Magdelina Sloane, is the duly qualified administrator of the goods, chattels and credits which were of John H. Sloane, deceased; and that the defendants Rose L. Kane and Charles M. Baxter are the duly qualified administrators of the goods, chattels and credits which were of John F. Kane, deceased.

Upon information and belief that the defendants, Mamaroneck Hotel Corporation, Mamaroneck Chamber of Commerce, Inc., Mamaroneck Lumber & Supply Company, Inc., and Child Welfare Association, Inc., Mamaroneck, N. Y., are domestic corporations.

Upon information and belief that the defendants, Apawamis Lodge No. 800, F. & A. M., Mamaroneck, N. Y., and American Legion Post No. 90 of the Village of Mamaroneck, are unincorporated voluntary associations consisting of more than seven persons, each having a President and Treasurer or an officer corresponding to such officials; that upon information and belief each of such unincorporated voluntary associations has complied with the provisions of the Benevolent Orders Law of the State of New York, and duly appointed trustees under the provisions of such Act, that the plaintiff is a domestic banking corporation.

NINTH.—Upon information and belief that the defendant, Eleanor G. Snowdon, as executor of the last will and testament of S. Horace Goodin, deceased, has assigned an interest in such subscription to the defendant, Charles H. Topping.

TENTH.—That all existing persons and corporations who have any interest in such moneys are made parties hereto in order that such persons and corporations may be bound by the decree in this action, and in order that the Court can distribute such moneys to those entitled thereto in accordance with their respective interests.

WHEREFORE plaintiff asks for judgment herein judicially settling the account of this plaintiff and of the said Committee, and directing as to

the distribution and payment of the balance of the proceeds of the sale of the said property now held by this plaintiff as shown by its account, including the payment of any disbursements which may be properly chargeable thereto, and for such other and further relief as may seem just to the Court.

MEIGHAN & NECARSULMER,
Attorneys for Plaintiff,
Office & P. O. Address,
120 Broadway,
Borough of Manhattan,
City of New York.

State of New York,
County of Westchester, } ss.:

REUBEN P. BREWER, being duly sworn, says, that he is the President of The First National Bank and Trust Company of Mamaroneck, the plaintiff in the above entitled action; that he has read the foregoing complaint and knows the contents thereof, and that the same is true of his own knowledge, except as to the matters therein stated to be alleged on information and belief and as to those matters he believes it to be true.

REUBEN P. BREWER.

Sworn to before me this 18th day of September, 1930.

J. C. SCHUE,
Notary Public,
Westchester County, N. Y.

APPEAL PRINTING CO., 82 THAMES ST., NEW YORK CITY
[3439]

D. W. GRIFFITH COLLECTION
OF MODERN ART FILM LIBRARY

Supreme Court

WESTCHESTER COUNTY.

THE FIRST NATIONAL BANK AND TRUST COMPANY OF MAMARONECK,

Plaintiff,

against

MAMARONECK HOTEL CORPORATION, *et al.*,

Defendants.

SUMMONS AND COMPLAINT

Short Notice

MEIGHAN & NECARSULMER
Attorneys for Plaintiff,
120 Broadway,
New York City.

FEATURE PRODUCTIONS, INC.

1041 NORTH FORMOSA AVENUE

TELEPHONE GRANITE 5111

HOLLYWOOD, CALIF.

September 20th,

1 9 3 0.

D. W. Griffith, Inc.,
729 Seventh Avenue,
New York, N. Y.

Gentlemen:

Please refer to our letter of July 26th, 1930, in which we requested payment of the story cost of "THE PIONEER WOMAN", at the agreed priceof $12,500 plus interest at the rate of six percent per annum.

Will you please advise when we can expect payment on this account.

Very truly yours,

FEATURE PRODUCTIONS, INC.

By _____

Lit. Digest Sept 20, 1930

LETTERS AND ART

LITERATURE ' DRAMA ' MUSIC ' FINE-ARTS ' EDUCATION ' CULTURE

Huston's Poetic Lincoln

"CAN WALTER HUSTON PLAY LINCOLN? H——, man, he could play Grover Cleveland!"

This was George M. Cohan's answer to the anxious inquiry of D. W. Griffith when he was casting the new film dealing with the life of Abraham Lincoln.

Huston, we are told, devoted fully a year to preparation. "He actually changed the appearance and shape of his head above the eyes in order to accomplish the impersonation he desired."

We learn something more about the casting of this remarkable film from Thornton Delehanty's report in the New York *Evening Post* of Mr. Griffith's satisfaction with Huston:

"Cohan's enthusiasm has been supported by the results, but this, in turn, necessitated the employment of intelligent and capable actors even for 'bits' with only a one-line speech.

"When Benét put in a line, that line meant something. Its value could only be brought out in the hands of a capable man or woman. Hence we have well-known stage people, such as Lucille la Verne, Helen Freeman, Helen Ware, and others, to the number of 150 playing small parts.

"That is precisely as it should be.

"If the part is worthy of inclusion in the play, it is worthy of being in good hands. That is the secret of the success of some of the European stage organizations whose ensemble work arouses our amazement."

Walter Huston's "Lincoln"

Like a Brady photograph come to life.

THE Benét mentioned is Stephen Vincent Benét, author of "John Brown's Body," and thus a guaranty for the text. In many talkies the quicker we forget the talk the better; but Mordaunt Hall in the New York *Times* reproduces some of Mr. Benét's lines to remember:

"Among the many well-conceived and adroitly written scenes is that in Lincoln's office in the White House. Lincoln, Blair, and Chase are among those in the room. Blair says to the President:

"'Mr. President, the people demand a victory. We've got to take Richmond.'

"Chase declares:

"'The country is discouraged; we must do something, Mr. President.'

"Lincoln is calm. He says:

"'It reminds me of a man building a boat to cross a river. . . .'

"This does not please the gathering, but Lincoln continues in the same tone:

"'Well, he got impatient and started swimming.'

"Here one of the Cabinet Ministers asks:

"'Well, sir, what happened?'

"Lincoln answers:

"'He drowned. And we mustn't drown this country.'

"There is the incident of the young soldier who threw his rifle away, and was condemned to be shot. Lincoln says:

"'Hanging—killing—blood! I'm tired. But my Generals are right, we must maintain discipline.'

"The guards are about to take the soldier away when Lincoln instructs them to bring the young man back. Lincoln says:

"'I've got it! This is a leg case. . . . I've got shelves full of them—leg cases, but not quite like this one. You see, if the Lord Almighty gives a man a cowardly pair of legs, when this man gets frightened he can't help his legs running away with him, can he? . . . Young man, I'm going to pardon you. Go back and do your duty. . . .'

"The soldier says:

"'I will, sir, I will.'

"The President declares:

"'I am trusting you.'"

After a week's reflection, Quinn Martin of *The World* sums up the impression made upon him:

"Mr. Griffith's screen play, 'Abraham Lincoln,' is a literate and a reverent and a surpassingly beautiful pictorial record of episodes which marked and reflected the character of the illustrious President. In producing it, Mr. Griffith recalls to our attention the richness of his genius.

"In 'Abraham Lincoln' there is that individualized form—that style—which distinguishes Mr. Griffith from the rest.

"The poetry of his story-telling is never lost. The design of visual loveliness in which he couches his passing chapters is clear and definite and inescapable. There is no other American director of the films whose work is so readily identifiable.

"The new biography at the Central has been discust critically no end throughout the week, and it is a pleasure to see that, in the main, arms have been opened and hands have been clapped. Mr. Walter Huston, as the Emancipator, has been acclaimed, and this is what he deserved. Una Merkel, as *Ann Rutledge*, has found a fairly happy reception, and from me an enthusiastic one. She seemed to this observer exquisite and perfectly in tune.

"I can find in Mr. Huston's portrayal no flaw, with the exception that I believe he could have improved upon his facial make-up. For at no time from the beginning to the conclusion of the story do his eyes express the weariness which was Lincoln's. Youth—and, I thought, just a trace of Broadway—shone through Mr. Huston's paint and powder. Having said this, I offer no further criticism.

"When it is considered that Mr. Benét was faced with the task of whipping into a bare two hours' period as much as was possible of the entire career of the lonely—but reasonably busy—rail-splitter, the result is notably successful. A rare literary quality he has imparted to it, a quality which has blended with fine effect into the Griffith mood and manner.

"That they have transposed passages of the Lincoln life and thrown them slightly out of historical sequence is true enough, and in so doing the dramatic aspect has been heightened and made more colorful. As, for example, the scene in which the President, on the night of his assassination, steps upon the stage of the Ford Theater and repeats to the audience an excerpt from his Gettysburg address. Here was the practise of an economy of camera time combined with the inclusion of an important moment in the President's history, and both working to the sharpening and polishing of a dramatic climax.

"It is interesting to observe the significance of great directorial ability when significance is the stuff in which he deals."

HUSTON'S mastery of the speaking side of the film representation is singled out by Abraham Cahan in the Yiddish *Forward* (New York), naming Huston as "one of America's finest and most talented actors":

"It can not be said that his acting is absolutely realistic. He does not declaim, he speaks and in a very human and natural

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voice at that, yet here and there one feels that fiery touch of art rather than the echo of our own dull every-day life. It is the touch of one who has a poetic imagination, and in whose heart burns a poetic fire.

"In his acting one finds the most charming nuances—half-tones, full-tones, light and dark tones, such smooth transition from one mood to another. All flavored with the charm of an artistic inspiration. He is an actor who possesses great intelligence of the warm, glowing, artistic kind, and not of a cold, dry, decided mind.

"The prosaic part of Lincoln's life is skimmed over or smoothed out completely. One gets a real poem. Every bit of prose is converted into poetry. The entire performance is poetic and beautiful. It is a beautiful melody which rings through one's heart, and one humbly thanks the great director and equally great actor.

Young Lincoln Shows His Spunk

Challenged by the local bully, he floors him in wrestling.

THE sequence of scenes is here given in *The World* by Quinn Martin:

"At the outset, in a prolog set in the year 1809, the slave traffic is introduced, followed by the birth of Lincoln. His courtship of *Ann Rutledge*, and then her sad and untimely death. The ball at *Mary Todd's*, during which the young Springfield lawyer demonstrated his art in terpsichore, the marriage to *Mary*, the loss of his riding horse by sheriff's attachment, his debate with *Douglas*, then his invitation to run for President, and his arrival at the White House, only to drop upon the floor, his head on an upturned chair for rest; the Cabinet's revulsion against war, and *Lincoln's* stern declarations that the Union must be preserved. Then war and Sumter, followed by the defense of Washington.

"That touching scene in which the War President, shaken by grief, visited the battle-field and pardoned the frightened boy who had been condemned to die; the signing of the proclamation of emancipation, and the scenes of dissension and mistrust within the Cabinet; *Lincoln* pacing the great halls of the White House through the night in his woolen socks and shawl. *Lincoln* with little *Tad* upon his knee. And when the war had advanced to the point of apparent frustration for the North, the appointment of *Grant* as Lieutenant-General.

"The ride of *Sheridan* and the turning of the tide of battle, then *Robert E. Lee*, facing surrender, shown refusing to put to death a Northern spy. A return to the interior of Lincoln's study, and his exultant rejection of the plan to punish *Jefferson Davis*. And, finally, *Booth*, the mad actor, and the assassination.

"With great good judgment the playwrights have joined and polished these seemingly abrupt and, as time passes, unrelated hours out of the life of *Lincoln*."

Phonographing "American" Speech

JUST WHAT THE JOB is ahead of the talkies and the radio in standardizing our speech is being shown by two Columbia professors.

They have been catching by phonograph the peculiarities of speech native to different sections of the country.

Naturally Boston has taken an early interest in the results, and *The Herald* of that town is not hopeful that we shall achieve uniformity:

"Ellsworth Huntington and his school can prove easily enough that geographic conditions—fogs, dryness, elevation, humidity, winds, temperature, etc.—determine our modes of articulation. The nasal twang in New England, the drawl of the Southerner, the rolling r's of the Westerner, are due to these factors. Education and transient fads affect them to some extent—the broad a, for example, is comparatively new in the United States—but in general we speak as the gods of nature tell us to."

NEW HAMPSHIRE also has its doubts, where the Manchester *Union* reviews some of the findings:

"Professors Harry M. Ayres and W. Cabell Greet have collected some hundreds of phonograph records, including fifty speeches by famous men, which reveal the persistence of 'the dry New England manner of speech, the Southern drawl, Pennsylvania Dutch rising inflections, the Western twang, and the niceties of 'fronting,' 'cupping' and 'vowel-gliding' characteristic of the sounds emitted by Americans in various parts of the country."

"Here in New England it may be of interest to learn that these experts recognize variants in the region's 'dialect.'

"The typical New Englander of the coast speaks with 'a sharp attack and brisk utterance.'

"The vowel 'a,' which is subjected to all sorts of treatment by Americans, gets especial attention in this corner of the country, and is most typically New England in 'asked,' 'aunt' and 'can't.'

"In 'barn' the 'a' is described as 'farther back,' but in no case as far back as in the ordinary pronunciation of 'father.'

"The New Englander who lives in the highlands is more deliberate in his talk.

"He has 'a slow, elegiac cast in his speech tune, a certain doubt as to the advisability of proceeding, combined with a resigned acceptance of the necessity of doing so.' But, for all his deliberation, the mountain New Englander makes shorter work of his 'a's' than does his brother of the coast.

"So now we know what makes the speech of New England what it is, gives it its distinctive character, brings in the nuances due to differences in elevation.

"One can not but suspect that it will be a long and slow process to overcome the results of some centuries of speech-molding, and bring this New England speech into conformity with a compromise All-American dialect.

"Popularized education hasn't done it.

"Will more marked results attend the processes of film and broadcast?

"Somehow there remains room for doubt."

Perhaps we shall hear from other parts of the country, and find that they prefer their idiosyncrasies to the norm that may be selected to represent the whole nation.

In that case what will become of the efforts of reformers to bring our speech to a level of uniformity?

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An Englishman Sees Our School Children

UPTON SINCLAIR'S BOOK, "OIL," gave a young English Public School man the impression that there is not a vestige of morality among the older school children of America.

Moreover he also divined that "the students of both sexes are very completely experienced in the art and practise of love."

So he set out to observe for himself, and is "glad to say" that Mr. Sinclair "grossly exaggerated."

"He paints the very worst in American life, and suggests that it is the average."

We must take this as Mr. Miller's reaction rather than the actual assertion of Mr. Sinclair whose comment on schools is only an episode in his novel dealing with oil barons, the war, Sovietism, Socialism, etc., as he traces his hero's course through various initiations.

"But at the same time," continues Mr. P. Lucien Miller in the London *Daily Mail*, "I must admit that the undue freedom enjoyed by large numbers of the students gives cause for anxiety."

Mr. Miller's observations were made somewhere in eastern Pennsylvania:

"To a joking statement that I would love to spend a day in an American school, I was amazed to have the reply, 'Sure! I'll fix that for you,' from the schoolgirl to whom I was speaking.

"I was further amazed when I was instructed to telephone to her at the school later in the week to see if everything had been satisfactorily arranged. I did so, and asked later whether the school had not objected to my telephoning to her during school hours. But apparently the staff merely 'kidded' her, and asked her who 'he' was.

"The high schools in America are all coeducational day-schools, and are divided into senior and junior schools. The school near Philadelphia, which I visited, took pupils from sixteen to eighteen or nineteen.

"The buildings were fine, with the lightest and airiest of interiors, and they stood in the midst of beautiful gardens and playing fields. There was a remarkably attractive assembly hall which had a stage, orchestra pit, stage curtains, and tip-up cinema seats, the whole floor, as in a theater, gradually rising toward the back.

"Before entering the class-rooms I had a sudden feeling that there would be a telephone in every room. I was right.

"I joined in the classes as tho I was one of the pupils, and it was not long before I had come to the conclusion that coeducation is not conducive to hard work.

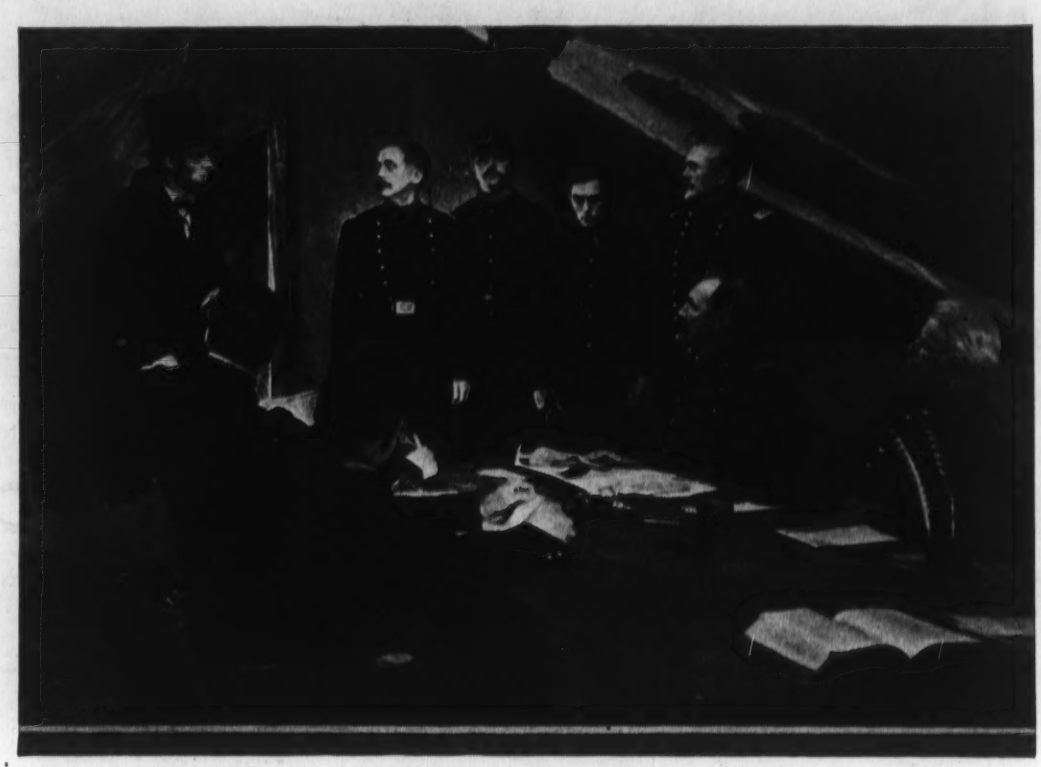
"Brought up in a large family of girls, my attitude toward girls in general is, I consider, both natural and healthy. But I for one could not work with true concentration, and I believe this to be equally true of the majority of young men when surrounded by girls who may wear whatever clothes they please, who have absolute freedom with regard to making themselves as attractive as possible, and who are so much more sophisticated than English girls.

"In spite of what coeducationists may claim, I maintain that in those circumstances there is bound to exist consciousness and natural attraction between the sexes, and there will be consequently a lessening of concentration and efficiency. I saw both girls and boys acting in a manner obviously calculated to impress the opposite sex.

"At lunch, taken in the school cafeteria in the basement, I was the center of a positive bevy of beauty, and could not help noticing how boys and girls show attention to one another. How can this be otherwise in a country whose average age of marriage is so much lower than our own, where it is by no means exceptional for schoolgirls to receive serious proposals?"

The Cover

WASHINGTON, in 1786, retired to the country life of Mount Vernon, provides a picture of idyllic life for Mr. Ferris, whose historical series is enriched with a domestic scene.



"This Is a Leg Case"

The young soldier, who threw away his rifle, pardoned.

This is a novel and unfamiliar aspect of Washington in portraiture. Instead of the grave statesman or soldier, the adored father of his country, we see a human Washington interested in domestic concerns, with which he stands in only secondary relation.

In Mr. Ferris's notes we find the explanation of the persons represented in his painting, "The Mount Vernon School House:

"The General, just returned from a horseback journey, stops long enough at the schoolhouse to convoy the little Custis children to the Mansion; Tobias Lear, their instructor, follows them, the school hour being ended. Those of us who have seen Mount Vernon will remember the graceful little houses on the corners of the garden walls. We are told that one of these was fitted up as a schoolroom for the grandchildren of Mrs. Washington, Eleanor and George Custis.

"In 1785 General Lincoln recommended to Washington a young man, Tobias Lear, a graduate of Harvard College, as a tutor for his adopted children; the choice was a happy one, Lear came to Mount Vernon in that capacity, and afterwards remained as the General's secretary and manager of his estate up to the time of Washington's death.

"Washington's love for the two children was strong, and he watched over their mental and moral development with much solicitude; in several letters to Mr. Lear he speaks of the schools. Mrs. Washington is spoken of as a most indulgent grandmother, and at the same time a strict disciplinarian.

"About 1785, Robert Edge Pine, in his portraits of both children, represents Eleanor with dark brown hair, lying in careless curls upon her head and neck, her brother as a fair-complexioned little boy; Gilbert Stuart painted a most charming likeness of Nelly about ten years later, it may be while he was engaged on that classic and world-famed portrait of Washington, at Germantown."

accomplish? If a clear, well conceived, large ambition, we score him A, in our best Dun and Bradstreet manner. How vast his obstacles, and how persistently has he fought to surmount them? If with apostolic zeal, we score him another A. How thoroughly has he accomplished what he set out to do? Here comes a third A to his credit, if he has won exactly what he wanted. How significantly and humanly valuable is his success? If very great, he wins a fourth A. Thus we might set up a credit rating of all American citizens, from the small AAAA group all the way down to —well, as far as you want to go, even as Dun and Bradstreet.

Let's begin with the men and women of America who score highest. Naturally, nobody can get at all the facts which determine their precise rating. My present list may have to be revised; but, as far as I have been able to get the facts, it is a faithful measurement. It is just like Dun and Bradstreet again: a man may be rated too high or too low simply because we cannot get at the truth about him.

The AAAA Group

Let us consider only living Americans. I find four and only four who wholly satisfy me as embodying all four achievement factors in the highest degree. They are:

Helen Keller
Thomas A. Edison
Orville Wright
Edward Acheson

Helen Keller's aim was to learn to know the world as a normally equipped person does. Her obstacles were deafness, dumbness and blindness. She toiled to overcome these with relentless persistence throughout her long life. She succeeded to an unbelievable degree.

Must I defend the social significance and human value of her achievement? My ... is that her moral and spiritual influ... thousands of handicapped souls has ...d still is colossal. And her career ...t. Each revolutionized civilization ...wn way, and in the face of immense ...ies which were overcome with will ...t.

Edward Acheson—who is he? I hear the younger generation inquiring. Such is fame! Acheson is one of the few key men who made possible the new Machine Age. Without his main invention there could be no automobile, no airplane, no modern artillery, no machine built of the tough alloys. For such metals cannot be worked except with some abrasive far more cutting than any which existed before Acheson invented carborundum.

The difficulties, the setbacks, the losses and the disappointments which Acheson experienced in the course of his inventive career make the mishaps of Mr. Ulysses seem like a child's bumps and bruises.

I can find no fifth American to add to this brief list. I find some whose achievements are nearly as significant but more easily won, or else attained largely by luck. They appear in the next group.

The AAA Group

To enter this group a candidate may lack excellence in any one of the four factors of achievement. Hence we find here some men who lacked supreme vision and will power, some who lacked the highest persistence, some who lacked obstacles and some who may score high as personal successes but somewhat lower as contributors to the world's progress. I feel sure of the following names:

Mrs. John Macy
John Dewey
Clifford Beers
Charlie Chaplin
David Wark Griffith
William H. Welch
...ane Addams
...e Mayo Brothers
...nry Ford
...n D. Rockefeller sr.

Mrs. John Macy, who taught Helen Keller, belongs here no less surely than does Henry Ford. Indeed, a pretty strong case might be put up in favor of promoting this extraordinary woman to the AAAA group. And there I might place her, but for my feeling that her efforts to overcome obstacles must have been incomp... ably less than those of Helen Keller; and I say that without in the least belittling them.

John Dewey set out as a young man with neither wealth nor influence, to think his way through the world. His obstacles did not measure up to those of the AAAA group. They were chiefly the burdens of a vast deal of routine teaching and administrative work in college. Throughout half a hundred years he pursued his goal without swerving. He became the most distinguished American philosopher. And —what is far more pertinent to our present rating—he gave a new direction to American education, from top to bottom. He has probably shaped the thinking of more thinkers than any other American, past or present. Long after the fortunes of the Fords, Rockefellers and Duponts have gone the way of all cash, the thoughts of Dewey will be earning extra dividends.

Here, too, belongs Clifford Beers, who, having been committed to an insane asylum, observed the deplorable lack of proper care and re-education for smitten minds and, with amazing clarity of vision and persistence, undertook to create the Mental Hygiene movement, one of the most significant institutions of our era.

Here belongs Charlie Chaplin. His social significance is immense, perhaps even yet underrated. In a sense he has the same claim to rank here that the Mayo brothers have, in that he has lightened the burden of life for perhaps as many as a billion people. He misses membership in the highest class for a clear and sufficient reason: in his early life he never set out to accomplish one-tenth as much as he actually did achieve by sheer unconscious artistry. None would admit this more promptly than he.

Add to the galaxy David Wark Griffith, one of the few geniuses of the screen. The social value of his achievements, from "The Birth of a Nation" down to "Lincoln," ... Griffith's clear artistic ... technical difficulties surpass the philosophic comedian's by a wide margin.

William H. Welch is one of the founders of scientific medicine and medical research in America. His Johns Hopkins laboratory it was which produced such outstanding men as Osler, Walter Reed and many others who have driven diseases from mankind. The human value of Welch's work, not alone in his specialty, pathology, but in aggressive organising and campaigning, fixes his rank with us.

Jane Addams hardly calls for a panegyrist. Under our cold measuring rod she misses out in the AAAA group simply because the obstacles to the realization of her vision of Hull House were not very great. But the vivid vigor of her aim, the personal success of it and the importance of it to all America insure her position in this next-to-the-top class of achievement.

The Mayo brothers, whose work in surgery is world famous, surely belong here. As far as I can gather, the obstacles to their achievement have not been notably greater than those which confront any young medical student; but in the other three factors both brothers score very high.

As for Henry Ford, why argue?

John D. Rockefeller, senior, is a neat case for debate; but I stand firm on the proposition that the measuring rods put him in this class. Item: his aim, first in gaining control of the oil business, and much later in benefiting society through his half-billion-dollar gifts to the Rockefeller Foundation, the General Education Board, the Laura Spelman Rockefeller Memorial and the Rockefeller Institute for Medical Research. Item: his staggering personal success in the first aim. Item: the social value of his benefactions. Why isn't he an AAAA man? Simply because his obstacles fall far below those of Keller, Edison, Wright and Acheson, while the long-range human value of his good acts cannot be equated with those of the AAAA people.

You may cite a further short list of men and women who may well fall into this very high group, when all the facts about their obstacles come to light. I omit them solely through lack of full information on that score. Three striking specimens are Herbert Hoover, Owen D. Young and James T. Shotwell.

Herbert Hoover is the most puzzling case of all ... and ... tered when ... That work still stands forth as the most brilliant chapter in his career, and the latter must be rated according to the part which his own personal will, aim, persistence, energy and intelligence played in it. The opportunity came to him by pure luck; hence, we cannot credit him for anything in our first factor. As for the smoothing of obstacles, to what extent was that really accomplished by the potent arm of old Uncle Sam? Here my ignorance thwarts me. Being in doubt, I cannot write three A's opposite the President's name. Perhaps somebody else can.

Owen D. Young is somewhat less of a mystery. His aim, from boyhood onward, was pretty clear and straight. But between the day of leaving school and the hour of glory, was his path beset with thorns? Apparently not. But the evidence is inadequate. So we must leave him here with a small question mark against his name.

James T. Shotwell's achievements in historical research are, in all probability, being overshadowed by his constructive statesmanship in world politics. Ever since Locarno, the human significance of his aims and accomplishments has been growing. As soon as the Committee of the Measuring Rod can ascertain how high have been the hurdles he has been forced to take, he can be rated in our Human Handicap.

Fully a score of other distinguished Americans present similar perplexities to us. If they belong here some admirers will bring forward the facts to prove it. This will doubtless occur very soon in the case of Lindbergh. That he is at least an AA man nobody can doubt. He aimed to fly oceans, and fly one he did—well, too. The obstacles, of course, were immense; but most of them were beyond human surmounting except by luck. What Captain Frank Hawks said of Costes's flight recently applies equally to Lindbergh's: "A great display of nerve but a foolish thing to do . . . proving nothing except nerve and luck."

Over against this judgment, however, some of Lindbergh's friends make the point that the youth's achievements after the flight have been of a still higher order; and we must refrain from rating him here until the evidence on that assertion is all in.

Many other candidates may be urged for AAA rank. Let me explain why I vote against a few of them.

Gurely, Al Smith belongs in this wing of the Cathedral," declares an admirer.

"Surely, he doesn't," say I.

A careful study of his career brings out unmistakably that Smith had no clear, driving aim early in life; hence, no realization of any such aim. Not even after he rose high in New York State politics was any such aim apparent, even to professional politicians. In a technical sense, therefore, his later success was aimless; that is, it grew out of large factors external to his own personal will. This is usually true in American politics. Furthermore, Al Smith rose to eminence mainly through the skillful workings of the Tammany organization; he had no important obstacles of the sort which he himself had to surmount by private endeavor. By a stretch of charity, we may rate him as an AA man.

How about Charles Evans Hughes? A hard case to settle. But I finally pushed this distinguished jurist down to the AA class on two counts: first, he is by nature so brilliant that success in the law has been altogether too easy for him; and, secondly, he is by nature so brilliant that failure in high politics has been inevitable.

Some of my university friends feel that E. L. Thorndike should be classed here. They point out that he has pursued his highly original aim of educational psychology with unusual clarity, singleness of purpose and energy, as well as with genial ability. They also indicate that the social value of his work, while invisible to lay eyes, is tremendous. And his personal success is equally great. In reply, all that I can say is that Thorndike resembles Hughes a little, in that his very brilliance has left no serious obstacle to be overcome.

I cannot take seriously the recommendation that Will Rogers be scored AAA. To class him with Chaplin as an entertainer of supreme social significance is, I believe, contrary to plain facts. First of all, Rogers drifted into his gag-line game by sheer accident, first on the stage and later in writing. Secondly, there were no obstacles, in the sense in which we now use the term. The world did not give him battle at any stage while he tried to put himself across. Thirdly, I doubt the social value of his humor.

A score of other names have been con-

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Star Stuff and Empire

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something was to be looked for. Last year the United States produced 8,000,000 cubic feet of helium—as a lifting gas for dirigibles.

Whole industries are founded on the behavior of gases under electrical excitation. But it is only in the stars that we may observe gases under extreme conditions of temperature, pressure and rarefication.

The stars are laboratories. They provide, as Dr. Hale has pointed out, cosmic crucibles in which we may explore the past and future of matter. They are test tubes in which we may try out our theories, and perhaps at last come somewhere near the truth. They are empires, too, for the mind to explore, expand to and learn by.

Does this seem overambitious? Then remember that man is as yet but an infant spiritually.

Only 320 years have passed since Galileo first turned his "optik tube" toward the skies. His telescope was of 2¼ inches aperture. We have one of 100 inches, are planning another of 200 inches, and can we believe that anything but the ultimate curve of space will limit man's future vision?

An airship has circumnavigated the globe. Is it extravagant to believe that some day a ship will navigate interplanetary space?

With radiation flooding us, is it merely imaginative to repredict that some day man will harness this energy to his own purpose?

But these projects are for the noonday. And while we can only guess how they may be accomplished, we feel sure that they will be and that their foundations are already laid in the empire of discovery which our pioneering professors have glimpsed through the mists of our morning.

Who Have Achieved the Most?

Continued from page two

sidered for AAA rating and turned down. Some of them should be debated on another occasion, but now we must pass on to the great surprise.

The AA Group

How many Americans rank as excellent in some two of the four achievement factors?

I once thought I could answer this question as faithfully as a census enumerator. Now I know better. For there are thousands who belong in the AA group. Everybody who has had a clear, strong aim and has personally succeeded in any distinguished endeavor, even though the latter has little human significance and was carried through easily, claims rank here. So too does everybody who, lacking clear aim, nevertheless did something distinguished, with no obstacles but with notable humar consequences. So too does everybody who, with neither high aim nor personal success, overcomes immense obstacles and thereby accomplishes a great social good.

Here must be grouped the vast majority of eminent Americans whose careers are recorded in "Who's Who." To publish their names would fill this newspaper. I can mention here only some of those who surpass their fellows in one or two factors so decidedly that they might be seriously considered for AAA rating.

In the realms of finance, industry and business we must mention, as such outstanding figures, the following:

At least three of the Fisher brothers —all of the du Ponts—the two Van Sweringen brothers—Samuel Insull—Edward L. Doheny—Dwight Morrow—John N. Willys—J. C. Penney—Harry Sinclair — Amadeo Giannini — Alfred Sloan jr.—James A. Farrell—Charles M. Schwab — David Sarnoff — Walter Chrysler—A. H. Wiggin—Thomas Lamont.

I have been criticized for including Doheny and Sinclair here. But the critics confuse the issue. They object because they disapprove of these candidates on lofty moral grounds. But this is irrelevant, except when we weigh their social significance. A man can attain AA rank, however, without ever having achieved anything of great human value. All he needs is a strong aim and will, great obstacles, and complete success in getting what he goes after. Had Al Capone not attracted the attention of people who dislike his methods his success to date might easily have brought him into this class.

In science and invention, the upper part of the AA list embraces these:

Frank Jewett—Irving Langmuir—Michael Pupin—Leo H. Baekland—Simon Lake—John Hays Hammond—John Hays Hammond jr.—Thomas Hunt Morgan—C. Judson Herrick—A. A. Michelson—Herbert S. Jennings—Robert A. Millikan—Vernon Kellogg—Lewis M. Terman—J. McKean Cattell and at least another hundred or two before we come within hailing distance of the main army of AA's.

In the Federal [redacted] Washington [redacted] large array of [redacted] among the bureau chiefs and technical experts. Few of these are known to the general public that benefits from their superior activities.

In education, we must cite David Starr Jordan, Charles H. Judd, Arthur Morgan, and surely twenty-five more.

In engineering of all kinds, the list is peculiarly difficult, mainly because engineers have ceased to work independently and now function as employees of great corporations; hence, it is all but impossible to decide how much of their achievements must be credited to the men themselves and how much to the organizations of which they are a part. With this important qualification in mind, we mention John F. Stevens, Lillian Gilbreth, Charles F. Kettering and William Barclay Parsons, and calmly ignore fully half a hundred more. Stevens may well rise to the AAA class. His achievements with the Trans-Siberian Railway and the Panama Canal lift him far above most contemporaries.

And this is the beginning, not the end.

Here is no place to attempt a complete survey of achievement in every department of life. The realms of music, poetry, fiction, drama, architecture, exploration, evangelism, history, politics, publishing and philanthropy all show unmistakable AAA men and women. Most of them are fairly cluttered with AA Americans.

The most striking fact in our survey is that achievement of the very highest order is exceedingly rare; much rarer than genius, indeed. The next most interesting aspect, I think, is the total lack of connection between achievement and fame or personal power. For every man and woman of great fame, America surely contains a hundred others, quite obscure, who have achieved every whit as much as those on whom the limelight plays.

For every "Ruler of America," lately exalted by Mr. Gerard, our land can boast a thousand who lack all power, in the material and financial sense, yet have accomplished much. Many of them have accomplished far more than most of the "Rulers of America," not a few of whom were born to wealth and power and have simply carried on faithfully a tradition and a trust.

Conversely great power does not inevitably attract the limelight. Witness George F. Baker, whose capacity for silence and the shadows drives the press agents insane. Witness among the "Rulers of America" Myron C. Taylor, John D. Ryan, Daniel C. Jackling, Arthur V. Davis and Harry Warner. Ask the first hundred men you meet on the street who any one of these is, and not one man in ten will get half of the list right.

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Courses are offered not only at Washington Square and University Heights but at White Plains, New Rochelle, Newark, Paterson, and Hempstead. Registration is from Thursday to Saturday, September 11th to September 27th from 9 a. m. to 8 p. m. in Room 306 of the Main Building (32 Waverly Place). It is advisable to make your plans early. Seats are assigned in the order of registration.

The School of Adult Education, organized by the Extension Division, opens for registration from September 29th to October 6th. The opportunity is afforded here for mature men or women to study along special lines any one of a number of courses in which they are interested. Among the courses offered are Art, The Modern Novel, How to Enjoy the Theater, Social Problems, and many others. Send now to the Extension School of Adult Education for a new bulletin fully describing all the keenly interesting once a week lecture courses and the places where they may be had.

RUFUS D. SMITH, Director, University Extension Division

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10M D. P.

D. W. Griffith, Incorporated

INTER-OFFICE MESSAGE

To _____ Date Sept. 22, 1930.

From _____ Time _____

Reply to _____

Dear Willard,

Enclosed you will find the Chicago reviews, less one from the Herald Examiner, which I presume will follow and I'll send it along when it arrives. Pretty good reviews, don't you think.

The business for last week was $9343.25 against $9765 the previous week. Friday matinee and evening were better than the Friday before, but that was because it got a little coolerduring the day and evening. Saturday on the day was about $8.00 under the previous Saturday and Sunday was about $355.00 under the previous Sunday, but it turned very warm here yesterday.

Hope you are all having a great time. With the weather so warm here it must be delightful up there and I certainly envy you. Regards from us.

Just received your wire & have given instructions to the Astor regarding mail & wires

Please make all replies on back of this memorandum.

MEMORANDUM OF AGREEMENT

between

UNITED ARTISTS CORPORATION

and

WARNER BROS. THEATRES, INC.

Dated: September 22, 1930

O'BRIEN, MALEVINSKY & DRISCOLL
ATTORNEYS
152 W. 42nd St., New York City

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MEMORANDUM OF AGREEMENT made and concluded this 22nd day of September, 1930, between UNITED ARTISTS CORPORATION, a corporation of the State of Delaware, party of the first part, for convenience hereinafter referred to as "Distributor" and WARNER BROS. THEATRES, INC., a corporation of the State of New York, party of the second part, for convenience, hereinafter referred to as "Exhibitor."

WHEREAS, the Distributor is engaged in the distribution for exhibition purposes of certain photoplays known in the trade as "United Artists Photoplays," and the Exhibitor is engaged in the operation of theatres for the exhibition of photoplays; and the Distributor is desirous of licensing the Exhibitor and the Exhibitor is desirous of acquiring licenses from the Distributor to exhibit in the theatres of the Exhibitor as hereinafter more specifically referred to, the so-termed "United Artists Photoplays" in conformity with the terms, conditions and provisions of this agreement for and during the period of time hereinafter specified;

NOW, THEREFORE, in consideration of the premises and of the mutual covenants hereinafter contained, and other valuable considerations moving to each other, the Distributor and Exhibitor have agreed and do hereby agree as follows:

1. The Distributor hereby grants to the Exhibitor and the latter accepts licenses under the respective copyrights of the photoplays designated and described in the "Schedules" hereunto annexed and made a part hereof, marked respectively Schedules "A" and "B", subject to the terms and conditions hereinafter stated; to exhibit during the period beginning on or about August 1st, 1930, and ending on or about July 31st, 1931, in the theatres of the

Exhibitor and for the respective periods of time as particularly set forth in the aforesaid Schedules "A" and "B" respectively.

2. The Exhibitor agrees to exhibit and represent each photoplay of the Distributor in the theatre or theatres named in the schedules hereinbefore referred to within thirty (30) days after written notice of the availability of each such photoplay is sent to the Exhibitor by the Distributor. Such written notice by the Distributor shall not be sent to the Exhibitor until the positive copy or copies of the photoplay in question are actually in the possession of the local exchange of the Distributor which regularly supplies photoplays for such district.

3. The Distributor agrees not to list as available more than one (1) picture in any two (2) weeks during the period of this contract, except with the consent of the Exhibitor.

4. The Distributor agrees under the terms of this agreement to deliver to the Exhibitor prints in physical condition for exhibition and if this license is for sound pictures, to reproduce the recorded sound in synchronism therewith, upon the date or dates during the said term fixed or determined by the schedules hereunto attached hereinabove referred to. The Distributor shall make deliveries hereunder to the Exhibitor or the Exhibitor's authorized agent by delivery at the Distributor's exchange or to a common carrier or to the United States Postal Authorities. If deliveries are made to a carrier, they shall be made in accordance with the Carrier's delivery schedule in time to reach the place where the said theatre is located, at least one hour before the usual time for the opening of the said theatre.

5. The Exhibitor agrees to pay for all freight and carriage occasioned in the delivery and redelivery of the prints of the Distributor.

6. The Exhibitor agrees to pay for the license to exhibit and represent, during the period of this agreement each of the photoplays of the Distributor not exceeding seventeen (17) as more particularly set forth in Schedules "A" and "B" attached hereto, and the Distributor agrees to accept as consideration for such license for each of the photoplays of the Distributor, the following consideration:

(a) A sum equal to twenty-five per cent (25%) of the gross receipts received from the exhibition of each photoplay until seventy-five per cent (75%) of such gross receipts equals the "operating expenses" plus the above mentioned twenty-five per cent (25%); then, after allowing a sum equivalent to seven per cent (7%) on the equity of the Exhibitor in each respective theatre in accordance with the equity as set up on the books of the Exhibitor, the balance remaining of such gross receipts shall be divided equally and one-half (1/2) of such balance paid to the Distributor as "ADDITIONAL COMPENSATION."

(b) All sums due hereunder shall be computed as follows:

(a) If the entire engagement be a week or less, upon the basis of the period of such engagement; (b) if the entire engagement be a week or more, upon a weekly basis.

(c) The term "gross receipts" shall be deemed to mean and include gross receipts of each such theatre during the exhibition thereat of each such photoplay.

(d) The term "operating expenses" shall be deemed to mean and include the cost of operating such theatre as determined in Paragraph "6" of this agreement, which cost

shall, without limiting the foregoing, include among other items:

(1) Rent or carrying charges (including carrying charges on closed theatres or ground which shall be allocated to the open theatres which are in that zone or situation).

(2) Costs of film (plus twenty dollars ($20) per week per theatre).

(3) Depreciation (building and equipment).

(4) Local office expenses.

(5) Home office expenses.

(6) Salaries.

Relative to Items 4, 5 and 6, no person who does not devote the major portion of his entire working time to the business of the theatres shall be included in this computation.

(7) Light, heat and taxes.

(8) Advertising.

(e) Where the theatre in which such photoplay is exhibited is not operated on Sunday, two-sevenths (2/7) of such weekly operating expenses shall be allocated to the Saturday of such week and one-seventh (1/7) to each of the other five (5) days of such week.

(f) Where the theatre in which such photoplay is exhibited is operated on Sunday, three-tenths (3/10) of such operating expenses shall be allocated to the Sunday of such

week, two-tenths (2/10) thereof to the Saturday of such week, and one-tenth (1/10) thereof to each of the remaining five (5) days of such week.

7. It is further understood and agreed that on or about October 1st, 1930, the Exhibitor will furnish to the Distributor a report of Price, Waterhouse & Co. for the nine (9) months ending May 31st, 1930. This report shall be classified in accordance with the usual classification employed by the Exhibitor. It shall show the average weekly operating expenses affected by this provision for the said nine (9) month period and in addition the average weekly operating expenses for theatres acquired since May 31st, 1930. The report shall also contain a certification that the amounts set up as the equities of the Exhibitor in the theatres of the Exhibitor are properly set up on the books of the Exhibitor; (in the event that this report does not contain the certification of Price, Waterhouse & Co. that the equities are properly set up on the books of the Exhibitor, then the Distributor, by its comptroller or deputy comptroller, shall have the right to check the equities, and shall have access to such documents and records as are necessary to check the correctness of such equities); within thirty (30) days after the receipt of this report, the Distributor shall notify the Exhibitor of its acceptance or rejection of the aforementioned report. In the event that it is satisfied with the report as submitted, then the expenses therein enumerated and allocated to the respective theatres shall be deemed to be the operating expenses for the respective theatres for the period of this agreement. In the event that it is dissatisfied with the said report, it shall send notice of such dissatisfaction within forty-five (45) days after the receipt of the report. If such notice is sent to the Exhibitor, the Distributor shall then, at its own cost, have the right to cause Price, Waterhouse & Co. to audit and/or recheck the average weekly expenses on behalf of the Distributor and in accordance with its instructions. Failure to send such notice of dissatisfaction shall be deemed to mean that

the Distributor is satisfied with the report as submitted. The Exhibitor agrees to make available to the said Price, Waterhouse & Co., all books, records and documents necessary for such audit and/or recheck and further agrees that it will furnish Distributor upon request with trade vouchers in support of such items in the report which affect the provisions of this paragraph. In the event of any dispute arising between the parties as to what constitutes the weekly operating expenses for any and/or all the theatres covered by this provision, such dispute or disputes shall be referred to the "Committee" as hereinafter provided and then to arbitration as hereinafter provided, in the event the "Committee" fails to agree or act.

8. The Exhibitor shall be entitled in each instance to the protection accorded each particular theatre specified in the schedules hereunto attached, that is accorded to the Exhibitor by the important producers of photoplays of similar standing as the Distributor in the respective theatres of Exhibitor during the period of this contract, which is from on or about August 1st, 1930, to on or about July 31st, 1931, inclusive, except where different provisions as to protection are provided in the schedules hereinabove referred to.

9. As to the six (6) photoplays listed in Schedule "B," the parties mutually agree to determine within thirty (30) days after the receipt of notice of availability by the Exhibitor from the Distributor, of each of such photoplays, the theatre and playing time of each of such photoplays, (notice of availability to be given in accordance with Paragraph "2"). Should the parties fail to agree within the time above mentioned as to the theatre and playing time, such dispute shall be referred to the "Committee" as hereinafter designated, for determination. Should the "Committee" fail to agree, then the matter shall be referred to arbitration as hereinafter provided.

10. The parties mutually agree that all sums of money to become due to the Distributor by the Exhibitor based upon twenty-five per cent (25%) of the gross receipts of (a) the exhibition of less than one week, shall be paid within seven days from the last day of such exhibition, and (b) the exhibition of a week or longer, shall be paid within seven days of the end of each such week; and upon all sums of money hereinbefore designated as "ADDITIONAL COMPENSATION" shall be paid within thirty days (a) from the end of such exhibition when the exhibition is less than one week, and (b) from the end of each week of such exhibition when the exhibition is for a week or more.

11. If during the period of this contract the policy of any theatre is changed so as to include vaudeville or stage presentations, the license fees payable hereunder, as to such theatre, shall be cancelled, and in lieu thereof the parties hereto shall agree or endeavor to agree as to the new license fees payable for the license to exhibit such photoplay and upon their failure to agree, the matter shall be submitted forthwith for determination by the "Committee" as hereinafter designated. Should the "Committee" fail to agree, then the matter shall be referred to arbitration as hereinafter provided. If any such theatre the policy of which has been so changed shall revert to its former policy, then and in that event the original terms agreed upon in this agreement shall thereupon be reinstated as though such changed policy had not been effected, provided, however, that this provision shall not apply to any photoplay of the Distributor released and contracted for exhibition in any competing theatre in the same district or zone as the theatre in question during the time the changed policy was in effect.

12. If, during the period covered by this contract, any theatre of the Exhibitor is closed for any reason for a period of eight (8) weeks or longer, excluding temporary closings of theatres for July and August, the provisions for the exhibition of the photoplays of

the Distributor as to such theatre are to be cancelled. In the event that such theatre is reopened the provisions of this agreement shall be reinstated, insofar as that theatre is concerned, exclusive, however, of any photoplays released by the Distributor during the time such theatre was closed, provided, however, that if, during the period of the closing, the Distributor has sold the contract covered by this agreement for that theatre to some other motion picture exhibitor, then the provision as to reinstatement shall not apply.

13. The Exhibitor is to pay no score fee in connection with any photoplay which is cancelled or not exhibited by the Exhibitor.

14. It is agreed that the photoplay entitled "HELL'S ANGELS" and the photoplay now being produced by CHARLES CHAPLIN are not included in this agreement. Should each of such photoplays be generally released by Distributor during the period of this agreement, the parties hereto shall endeavor to agree upon the terms, theatres and period of exhibition for each of such photoplays in the theatres listed in the aforesaid schedules prior to the Exhibitor contracting for the exhibition of each of the aforesaid photoplays in any of the theatres located in the similar districts as the theatres listed in said schedules. Should they fail to agree, Distributor shall be free to contract for the exhibition of each of such photoplays in theatres other than those of the Exhibitor in said territory.

15. It is agreed that in the event of the Exhibitor making a bonafide sale or lease of any of the theatres listed in the aforesaid schedules, during the period of this agreement, that such sale or lease shall be subject to the provisions of this contract affecting the exhibition of the photoplays included in this agreement in such theatre or theatres, and the Exhibitor shall remain responsible to the Distributor for all of the provisions of this contract

affecting the exhibition of such photoplays in such theatres to the same full extent as if such sales or lease had not been made; it being distinctly understood and agreed that in any such event, Distributor shall agree to transfer the provisions of this agreement to the new purchaser and/or lessee, provided the Exhibitor be not in default under said contract. Failure to so transfer on the part of the Distributor shall operate as a release of all the liabilities of the Exhibitor as to the particular theatre sold and/or leased.

16. In the event of any lease of any such theatre of Exhibitor as set forth in said schedules being terminated during the period of this agreement, such theatre shall be removed from the schedules from and after the date of such termination, and the Exhibitor will not be obligated to exhibit any of such photoplays in such theatre from and after the date of such termination, and will not be liable for the payment therefor.

17. The term "Committee" as used in this agreement shall be deemed to mean and include the following persons:

H. M. WARNER
SPYROS SKOURAS
EDWARD ALPERSON
} for Exhibitor

JOSEPH M. SCHENCK
AL LICHTMAN
HARRY GOLD
} for Distributor

it being distinctly understood and agreed, however, that either party may substitute members of the "Committee" acting on its behalf, by giving seven (7) days' written notice to the other party of such substitution.

18. The term "Arbitration" used herein and the manner thereof, shall be as follows:

Distributor and Exhibitor agree that they will respectively refer to the "Committee" hereinbefore provided all questions, disputes and controversies arising out of or under this agreement, and such entire "Committee" shall pass upon any question submitted to it, and a vote of five out of six of such "Committee" shall constitute the decision of the "Committee". Should the "Committee" fail to promptly consider any such question, dispute or controversy, or, having so considered the same, fail to arrive at a decisive vote as herein provided, the question, dispute or controversy shall be promptly submitted to a committee of arbitrators consisting of three, one to be selected by each of the parties hereto and the two thus chosen to select a third. Each party shall give notice in writing promptly of the selection of its arbitrator to the other, and the two persons so selected shall within fifteen (15) days thereafter appoint an arbitrator. If the two arbitrators so appointed by the parties hereto fail within the aforesaid time to appoint the third arbitrator, then either party may petition the President of the Arbitration Society of America to appoint such third arbitrator. If the foregoing means of appointment of arbitrators should fail, then the parties, or either of them, upon notice to the other, may proceed to have arbitrators appointed in the manner then provided by the laws of the State of New York. In lieu of the provisions for appointment of a third arbitrator, the Distributor and the Exhibitor may agree, in writing, upon the third arbitrator. The parties promptly following the appointment of the Board of Arbitrators, shall proceed to present the matter or matters in dispute or controversy to such Board, which shall proceed with all reasonable dispatch to hear the parties and consider the same, and the arbitrators may require the Distributors and the Exhibitor to produce such papers and accounts as in the opinion of the arbitration board may be necessary. The Distributor and the Exhibitor shall each pay the expenses and charges of the arbitrator appointed by or for such party, and the other necessary expenses and costs of any

arbitration hereunder shall be borne equally by the Distributor and the Exhibitor.

The decision of a majority of the three arbitrators so appointed shall be binding and conclusive upon the Distributor and the Exhibitor.

19. The provisions of this agreement, including specifically the provisions relating to arbitration, shall be construed according to the laws of the State of New York.

20. If the Exhibitor fail or refuse to exhibit any photoplay in any theatre contracted to be exhibited therein for all or any portion of the period of time provided in the said schedules, the Exhibitor shall pay to the Distributor as liquidated damages for each day that the Exhibitor fails or refuse to exhibit such photoplay a sum which shall be determined as follows:

(a) The parties hereto have selected the gross receipts in each theatre derived from the exhibition of the photoplay entitled "RAFFLES" distributed by the UNITED ARTISTS CORPORATION, and which will be exhibited by the Exhibitor in every theatre set forth in said schedules, as a basis for determining liquidated damages.

(b) The parties hereto have selected the gross receipts of the said photoplay "RAFFLES" exhibited in the theatres of the Exhibitor located in the Cities of Wilmington, Delaware, Chester, Pennsylvania, Hackensack, New Jersey, Passaic, New Jersey, and Lancaster, Pennsylvania, as a basis for determining liquidated damages, and the Exhibitor agrees to exhibit each photoplay of the Distributor promptly after the notice of availablity has been received by the Exhibitor from the Distributor in the theatres of each of the aforesaid cities.

(c) The receipts of such photoplay for the first week of its first run exhibition in the aforesaid cities of Wilmington, Delaware, Chester, Pennsylvania, Hackensack, New Jersey, Passaic, New Jersey, and Lancaster, Pennsylvania shall be totaled, and the receipts for the photoplay "RAFFLES" for one week in each of the aforesaid theatres in said cities shall be totaled, and the ratio that the total receipts of the photoplay in question bears to the total receipts of the photoplay "RAFFLES" shall be determined, and that ratio shall be applied to the receipts of "RAFFLES" in each theatre of the schedules in which the Exhibitor has failed to exhibit the photoplay in question of the Distributor for the period of time set forth in said schedules, and the amount thus obtained shall be the sum to be paid by the Exhibitor to Distributor for the theatre in question, the payments to be made at the time and in the same manner as if such photoplay had been exhibited by the Exhibitor in conformity with the contract and schedules.

(d) For clarification the following example is given:

The following grosses have been derived from one week's first run exhibition respectively of the photoplay "XYZ" in in

Wilmington, Del.	$2,000
Chester, Pa.	1,500
Hackensack, N. J.	2,000
Passaic, N. J.	1,500
Lancaster, Pa.	3,000
TOTAL	$10,000

The following grosses have been derived form one week's run exhibition respectively of the photoplay "RAFFLES" in

Wilmington, Del.	$2,500
Chester, Pa.	2,000
Hackensack, N. J.	2,500
Passaic, N. J.	2,000
Lancaster, Pa.	3,500
TOTAL.....	$12,000

The gross weekly receipts of the photoplay "XYZ" in the above theatres are five-sixths (5/6) of the gross weekly receipts of the photoplay "RAFFLES".

The Exhibitor refuses to play the photoplay "XYZ" in Dover, N. J.

The weekly receipts of "RAFFLES" in Dover, N. J. were $1,200.

The liquidated damages for failure to exhibit the photoplay "XYZ" in Dover, N. J. would be five-sixths (5/6) of $1,200, or $1,000.

(e) Should the Exhibitor fail to exhibit any photoplay in the aforesaid five towns, to wit: Wilmington, Delaware, Chester, Pennsylvania, Hackensack, New Jersey, Passaic, New Jersey, and Lancaster, Pennsylvania, or in the towns of Troy, New York, and Butler, Pennsylvania, which may be substituted for any two of the above towns, for the period of one week each, and thus prevent the establishment of the proper ratio of the receipts of such photoplay with the receipts of the photoplay "RAFFLES" in said towns, and thus defeat the determination of liquidated damages as above provided, it is agreed by the Exhibitor and Distributor that the liquidated damages of such photoplay in each theatre set forth in said schedules in which it shall not have been exhibited in conformity with the provisions of the contract and schedules, shall be an amount equivalent to seventy-five per

cent (75%) of the average receipts of all of the photoplays of the Distributor, heretofore exhibited in each such theatre by the Exhibitor during the period of this agreement, for the number of days that such photoplay, not exhibited, should have been exhibited in such theatre.

(f) Such amounts shall be paid by the Exhibitor to the Distributor at the time and in the manner provided for the payments to be made on photoplays exhibited in each theatre in question under this contract and the schedules.

21. (a) The Exhibitor agrees that the Distributor may have at the expense of the Distributor a representative or representatives of Distributor at any or all theatres of the Exhibitor in which any photoplay of the Distributor is exhibited under this agreement to verify the sale of all tickets of admission to each such theatre and the receipts therefrom and for such purposes shall have access to the theatre, including the box office and also the right to examine the Exhibitor's box office books, box office records and tickets relating to such gross receipts. The Distributor or its authorized representative shall have access for a period of One (1) year after the receipt by the Distributor of each final statement upon which the consideration paid or to be paid to the Distributor is based, to all Exhibitor's box office books and box office records for the purpose of verifying the correctness of such statement. The Distributor agrees that any information obtained pursuant to these provisions and in this clause will be treated confidentially except in any arbitration proceeding or litigation in respect of this license.

(b) RETURN OF PRINTS BY EXHIBITOR:

The Exhibitor shall promptly return after the last exhibition on the last day of each license period of each photoplay the print thereof, with the reels and containers furnished therewith, to the

Distributor's exchange or deliver the same to a carrier designated or used by the Distributor for delivery to such exchange, or as otherwise directed by written instructions of the Distributor for delivery to another Exhibitor and the Exhibitor shall pay all transportation charges therefor in each case adequately valued or insured.

(c) LOSS OF OR DAMAGE TO PRINTS:

The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft, destruction of, or damage to any print and the Exhibitor shall pay to the Distributor a sum equal to the cost of replacement at the Distributor's exchange for each linear foot thereof and for each record and for each record case, lost, stolen, destroyed or damaged in any way in the interval between the delivery to and the return thereof by the Exhibitor. Provided the Exhibitor is not in default hereunder the Distributor shall at the option of the Exhibitor repay or credit to the Exhibitor any sum so paid for a lost or stolen print, excepting "news reels," upon the return thereof to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. All claims by the Exhibitor on account of the condition or the late or non-arrival of a print, or by the Distributor because of damage thereto by the Exhibitor shall be barred hereunder unless any such claim if made by the Exhibitor, shall be made by a telegram setting forth fully the condition complained of sent by the Exhibitor to the Distributor prior to the second public exhibition thereof, if delivery of a print has been delayed, within one hour of its arrival; or if any such claim is made by the Distributor unless a notice in writing by the Distributor is sent to the Exhibitor within seven (7) days, Sundays excepted, of the receipt by the Distributor of a damaged print or of a notice by another Exhibitor that a print was received by such other Exhibitor in a damaged condition.

(d) CUTTING OR ALTERATION OF PRINTS:

The Exhibitor shall exhibit each photoplay in its entirety and shall not copy, duplicate, subrent or part with possession of any print thereof; nor shall the Exhibitor cut or alter the same, excepting to make necessary repairs thereto, or when required by any duly authorized public official or authority or with the written or telegraphic consent of the Distributor; and the Exhibitor shall return each print in the same condition as received, reasonable wear only excepted.

(e) ADVERTISING ACCESSORIES:

The Exhibitor shall not copy, duplicate, lease, sell or give away any advertising accessories purchased or leased from the Distributor and all advertising accessories purchased or leased from the Distributor and used by the Exhibitor in connection with the exhibition of such photoplay shall be destroyed by the Exhibitor promptly after the expiration of the license period of such photoplay.

(f) TAXES:

The Exhibitor shall pay to the Distributor upon demand any tax, fee or other like charge now and/or hereafter imposed upon the delivery and/or the exhibition of prints of photoplays and/or upon the sums payable under this agreement by the Exhibitor to the Distributor. If under any Statute or Ordinance any such tax, fee or other like charge is or shall be payable or paid by this Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined, then the Exhibitor shall pay such part of any such tax, fee or other like charge paid or payable by the Distributor as shall be fixed by the Committee or pursuant to the arbitration provisions of this agreement. This clause shall apply to exhibition taxes only.

(g) In case the Exhibitor shall be delayed in or prevented from the performance of this Agreement with respect to any photoplay herein specified by reason of censor rulings, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity or order of any Court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay and/or photoplays shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform with respect to any such photoplay and/or photoplays shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay shall be waived. The resumption of performance by the Exhibitor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, Provided, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months, either party hereto may eliminate from said agreement such photoplay the exhibition of which has been so delayed or prevented, by sending within ten (10) days after the expiration of such three (3) months' period to the other party notice in writing to such effect.

In case the Distributor shall be delayed in or prevented from the performance of this Agreement or any Exhibition License Agreement, with respect to any photoplay herein specified by reason of censorship, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity, or order of any Court of competent jurisdiction, delays of any common carrier, or of the United States Postal authorities, delays in production or failure of the producers of such photoplay to make or deliver it to the Distributor or of any star or other performer to

appear therein in time for delivery as herein provided, then such delay in or prevention of performance shall be excused and all claims or causes of action for damage therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the duty of the Distributor to perform with respect to any such photoplay shall be extended for a period equal to the time of such delay; unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Distributor with respect to such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be with the same force and effect as though delivery took place within the period hereinabove limited, and the Exhibitor agrees to accept, pay for and exhibit such photoplay at such later period pursuant to the terms of said agreement.

(h) The Distributor shall have the right to exhibit and/or cause to be exhibited as a road show at any time prior to exhibition hereunder any such photoplay. Any "two-a-day" exhibitions, exclusive of extra shows, at advanced admission prices for one or more weeks prior to release for general distribution of such photoplay shall be deemed an exhibition thereof as a road show. Upon the exhibition of such photoplay as a road show and upon written notice to such effect to the Exhibitor such photoplay shall forthwith be excepted and excluded from this agreement for and during the period of its exhibition as a road show. Should such expiration occur within the period of this agreement such photoplay shall thereupon be listed in the schedules of photoplays covered by this agreement for and during the balance of the period of this agreement.

IN WITNESS WHEREOF, the Exhibitor and the Distributor have duly executed this instrument and have identified the schedules hereto attached, by their signatures upon the same, this day and year above written.

UNITED ARTISTS CORPORATION

By AL LICHTMAN
Vice-President

ATTEST:

SUMNER W. TAYLOR
Asst. Secretary

WARNER BROS. THEATRES, INC.

By SPYROS SKOURAS
Vice-President

ATTEST:

E. K. HESSBERG
Asst. Secretary

SCHEDULE "A"

OF THE CONTRACT BETWEEN *UNITED ARTISTS CORPORATION* AND *WARNER BROS. THEATRES, INC.*, DATED SEPTEMBER, 1930

In lieu of Schedule "A," the parties hereto have prepared and initialed a set of schedules which shall be deemed to be incorporated herein as if fully set out herein.

The undersigned do hereby certify by their respective signatures that the above is Schedule "A" referred to in said attached contract.

UNITED ARTISTS CORPORATION

By AL LICHTMAN
Vice-President

WARNER BROS. THEATRES, INC.

By SPYROS SKOURAS
Vice-President

STATE OF NEW YORK,
COUNTY OF NEW YORK, } SS.:

On this 22nd day of September, 1930, before me personally appeared Al. Lichtman who, being by me duly sworn, did depose and say that he is Vice-President of *United Artists Corporation,* the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed thereto is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

SOPHIE L. GORDON
(Seal)

STATE OF NEW YORK,
COUNTY OF NEW YORK, } SS.:

On this 22nd day of September, 1930, before me personally appeared Spyros Skouras who, being by me duly sworn, did depose and say that he is Vice-President of *Warner Bros. Theatres, Inc.,* the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the

seal affixed thereto is such corporate seal; that it was so affixed by order of the Board of Directors of said corporation, and that he signed his name thereto by like order.

SOPHIE L. GORDON
(Seal)

SCHEDULE "B"

OF THE CONTRACT BETWEEN *UNITED ARTISTS CORPORATION* AND *WARNER BROS. THEATRES, INC.*,

DATED SEPTEMBER 1930

In lieu of Schedule "B," the parties hereto have prepared and initialed a set of schedules which shall be deemed to be incorporated herein as if fully set out herein.

United Artists Letter of September 15, 1930 in re first run Philadelphia, Pa., and Newark, N. J., signed by Paul N. Lazaris shall be deemed to be and is incorporated herein as if fully set out herein.

The undersigned do hereby certify by their respective signatures that the above is Schedule "B" referred to in said attached contract.

UNITED ARTISTS CORPORATION

By AL LICHTMAN
Vice-President

WARNER BROS. THEATRES, INC.

By SPYROS SKOURAS
Vice-President

MEMORANDUM OF AGREEMENT made and executed on the 5th day of January, 1931, as of the 22nd day of September, 1930, between UNITED ARTISTS CORPORATION, a corporation of the State of Delaware, party of the first part, for convenience hereinafter referred to as the "Distributor," and WARNER BROS. THEATRES, INC., a corporation of the State of New York, party of the second part, for convenience hereinafter referred to as the "Exhibitor."

WITNESSETH:

WHEREAS, the parties entered into a franchise agreement on the 22nd day of September, 1930, which agreement for purposes of convenience is hereinafter referred to as "Franchise Agreement" or "Franchise," whereunder the Distributor granted and the Exhibitor accepted a franchise to exhibit under certain terms and conditions the several special feature photoplays to be distributed by the Distributor during the period which began August 1st, 1930, and ended July 31st, 1931; and

WHEREAS, there are certain ambiguities and errors in the said agreement which conflict with the schedules of said agreement, and the parties desire to correct the said errors and clarify the said ambiguities so as to have the agreement and schedules concur one with the other;

NOW THEREFORE, in consideration of the premises and of the mutual covenants hereinafter contained, and for other valuable considerations moving to each other, the Distributor and Exhibitor have agreed and do hereby agree as follows:

1. Paragraph 6, subdivision (a) of the said franchise agreement of the 22nd day of September is hereby amended by the parties to read as follows:

"(a) A sum equal to twenty-five per cent (25%) of the gross receipts received from the exhibition of each photoplay in each theatre until seventy-five per cent (75%) of such gross receipts equals the operating expenses (and there shall be included in the aforesaid operating expenses of each particular theatre a sum equivalent to seven per cent (7%) per annum on the equity of the Exhibitor in each respective theatre in accordance with the equity as set up on the books of the Exhibitor). Thereafter the gross receipts shall be divided equally and one-half (1/2) paid to the Distributor as "Additional Compensation."

2. Paragraph 20, (subdivision (c) of said franchise agreement of the 22nd day of September is hereby amended by the parties to read as follows:

"(c) The combined total gross receipts secured from the first-run exhibition of "Raffles" in the five cities hereinbefore mentioned is to be divided by the combined total number of days the said photoplay "Raffles" is exhibited in the said five cities, thus arriving at an average daily receipts of the photoplay "Raffles." In the event the Exhibitor fails to exhibit any photoplay in any of the theatres in any of the cities of this agreement, then the parties shall compute the combined total gross receipts of such photoplay on its first run engagement in the aforesaid cities, and shall divide the total receipts by the combined total number of days the said photoplay is exhibited in the aforesaid five cities, thus arriving at the average daily receipts of said photoplay in said cities. The ratio that the average daily receipts of the said photoplay in question bears to the average daily receipts of the photoplay "Raffles" as heretofore referred to, shall be determined and this figure shall be used as the basis for set-

tling film rentals on such unplayed photoplay in all the theatres included in the schedules. So as to eliminate any dispute or question as to the manner of using the above ratio figure for purposes of determining liquidated damages on unplayed pictures, a typical example is set out in its entirety in Paragraph 20, subdivision (d) of this franchise agreement, and the same method of determination in each and every instance of determining liquidated damages on unplayed pictures shall be used by the parties hereto, using the receipts in each town or city of the photoplay "Raffles" to arrive at the average daily figure upon which film rental is to be computed and paid in accordance with the terms of this franchise agreement."

3. Paragraph 20, subdivision (d) of said franchise agreement is hereby amended by the parties to read as follows:

"For clarification of the thought expressed in Paragraph 20, subdivision (c) the following example is given:

The following gross receipts have been derived from the first run exhibition respectively of the photoplay "XYZ" in the aforesaid five cities, to wit:

Wilmington, Del. Chester, Pa. Hackensack, N. J. Passaic, N. J. Lancaster, Pa	$10,000

for a total playing time of twenty (20) days. The average daily receipts of such photoplay in such cities is therefore $500.00 per day.

The following gross receipts have been derived from the

first run exhibition respectively of the photoplay "Raffles" in the aforesaid five cities, to wit:

Wilmington, Del. Chester, Pa. Hackensack, N. J. Passaic, N. J. Lancaster, Pa	$20,000

for a total playing time of twenty (20) days. The average daily receipts therefore of "Raffles" in the aforesaid five cities is $1000.00 per day.

The Exhibitor refuses to play the photoplay "XYZ" in accordance with the terms of this agreement, in Dover, New Jersey. The average daily receipts in Dover, New Jersey, on "Raffles" were $100.00. The liquidated damages required to be paid pursuant to this agreement, on the photoplay "XYZ" in Dover, New Jersey, shall be based upon an average daily receipts figure $50.00 per day for each day the picture is unplayed in Dover, New Jersey, and the amount of money to be paid by the Distributor to the Exhibitor shall be computed in accordance with the terms of Paragraph 6, subdivision (a) of this franchise agreement, and shall be paid to the Distributor by the Exhibitor at the time and in the same manner as if the photoplay "XYZ" had been exhibited by the Exhibitor in conformity with the contract and the schedules."

Paragraph 20, subdivision (e) of the said franchise agreement is hereby amended by the parties to read as follows:

"(c) Should the Exhibitor fail to exhibit any photoplay in the aforesaid five towns, to wit: Wilmington, Delaware; Chester, Pennsylvania; Hackensack, New Jersey; Passaic,

New Jersey; and Lancaster, Pennsylvania; or in the towns of Troy, New York and Butler, Pennsylvania, which may be substituted for any two of the above towns, in accordance with the terms of this agreement, and thus prevent the establishment of the proper ratio of the receipts of such photoplay with the receipts of the photoplay "Raffles" in said towns, and thus defeat the determination of liquidated damages, as above provided, it is agreed by the Exhibitor and Distributor that the liquidated damages of such photoplay in each theatre set forth in said schedules in which it shall not have been exhibited in conformity with the provisions of the contract and schedules, shall be computed in accordance with the terms of Paragraph 6, subdivision (a) hereof, upon an amount equivalent to seventy-five per cent (75%) of the average receipts of all of the photoplays of the Distributor, heretofore exhibited in each such theatre by the Exhibitor during the period of this agreement, for the number of days that such photoplay, not exhibited, should have been exhibited in such theatre."

4. It is further understood and agreed that the Distributor shall make no score charge as the term is understood, upon any of the pictures delivered to the Exhibitor pursuant to the terms of this agreement and "franchise," and it is further understood and agreed that no score charge shall be made on any of the 1929-30 product heretofore delivered or to be delivered by the Distributor to the Exhibitor, and in the event any score charges have been paid by the Exhibitor to the Distributor on either 1929-1930 product or on the 1930-1931 product, adjustments shall be made in accordance with the terms of this paragraph.

5. Except as expressly modified by this agreement, all terms, covenants and conditions of the aforesaid franchise agreement of September 22nd, 1930, and of the schedules referred to in said

agreement, and of any other agreements affecting the 1929-30 product between the parties shall remain in full force and effect.

IN WITNESS WHEREOF, the Exhibitor and the Distributor have duly executed this instrument on the day and year first above written.

UNITED ARTISTS CORPORATION,
By AL LICHTMAN
Vice-President

WARNER BROS. THEATRES, INC.,
By SPYROS SKOURAS
Vice-President

STATE OF NEW YORK,
COUNTY OF NEW YORK, } SS.:

On this 5th day of January, 1931, before me personally came Al Lichtman to me known who being by me first duly sworn did depose and say that he resides at New York City that he is the Vice-President and Treasurer of United Artists Corporation, the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was affixed thereunto by order of the board of directors of said corporation and that he signed his name thereto by like order.

SOPHIE L. GORDON
Notary Public,
Queens Co. Clk's No. 2493, Reg. No. 1973;
N. Y. Co. Clk's No. 314, Reg. No. 2G249;
Commission expires March 30, 1932

STATE OF NEW YORK,
COUNTY OF NEW YORK, } SS.:

On this 5th day of January, 1931, before me personally came Spyros Skouras to me known who being by me first duly sworn did depose and say that he resides at Mamaroneck, N Y., that he is the vice-president of Warner Bros. Theatres, Inc., the corporation described in and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was affixed thereunto by order of the board of directors of said corporation; and that he signed his name thereto by like order.

SOPHIE L. GORDON
Notary Public,
Queens Co. Clk's No. 2493, Reg. No. 1973;
N. Y. Co. Clk's No. 314, Reg. No. 2G249;
Commission expires March 30, 1932

January 5, 1931.

Warner Bros. Theatres, Inc.,
321 West 44th Street,
New York City.

Dear Sirs:

Supplementing our conference of today, you agree to furnish us with the documents and other papers necessary to substantiate your contention that you paid approximately $67.50 a share for the Stanley stock, using as a basis of arriving at that figure the market value of Warner Bros. stock at the time of the purchase. After such verification such figure so computed and so verified shall be the figure used in computing the 7% on your investment as pro-

vided in the basic agreement between us, it being understood, however, that you shall not be allowed to compute depreciation on the figure arrived at but rather on the figure which appears on your books, or approximately $40 per share instead of the above figure of $67.50, it being the intention that you shall be allowed 7% on the excess over and above the aforesaid figure of $40 as well as the 7% of the $40 that you have already collected.

If this correctly states our understanding please sign at the bottom hereof in the space marked "ACCEPTED" and this addendum shall apply to all of the so-called Stanley Company theatres.

Very truly yours,

UNITED ARTISTS CORPORATION,
By AL LICHTMAN
Vice-President

ACCEPTED:

WARNER BROS. THEATRES, INC.,
By SPYRO SKOURAS
Vice-President

January 5, 1931.

Warner Bros. Theatres, Inc.,
321 West 44th Street,
New York City.

Dear Sirs:

Supplementing our conference of today, you agree to furnish us with the documents and other papers necessary to substantiate your contention that you paid approximately $67.50 a share for the Stanley stock, using as a basis of arriving at that figure the mar-

ket value of Warner Bros. stock at the time of the purchase. After such verification such figure so computed and so verified shall be the figure used in computing the 7% on your investment as provided in the basic agreement between us, it being understood, however, that you shall not be allowed to compute depreciation on the figure arrived at but rather on the figure which appears on your books, or approximately $40 per share instead of the above figure of $67.50, it being the intention that you shall be allowed 7% on the excess over and above the aforesaid figure of $40 as well as the 7% of the $40 that you have already collected.

If this correctly states our understanding please sign at the bottom hereof in the space marked "ACCEPTED" and this addendum shall apply to all of the so-called Stanley Company theatres.

Very truly yours,
UNITED ARTISTS CORPORATION,
By AL LICHTMAN
Vice-President

ACCEPTED:
WARNER BROS. THEATRES, INC.,
By SPYRO SKOURAS
Vice-President

Sept 23. '30
Louisville, Ky.

Mr. Albert H. J. Banzhaf
New York, N.Y.

Dear Mr. Banzhaf:

I have heard nothing from you relative To the Griffith property since April 22. '30 Does Mr. Griffith really want To sell it or not?

It is vacant, and has been since Jan 1 - 1930.

We would like To know something diffinite about it.

Very Sincerely,

(Mrs) Nell F. Dunaway
2119 Frankfort Ave
Louisville Ky.

ALBERT H.T. BANZHAF
ROBERT C. RICHTER

BANZHAF & RICHTER
COUNSELLORS AT LAW
BUSH TERMINAL BUILDING
130 WEST 42ND STREET
NEW YORK

TELEPHONE
WISCONSIN 1665
CABLE ADDRESS
"PEMBAN"

September 24th 1930.

Mr. David W. Griffith,
Camp Innermost
Merrill, New York.

Dear Mr. Griffith.

I am forwarding the enclosed to you in case you have missed the same since you are in the "wilds".

It seems to me that this is one of the greatest tributes and compliments paid to you, and well deserved.

Trusting that you will have a good rest and an interesting interlude, I remain

Sincerely yours,

Albert H.T. Banzhaf

AHTB:GDM

Enc.

Talent is a ci

OUR COUNTRY—In her intercourse with foreign nations may she always be in the right; but our country, right or wrong.—Stephen Decatur.

DAILY NEWS PLATFORM

1—A Seat for Every Child in the Public Schools.
2—A 5-Cent Fare and Better Service.
3—Improved Traffic Conditions in the Streets.
4—Modification of the Volstead Act.
5—Another Bridge Across the East River.
6—More and Better Parks.

LINCOLN, THE PICTURE

This is about a talking picture. We haven't seen all the talkies that have been produced since the movies took on one more quality of real life. But we'd be willing to place a little bet that this is the greatest talkie produced to date.

You know already, if you have seen the film, that we refer to D. W. Griffith's "Abraham Lincoln." If you have not seen it, we respectfully advise you to see it as soon as you can.

Miss Irene Thirer, The News movie critic, has given this picture her highest rating, of four stars. We agree with that judgment, and merely add a few words of our own here. Call it free advertising if you want to. You might as well object to free advertising of the United States of America, its people, their history, their finest ideals and traditions.

Suppose you are a native-born American. This picture will give you a new idea of what it means to be an American, the best kind of American.

Its hero, Lincoln, was possibly the greatest and truest American that ever lived. In Griffith's production Lincoln lives again. That is the only way to describe it. He comes down off the pedestal where the textbooks and the goody-goody legends have tried to place him in our minds. He walks, talks, loves, fights, grieves, like a human being. When you enter the theatre, by the way, you'll be wise to drop any pre-conceptions you may have of Lincoln. You're about to meet a man, not a dummy whose remarks come from some ventriloquist uplifter behind the scenes.

Or suppose you are a naturalized citizen, or an alien with or without intention to become naturalized.

You know that Abraham Lincoln and George Washington are our great national heroes. In this picture you will see why the ordinary run of us Americans admire Lincoln.

Reformers and sentimentalists have tried to hitch Lincoln to their carts for a half century. He has been mentioned as authority for every crank notion from federal prohibition to the theory that the Pope would move into the White House if he could.

Yet all along we have known in our hearts that Lincoln was one of the gang, with all our weaknesses and strengths, plus that magic spark of greatness which we all wish we possessed. We've been waiting for many decades for some one to come along and put the real Lincoln into a book or a play or, latterly, a film.

Griffith has done it. He had the help of Stephen Vincent Benet, whose truly great poem, "John Brown's Body," two or three years ago summed up the whole civil war as it must have been. Between them, and with the aid of some of the talkie industry's finest technical men, Griffith and Benet have made it possible for all of us to meet Mr. Abraham Lincoln, dead these sixty-five years. Could there be a greater experience?

The whole cast is excellent. We can't resist the temptation to put in some special applause for the work of Walter Huston as Lincoln, Una Merkel as Ann Rutledge, Kay Hammond as Mary Todd Lincoln, E. Alyn Warren as Gen. U. S. Grant and Hobart Bosworth as Gen. Robert E. Lee.

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September 29th 1930.

Mr. Joseph Schenck,
Pres., United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Mr. Schenck:

I would like to have a little chat with you some day early this week at your convenience. Will you therefore kindly set aside ten or fifteen minutes of your time for me and have your secretary phone me the time and place.

Thanking you for your courtesy in this matter, I remain

Very truly yours,

AHTB:GDM

D. W. GRIFFITH COLLECTION
MUSEUM OF MODERN ART FILM LIBRARY